



***COMMUNITY DEVELOPMENT
AND JUSTICE STANDING
COMMITTEE***

**IMPACT OF THE ARTS IN
REGIONAL WESTERN AUSTRALIA**

Report No. 4

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Impact of the Arts in Regional Western Australia

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**IMPACT OF THE ARTS IN
REGIONAL WESTERN AUSTRALIA**

Report No. 4

Presented by:

Mr D.A. Templeman, MLA

Laid on the Table of the Legislative Assembly
on 28 October 2004

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COMMITTEE'S FUNCTIONS AND POWERS

The functions of the Committee are to review and report to the Assembly on: -

- (a) the outcomes and administration of the departments within the Committee's portfolio responsibilities;
- (b) annual reports of government departments laid on the Table of the House;
- (c) the adequacy of legislation and regulations within its jurisdiction; and
- (d) any matters referred to it by the Assembly including a bill, motion, petition, vote or expenditure, other financial matter, report or paper.

At the commencement of each Parliament and as often thereafter as the Speaker considers necessary, the Speaker will determine and table a schedule showing the portfolio responsibilities for each committee. Annual reports of government departments and authorities tabled in the Assembly will stand referred to the relevant committee for any inquiry the committee may make.

Whenever a committee receives or determines for itself fresh or amended terms of reference, the committee will forward them to each standing and select committee of the Assembly and Joint Committee of the Assembly and Council. The Speaker will announce them to the Assembly at the next opportunity and arrange for them to be placed on the notice boards of the Assembly.

INQUIRY TERMS OF REFERENCE

That the Committee examine, report and make recommendations on the economic, cultural and social impact of the Arts in regional Western Australia. The Committee will pay particular attention to:

1. The benefits of the Arts to regional Western Australia;
2. The level of local content in the Arts;
3. The level of employment generated by the Arts;
4. The impact and effectiveness of government funding of the Arts; and
5. The impact and effectiveness of arts festivals to the state and regions.

CHAIR'S FOREWORD

I have great pleasure in tabling the Community Development and Justice Standing Committee's report on The Impact of the Arts in Regional Western Australia.

This report is the result of the broadest-ranging inquiry into regional arts ever undertaken in Western Australia.

In undertaking this inquiry, the Committee has held formal hearings and informal meetings throughout Western Australia from Broome to Esperance. In all, the Committee took evidence from 113 witnesses, and spoke with many more in meetings in their communities. The Committee also visited NSW and Victoria and met with people involved in regional arts in those States. This provided invaluable context for the Committee's Western Australian regional visits.

This report is based on what the Committee heard during these visits and focuses on the issues and concerns of regional people.

The Committee has made 10 recommendations that it considers will, if implemented, improve the access to the arts for regional people, and will make a significant impact on the quality of life for regional communities, not just those directly involved in arts activities.

I would like to thank the members of the Committee, particularly the Members for Perth and Joondalup, for their commitment to the inquiry and for the skills and experience they have brought to the inquiry. I would also like to acknowledge the early involvement in the inquiry of the Members for Nedlands and Pilbara.

I would also like to thank the Committee's staff, Michael Baker, the Principal Research Officer, and Nici Burgess, the Research Officer, for their professional and enthusiastic support throughout the inquiry, and for their invaluable assistance in the preparation of this report.

I commend the report, its finding and recommendations, to the House.

MR D.A. TEMPLEMAN, MLA
CHAIR

EXECUTIVE SUMMARY

This is the first and final report of the Community Development and Justice Standing Committee into the *Impact of the Arts in Regional Western Australia*. The Committee decided that this inquiry's focus would be about regional people and regional communities. It believed it was essential to hear the views of arts people in the regions, in addition to the bureaucracies in Perth. To enable this to happen the Committee undertook a comprehensive series of visits to all the regions in Western Australia where it conducted briefings, meetings and formal hearings. Individuals, community groups, and arts-based organisations in the regions were also invited to make submissions to the Committee based on our terms of reference. The Committee was interested in the issues, concerns and challenges that face individuals, groups and organisations within the arts. It also examined the sorts and quality of arts outcomes that are being delivered in regional WA and the interfaces that exist between government and funding agencies and those groups, organisations and arts individuals. This report comprises of 28 findings and 10 recommendations.

Chapter One defines the arts, discusses the difficulty in trying to measure art benefits and outlines the scope of the inquiry.

Chapter Two examines the benefits and impact of the arts to regional Western Australia with specific reference to Health; Youth; Criminal Justice and Festivals.

The Committee considers that the arts are of central importance to regional communities. The arts provide a creative, non-competitive and inclusive base upon which communities develop tolerance, mutual respect and an enjoyment of each other and their environment. The arts also help to foster and strengthen the identity of a town, community and region.

The Committee has seen benefits of the arts that go well beyond the economic, although the arts is demonstrably making an increasingly important economic contribution, both on a State and national basis. The benefits of the arts can be seen in improved health outcomes, in providing young people with relevant and powerful forms of self-expression, and in improving the prospects of people staying out of the criminal justice system.

While the people involved in the arts have no doubts about their value, the Committee believes there is a tendency for governments of all levels to underestimate the importance of the arts.

This undervaluing of a vital element of a community is both reflected in and exacerbated by a lack of empirical data in the fields of arts and culture at a regional level. The State and national contribution of culture and the arts is well illustrated through figures that show employment rates, household spending and levels of production. Similar figures are not available at the regional level and therefore it is

difficult to make definitive statements about the economic impact of the arts on regional Western Australia. Until this deficiency is rectified, it will remain possible for governments to ignore the arts as a core activity in favour of other, more statistically supported priorities.

Chapter Three concentrates on issues surrounding arts funding.

Assistance with the onerous funding application processes, the identification of new funding sources, as well as help with project management is currently largely unavailable to many regional communities. Volunteer organisations are expected to complete tasks that are often beyond their expertise and demand excessive time commitments. Support structures within each region, such as that available to people working within the Sport and Recreation fields, would make a substantial difference to arts development in regional Western Australia.

Government agencies, too, have an important role to play in ensuring that regional people have access to support for arts and cultural activities. The Committee considers that there remains a 'silo' mentality among some support agencies, and while there is evidence of informal and on-going cooperation between them, the nature of funding processes keeps them operating independently of each other. There is little evidence of a strongly collegiate approach. This is illustrated by the number of funding sources, each with different criteria, different application times, different acquittal requirements and a sense of confusion among arts organisations about the available support.

Chapter Four outlines the regional support structures in Western Australia and the other states, proposes a network of Regional Development Officers, discusses the vital role of volunteers and highlights some effects of increased public liability insurance premiums on arts and community activity in regional Western Australia.

The Committee found in its regional visits, as well as in discussions with regional arts professionals in other states, that the central control of the arts funding and support structures can lead to practical difficulties, as well as a loss of local ownership of arts and cultural activities. While the funding bodies will remain based in capital cities, a decentralised network of arts officers within easy reach of all communities is essential to enable regional communities to develop arts projects that reflect their own unique experiences.

This is not to suggest that the government and non-government agencies that support regional arts are not committed to their particular constituents. The Committee was impressed by the generally positive response it received in its meetings throughout the State about the work done by the funding bodies. While there were some concerns raised, generally the support provided was appreciated and was considered substantial and vital to the on-going development of regional arts. However, in some areas more assistance is required.

The network of arts workers, or Regional Arts Development Officers (RADOs) recommended in this report would go a long way to providing a focal point for arts

organisations in regional Western Australia and would assist in integrating a currently fragmented system of support.

As in all areas of endeavour in regional Western Australia, the role of volunteers cannot be overstated. Without the contribution by unpaid workers, the festivals and arts events that take place constantly throughout regional and rural Western Australia simply would not take place. The requirements of accountability in modern bureaucracy, while accepted as necessary by the arts organisations the Committee met with, place substantial and unsustainable pressure on purely volunteer organisations. Added to this is the burden of sharp increases in public liability insurance premiums. These pressures are leading to a decline in the number of people prepared to give of their time and skills for their community. Without more regionally-based support, this will lead inevitably to a reduction in the number and quality of arts-based activities in regional Western Australia in the long term.

Chapter Five presents several factors that can assist further development of arts in the regions such as skill development, improved infrastructure and encouraging percent for art schemes.

The Committee acknowledges that the arts play a very important role in contributing to the economic, cultural and social life of Western Australia's regional communities and encourages the Government to consider this report's findings and implement its recommendations. In particular, the Committee considers that the Government gives a high priority to the development and support of an integrated network of Regional Arts Development Officers for each region in Western Australia.

FINDINGS

Page 9

Finding 1

Cultural industries are making a significant and growing contribution to the State's employment and production, and that Western Australians are spending an increasing amount of their household income on cultural activities.

Page 9

Finding 2

Culture and the arts is a sector that is showing significant growth as an employer of Western Australians.

Page 10

Finding 3

National and international figures indicate that the arts and creative industries represent a very strong area of economic activity and are growing in importance. In particular:

- Since 1996, the number of people employed in the cultural industries had increased in Western Australia by 11.4%, as against the national increase of 11.1%.
- Between 1993-94 and 1998-99, annual household spending on the performing arts in Western Australia increased by 41.6 per cent
- From 1996 to 2001 the contribution of the Cultural Industries to Western Australia's total production was about 26.1 per cent, whereas Scientific research saw an increase of 17.9 per cent over that period and Communication services an increase of 16.2 per cent.

Page 10

Finding 4

Policy making in regional Western Australia in the area of arts and culture, as in other elements of life, is hindered by a lack of regional data. Until data is available on a regional level that complements data available at the State and National level, a clear picture of need and the impact of the arts will not be possible.

Page 13

Finding 5

The Committee acknowledges the great deal of resources and commitment by a range of governments that have gone into documents such as *Cultural Signposts* and a plethora of other reports over many years. However, these have failed to provide meaningful measurable outcomes.

Page 17

Finding 6

The arts provide indigenous people with benefits, including a sense of pride for indigenous people, and it provides them with a sustainable “career path”. However, issues related to low income levels, poor health outcomes, low literacy levels and over-representation within the criminal justice system all have enormous impact on indigenous communities. It is not possible to address the issue of the arts without also addressing these issues.

Page 22

Finding 7

The Committee found that the arts has had a significant positive impact on regional employment and that quality arts infrastructure can reduce fly-in, fly-out employment, which in turn can lead to families choosing to relocate to regional communities.

Page 22

Finding 8

The Committee considers that the impact of the arts goes well beyond economic benefits and provides a sense of cohesion and harmony within the community. It also has very tangible impacts on health, on the youth within a regional community and on criminal justice issues.

Page 31

Finding 9

The arts provide an accessible and socially acceptable platform for self expression for people who are both in the criminal justice system and those who are at risk of entering it. This is particularly true of indigenous people who are over-represented within the criminal justice system and who can find an outlet for their creativity and increased status through the arts.

Page 36

Finding 10

Festivals in regional areas provide a number of benefits, including:

- Increased economic activity through an influx of visitors, which can bring to a town or region substantial economic benefit, as well as a stimulus to internal spending within the community itself;
- Bringing people together as one community rather than in cultural, ethnic or work groups, thus strengthening local identity;
- Changing the attitudes of a community to their town and their environment, by encouraging a positive view of the region and its people; and
- Providing a forum for local talent to be seen and to develop new audiences.

Page 45

Finding 11

Funding for the Arts by the Western Australian Government is the second highest of all Australian States, with \$27.08 per person provided for the arts in 2001/02. Only South Australia provided a higher per capita figure. Local government spending on arts and culture in WA is also above the national average.

Page 47

Finding 12

The number of different criteria of the various funding bodies, different lead times for funding approval and different reporting requirements makes it very difficult for organisations that are being run by volunteers.

Page 49

Finding 13

There appears to be considerable scope for a more collegiate approach to regional arts funding. The Committee considers that attempts by government agencies to work together to develop compatible application processes have been genuine but not productive. Regional arts volunteers continue to be confronted with government silos in seeking funding or support.

Page 55

Finding 14

Local government support for the arts varies and depends more on the personal commitment and understanding within the various councils than on strategic plans to develop the State's cultural heritage. The Committee found a perception that there was a tendency for local government organisations to be more committed to sport than the arts and that arts organisations believe they are the most vulnerable to budget cuts in times of fiscal restraint.

Page 63

Finding 15

The application process can be cumbersome and confusing for applicants, with many telling the Committee that

- a high level of literacy was needed to fill in the forms, which could be as long as 23 pages;
- There is little difference in application requirements between applying for \$500 and \$10,000; and
- At times the requirements of the funding bodies do not match the requirements of the project and this means the project gets changed to fit the criteria, rather than the funding supporting the intended project.

Page 64

Finding 16

The current funding application process is not helpful for indigenous people in regional areas. It requires a level of literacy and access to communication technology that may not be available or not culturally relevant. Without the support of committed volunteers, and in the absence of a network of regional arts officers to provide local assistance, the Committee considers it likely that many indigenous projects never materialise due to lack of assistance.

Page 67

Finding 17

In relation to the application process, the Committee has found that

- there are inconsistent approaches between government funding agencies which cause substantial difficulties for volunteer-based arts organisations. There is little evidence that historically there has been any significant attempt to standardise either application forms, acquittal processes or reporting dates; and
- that regional arts organisations believe that some criteria are applied rigidly whether or not they are appropriate for the particular projects. This belief indicates either an inflexibility on the part of the funding bodies, or poor communication in not explaining the criteria to the applicants.

Page 70

Finding 18

The lead times for some funding, particularly that provided by Healthway, is up to four months which is far too long to enable some smaller arts organisations to properly prepare for events. The problem is further exacerbated when the final approved funding falls short of that applied for, leaving the applicant with a budget hole.

Page 72

Finding 19

The Committee considers that the denial of funding to support administration of arts activities places additional strains on already overworked volunteers. It also means that these volunteers are required to deal with increasingly technical requirements for which they are not trained. This is particularly so in relation to tax requirements.

Page 74

Finding 20

The stress of not knowing whether funding for a project will be renewed is exacerbated by the fact that often that decision is not made, or the applicant is not advised, until shortly before the expiry of the existing funding period. However, the Committee considers the move to more triennial funding is a positive step to alleviate this problem.

Page 78

Finding 21

The Committee found a perception within the regional arts community that funding bodies are trying to impose unrealistic audience development criteria on them, and that this places demands on them that they cannot meet. The Committee considers there is a need for clearer communications between the funding bodies and the regional arts groups as to what constitutes 'audience development'.

Page 85

Finding 22

The Committee acknowledges that for some people involved in regional arts, the location of Country Arts WA in Perth is problematic because it appears centralist. However, the Committee accepts that with a board membership made up of regional people, and given its role in advocating and negotiating with city-based funding bodies, there is a logic to its current location.

The Committee also considers that to place such a body in a particular regional centre would alienate other regions and may not serve to improve its regional coverage as any regional centre would have the same "tyranny of distance" suffered by Perth.

Further, the Committee considers that the establishment of a network of Regional Arts Development Officers would assist by providing a regional presence, and facilitate future devolution of arts decision-making.

Page 94

Finding 23

The lack of a network of regional arts development officers is the single biggest obstacle to regional communities achieving equal access to arts funding, touring programs and government support. Many of the problems facing a dwindling volunteer base in regional arts organisations would be overcome with such a network of locally-based arts professionals.

Page 99

Finding 24

As in most activities in regional Western Australia the arts is dependent on the commitment and energy of volunteers. The pool of such volunteers appears to be shrinking as the more is being asked of fewer people. Major regional events such as festivals are at risk as volunteer-based organising committees burn out.

Page 99

Finding 25

The complexities of legislation and taxation requirements, as well as the increasingly sophisticated requirements of multiple funding bodies are creating enormous burdens on volunteer organisations.

Page 102

Finding 26

Insurance premiums and coverage represent a significant problem for community groups in regional arts and the Community Insurance Fund IF, in its present form, is not currently providing a solution for arts organisations.

Page 109

Finding 27

The Committee notes the cross-government support for the arts in regional Western Australia. While the Committee lauds the move from seeing the arts as a silo-based activity within government, the support has been ad hoc and fragmented.

The Committee notes progress has been made, as evidenced by a \$500,000 grant from the Indigenous Infrastructure Projects Program, which is within Department Of Local Government And Regional Development, and \$265,000 from Lotterywest to meet the real need for an arts centre at the Mowanjum Aboriginal community in the Kimberley.

Page 112

Finding 28

Percent for Art schemes represent an effective way of stimulating creative activity, provide work for local artists and beautifying the local environment. The Committee considers that encouraging developers to participate in such schemes will, in the medium to long-term, increase the value of the built environment and will develop the community's artistic and cultural base.

RECOMMENDATIONS

Page 10

Recommendation 1

The Committee recommends that the Department of Culture and the Arts, consistent with its own *Cultural Signposts* policy document, collate regional data on the economic impact of the arts in Western Australia as a priority. The project should be based on the regional development commission boundaries and should include:

- Employment figures in culture and the arts;
- Household spending on culture and the arts; and
- Estimates of the production output of culture and the arts.
- The Committee recommends that these data be published by the Department in their annual report in 2005/06.

Page 13

Recommendation 2

The Committee strongly recommends that the Department identify demonstrable improvements in regional arts outcomes that have and will result from documents such as *Cultural Signposts*.

Page 17

Recommendation 3

The scope of this inquiry has not allowed for detailed examination of these issues but the Committee considers that a major inquiry into indigenous art and its impact on the well-being of indigenous people should be undertaken. Specifically, the inquiry should examine matters such as the effect on health and well-being, recidivism, and literacy and numeracy, and should also look at copyright and marketing issues.

Page 49

Recommendation 4

The Committee recommends that the State Government, as a major funder of regional arts activities, should amend agency outputs to ensure that there is a measurable streamlining of funding processes.

Page 59

Recommendation 5

The Committee recognises that cultural planning is an important process and recommends that it should be incorporated into the strategic processes of all local governments.

Page 63

Recommendation 6

The State Government should coordinate the development of a universal funding application form, compatible deadlines and processes that can be used by all funding bodies, regardless of which Minister the agency reports to.

Page 70

Recommendation 7

The Committee recommends that the legislation governing Healthway be amended to enable delegation of smaller funding applications that reduces the lead time for applications to a time that is comparable with the other main funding bodies.

Page 94

Recommendation 8

The Committee recommends that consistent with its Cultural Signposts policy, the Government:

- Establishes an effective network of regional arts development officers for each region in Western Australia, looking to the success of devolved Sport and Recreation officers. In establishing this network, the Government should consider the NSW, Victorian and South Australian models to ascertain whether elements of each could be incorporated in Western Australia;
- Further, it is recommended that the government reviews existing funded service delivery by city-based agencies and considers devolution of some activities as well as committing any extra funding necessary to establish a RADO network.

Page 103

Recommendation 9

The Committee recommends that during the next Parliament, an independent inquiry be established into insurance for community organisations. The terms of reference should include:

- Criteria for access to public liability and other forms of insurance;
- The increases in premiums for community organisations over the past 5 years;
- Details on the number and amount of claims made in Western Australia by community organisations; and
- How effective has the CIF been in meeting the insurance needs of the non-profit sector.

Recommendation 10

The Committee recommends that:

- The State Government considers lowering the threshold for compulsory per cent for art State-funded projects from the current \$2 million to \$1 million;
- Government agencies expand their selection criteria, invoking local content principles, to enable a broader spread of regional artists to be selected for per cent for art projects.

MINISTERIAL RESPONSE

In accordance with Standing Order 277(1) of the Standing Orders of the Legislative Assembly, the Community Development and Justice Standing Committee directs that the Hon Minister for Culture and the Arts report to the Assembly as to the action, if any, proposed to be taken by the Government with respect to the recommendations of the Committee.

CHAPTER 1 INTRODUCTION

1.1 Defining and measuring the impact of the Arts

In an article in its 2002 Yearbook, the Australian Bureau of Statistics (ABS) has defined the Arts as:

...a set of artforms covering literature (including creative writing of nonfiction); the visual arts and crafts; the performing arts, comprising theatre, music, dance, opera and music theatre; film and video (including both drama and documentary); and multimedia arts.

¹

The ABS also includes art galleries, as the principal means of conveying the visual arts to the public. However, it excludes libraries as they have a role that extends beyond an artistic one, with the dissemination of information being a primary function. Similarly, the ABS excludes training institutions, museums and broadcasting and publishing.

The Committee has focussed largely on the visual arts, literature and the performing arts, as these are the predominant artforms practised in regional areas. These include painting, drawing, pottery, sculpture, photography and textile-based arts, as well as music, theatre and dance.

The Committee recognises that other artforms are becoming extremely significant, such as film-making and multi-media artforms, and that these artforms are included in many of the national and international figures. As such, they do fit within the Committee's definition of the arts.

In reality, the specific artforms are less relevant than the issues of access, support and infrastructure that surround them. The only significance of the artforms themselves is that some figures include certain artforms and include things that may not be considered by some to be arts. For example, is the attendance at a popular film an arts activity or entertainment, and is there any difference? If attending a cinema is participating in the arts, then can the same claim be made for watching television.

The Committee makes no findings about the validity or otherwise of data that includes such broad interpretations of the arts. Rather it simply raises the issue and suggests that all data in the area of culture and the arts be treated with appropriate caution as definitions may vary.

¹ Year Book Australia, 2002 (1301.0)

1.2 Economic measures of community benefit

In an area such as the arts, which have an intangible and very subjective impact, the committee considers anecdotal evidence is of particular value. This value is further amplified by the fact that data that is available at the State, National and International level is simply not available at the regional level.

It is of concern to the Committee that there has been little effort made to date to gather information about regional activity. This lack of data is a significant obstacle to policy development, and makes it extremely difficult to target regional issues.

The lack of regional data makes it impossible to quantify the specific economic impact of the arts on a regional community, but some anecdotal evidence suggests that the arts can play a significant economic role.

It is the Committee's view, however, that regional data needs to be produced that can quantify the effect of the arts on local economies. Such data should address issues like employment, household expenditure, government expenditure (including local government), and the effect of arts activities on local business activity.

Until such data is available it is easy to make logical assumptions about the impact of the arts, but it will be difficult to prove. This will in turn make it more difficult to attract sponsorship of arts events and to grow the economic benefits.

However, some national and state data does provide an indication of the impact of the arts on the economy as a whole.

(a) Lack of regional data

In a geographically vast and diverse State like Western Australia, the lack of data presents particular problems. The challenges faced by the people in the Kimberley and Pilbara are significantly different to those faced by those in the Goldfields, which in turn are quite different from those faced in the South-West. In order to properly address the needs of all of the people and to direct resources appropriately, it is essential that a clear picture exists about the cultural activities and spending habits, the employment patterns and the contribution that the cultural industries make to regional communities.

Currently, no such picture exists. This dearth of information is a problem recognised by the Department of Culture and the Arts. In evidence given to the Committee, the Director General, Mr Alastair Bryant, said that:

Greater access in measuring participation levels in different regions will assist government to identify areas requiring further attention. It will also

help to identify patterns and trends making clearer links between participation in arts and culture and other social outcomes²

In evidence, the Committee was told by the Mr Ellis Griffiths, Director of Planning and Policy with the Department that:

We have been telling the ABS that we need to get some very basic data on participation, employment and the like, broken right down on a regional level, not necessarily to local statistical divisions but perhaps to the level of our regional development commissions. That is the task, and they have convened a meeting with us and a number of other government agencies tomorrow to begin to address that problem.³

The Committee acknowledges that the Department is taking steps to address the current deficiency in regional information. Such steps need to be a priority of the Department and the Government to ensure that decision-making is informed and accurately reflects the realities of regional Western Australia, not simply a metropolitan-based view of what is required.

(b) National and State figures

It has been estimated that in 1996/97 the performing arts and the visual arts combined contributed more than \$575 million to Australia's GDP annually⁴. In 1996, moreover, more than 80,000 Australians identified themselves as arts professionals.⁵

More recent figures compiled by the Western Australian Department of Culture and the Arts provide a clear picture for this State. According to *Vital Statistics: Western Australian Arts and Culture Statistics November 2003*, it has been estimated that 23,515 people in Western Australia, representing 2.8% of the employed population, had their main job in one of 23 cultural industries⁶. Since 1996, the number of people employed in the cultural industries had increased in Western Australia by 11.4%, as against the national increase of 11.1%.

The ABS data used in *Vital Statistics* show that while the percentage of the workforce provided by cultural industries is relatively small in real terms, it is the sixth fastest growing industry group in Western Australia.

² Evidence, Community Development and Justice Standing Committee, 3 March 2004 p2

³ Evidence, Community Development and Justice Standing Committee, 3 March 2004 p7

⁴ Report of the Contemporary Visual Arts and Craft Inquiry, Department of Communications, Information Technology and the Arts, 2002 p5

⁵ Ibid, p32

⁶ Cultural Industries is a classification including 27 industries or sectors of a broadly-cultural base and are defined within the Australian and New Zealand Standard Industrial Classification and are included in *Vital Statistics: Western Australian Arts & Culture Statistics November 2003*, p51

Table No 1 Employment by Sector 1996-2001

Industry	Western Australia			Australia			WA as % of Census
	1996 Census	2001 Census	% Change	1996 Census	2001 Census	% Change	
Agriculture, forestry & fishing	37 187	36 483	-1.9	324 330	330 782	2.0	11.0
Mining	28 377	29 026	2.3	86 261	75 178	-12.7	38.6
Manufacturing	77 197	84 220	9.1	965 036	1 010 179	4.7	8.3
Electricity, gas & water supply	6 753	6 872	1.8	58 699	60 692	3.4	11.3
Construction	54 614	61 978	13.5	484 084	558 582	15.4	11.1
Wholesale trade	43 413	42 318	-2.5	446 545	437 134	-2.1	9.7
Retail trade	103 317	123 243	19.3	1 036 648	1 211 332	16.9	10.2
Accommodation, cafes & restaurants	32 618	38 328	17.5	355 287	410 589	15.6	9.3
Transport & storage	30 425	32 466	6.7	332 078	355 874	7.2	9.1
Communication services	12 638	12 116	-4.1	150 188	148 480	-1.1	8.2
Finance & insurance	24 823	24 109	-2.9	296 456	312 396	5.4	7.7
Property & business services	75 622	90 095	19.1	750 195	920 331	22.7	9.8
Government admin & defence	30 619	36 717	19.9	373 427	369 855	-1.0	9.9
Education	55 548	60 160	8.3	540 063	595 398	10.2	10.1
Health & community services	71 396	79 265	11.0	725 178	806 171	11.2	9.8
Cultural & recreational services	16 313	18 133	11.2	179 055	202 456	13.1	9.0
Personal and other services	30 130	33 032	9.6	277 908	300 658	8.2	11.0
Not stated/not classifiable	29 711	20 490	-31.0	254 881	192 519	-24.5	10.6
Total	760 701	829 051	9.0	7 636 319	8 298 606	8.7	10.0

Source: Vital Statistics 2003 Department of Culture and the Arts

As can be seen in Table 1, employment in the cultural and recreational services sector saw an increase of 11.2% between 1996 and 2001, whereas the mining sector saw an increase of only 2.3% in the same period, and the communication services sector saw a fall of 4.1%. Cultural and recreational employment is an important and growing sector. This provides not only income to the people employed within it, but adds to economic activity within the State as a whole.

As more people are employed in the field, and the enterprises they are employed in grow, so the spin offs to other industries also grow. While the ABS does recommend

caution in the use of employment as an accurate indicator of economic activity, it appears reasonable to assume that an employed population is likely to increase economic activity. It is simply not possible to place an explicit figure on such an impact.

It is clear, however, that culture and the arts is a sector that is showing significant growth as an employer of Western Australians.

Another measure of the economic impact of cultural activities, is the amount Western Australians spend on them annually. What Figure 2 below shows is that the arts, or at least cultural activities of which arts is a major component, are of increasing importance to Western Australians. In fact, in most artistic activities the increase in spending by Western Australians is far greater than the Australian average.

For example, in the field of the performing arts, between 1993-94 and 1998-99, annual household spending in Western Australia increased by 41.6 per cent, a very substantial increase. The Australian average increase was only 1.5 per cent. This very significant variation may be explained by a number of factors, including Western Australia starting from a relatively low base and the development of outdoor venues in Perth. However, it does show quite starkly the increasing importance that is being placed on the performing arts within Western Australian households.

Similarly, overall annual spending on cultural activities in Western Australia over the five year period saw an increase of 17.3 per cent, against an Australian average increase of 8.5 per cent.

Table No 2 Household Expenditure on Culture 1993-94 and 1998-99

Item	Average Weekly Household Expenditure				Annual Expenditure			
	Western Australia		Australia		Western Australia		Australia	
	1993-94	1998-99	1993-94	1998-99	1993-94	1998-99	1993-94	1998-99
	\$	\$	\$	\$	\$m	\$m	\$m	\$m
Literature								
Books	3.54	3.22	3.80	3.11	117.3	120.3	1 311.3	1 155.0
Newspapers	2.65	2.84	3.15	2.54	87.7	106.1	1 088.2	943.3
Magazines/ Comics	1.95	1.96	2.17	1.77	64.5	73.2	748.1	657.4
Total	8.21	8.11	9.28	7.55	271.9	303.0	3202.8	2 804.0
Music								
Pre-recorded	1.43	1.47	1.62	1.91	47.4	54.9	557.5	709.3
Cassettes/tapes	0.32	0.14	0.35	0.16	10.6	5.2	120.0	59.4
Total	1.75	1.61	1.96	2.06	57.9	60.2	677.5	765.1
Performing arts	1.01	1.53	1.57	1.48	33.4	57.2	541.1	549.6
Visual arts & crafts								
Paintings, carvings & sculptures	--	1.08	0.42	0.74	--	40.4	144.1	274.8
Total	0.81	1.17	0.76	1.09	26.7	43.7	260.5	404.8
Broadcasting, elect. media & film								
Video & game hire	--	1.45	1.49	1.22	--	54.2	515.2	453.1
Pre-recorded cassettes & discs	0.43	0.55	0.49	0.51	14.2	20.5	169.4	189.4
Cinema fees	1.29	1.45	1.45	1.68	42.7	54.2	499.2	623.9
Total	3.05	3.76	3.43	4.13	100.9	140.5	1 183.7	1 533.8

Item	Average Weekly Household Expenditure				Annual Expenditure			
	Western Australia		Australia		Western Australia		Australia	
	1993-94	1998-99	1993-94	1998-99	1993-94	1998-99	1993-94	1998-99
	\$	\$	\$	\$	\$m	\$m	\$m	\$m
Other Arts								
Culture courses	1.26	1.01	1.16	1.03	41.9	37.7	398.5	382.5
Total	1.34	1.27	1.67	1.35	44.8	47.5	573.6	501.4
Heritage	0.24	0.15	0.30	0.17	8.1	5.6	104.9	63.1
Other culture								
Audio equipment	2.55	1.22	1.99	1.09	84.5	45.6	685.4	404.8
TVs & home ent.syst	2.75	2.79	1.87	3.22	91.1	104.2	645.8	1 195.9
VCRs	0.99	2.43	0.96	1.96	32.9	90.8	329.5	727.9
Blank videos	0.14	0.18	0.25	0.21	4.7	6.7	84.7	78.0
Audiovisual/ PC repairs	0.07	0.03	0.04	0.03	2.2	1.1	15.2	11.1
Film & chemicals	0.87	1.03	1.05	1.27	28.8	38.5	363.4	471.7
Total	7.80	8.34	7.38	8.90	258.2	311.6	2 545.3	3 305.3
Total expenditure on Culture	24.21	25.94	26.35	26.74	801.9	969.3	9 089.4	9 930.8
Total goods & services expenditure	664.28	675.68	664.28	698.97	21 997.0	25 245.8	229 176.6	259 586.7
As percentage of total goods & services	3.6	3.8	4.0	3.8	3.6	3.8	4.0	3.8

Source: Vital Statistics 2003 Department of Culture and the Arts

A third measure of the economic impact of cultural activities is their effect on production and output for the State generally. As stated by the ABS:

The importance of cultural industries to the Australian economy is evident when compared with other industries in the economy. The value of output from cultural industries is greater than that of Motor vehicles and parts etc (\$17,770.8m) and Defence (\$11, 211.5m)⁷

⁷ Vital Statistics, November 2003, p35

In 2001-02, the estimated value of goods and services produced in Australia was \$1,176.9 billion. Of this, 2.4%, or \$28,113.3 million, was from cultural industries.

Table 3 shows a selection of industries against the cultural industries to illustrate where they sit in terms of their impact on national production.

Table No 3 Comparison of Cultural Industries with Other Selected Industries

	Australian production	Est. Aust production	WA employment as proportion of total Aust employment	WA employment as proportion of total Aust employment	Estimated WA production	Estimated WA production
	1996-97	2001-02	1996	2001	1996-97	2001-02
Industry	\$m	\$m	%	%	\$m	\$m
Motion picture, radio & tv	4 845.6	7 006.7	6.3	6.5	306.9	456.0
Libraries, museums & the arts	2 998.9	4 336.4	8.6	9.1	257.0	395.7
Other cultural product items	13 140.5	16 770.2	7.9	7.8	1 032.7	1 307.6
Total cultural industries	20 985.0	28 113.3	n/a	n/a	1 596.6	2 159.3
Other selected industries						
Motor vehicles & parts etc	15 267.0	17 770.8	4.2	3.5	638.7	629.6
Accommodation, cafes & restaurants	29 301.0	40 845.6	9.1	9.4	2 653.5	3 828.4
Communication services	24 837.0	30 872.4	8.4	8.1	2 092.5	2 496.9
Scientific research	21 485.8	31 648.6	11.4	9.4	2 447.0	2 979.7
Defence	8 759.0	11 211.5	6.0	6.6	527.8	735.6
Education	27 025.0	36 672.9	10.2	10.2	2 769.9	3 729.2
Health services	33 237.8	45 236.6	9.8	10.0	3 342.6	4 515.6
Sport, gambling & recreational services	9 271.3	13 406.3	10.4	9.9	962.7	1 331.5
All industries	972 636.8	1 176 890.5	10.0	10.0	96 890.4	117 574.2

Source: Vital Statistics 2003 Department of Culture and the Arts

According to the ABS data, the contribution to Western Australia's total production of cultural industries was \$2,159.3 million in 2001-02. This makes its contribution similar to that of scientific research and Communication services. Of perhaps more significance is that the growth in that production over the five years from 1996 to 2001 was about 26.1 per cent for cultural industries, whereas Scientific research saw an increase of 17.9 per cent over that period and Communication services an increase of 16.2 per cent.

All of these figures indicate that the cultural industries are making a significant and growing contribution to the State's employment and production, and that Western Australians are spending an increasing amount of their household income on cultural activities.

Internationally, there is already recognition of this contribution to the national economic and cultural life. For example, in Ireland, one of Europe's fastest growing economies, creative artists enjoy a unique income tax exemption. Under this scheme, visual art and craft practitioners, writers and composers living and working in Ireland are exempt from income tax on income derived from work of cultural merit.⁸

Other countries, too, have recognised the contribution of artists to the national well being through legislative support. Canada, Luxembourg and the Netherlands have all instituted legislation that improve the status of artists. While none of them have the practical benefit to individual artists afforded by the Irish model, they at least acknowledge that the arts is a valued activity and provides wide-ranging benefits to the community.

Finding 1

Cultural industries are making a significant and growing contribution to the State's employment and production, and that Western Australians are spending an increasing amount of their household income on cultural activities.

Finding 2

Culture and the arts is a sector that is showing significant growth as an employer of Western Australians.

⁸ Report of the Contemporary Visual Arts and Craft Inquiry, p111

Finding 3

National and international figures indicate that the arts and creative industries represent a very strong area of economic activity and are growing in importance. In particular:

- Since 1996, the number of people employed in the cultural industries had increased in Western Australia by 11.4%, as against the national increase of 11.1%.
- Between 1993-94 and 1998-99, annual household spending on the performing arts in Western Australia increased by 41.6 per cent
- From 1996 to 2001 the contribution of the Cultural Industries to Western Australia's total production was about 26.1 per cent, whereas Scientific research saw an increase of 17.9 per cent over that period and Communication services an increase of 16.2 per cent.

Finding 4

Policy making in regional Western Australia in the area of arts and culture, as in other elements of life, is hindered by a lack of regional data. Until data is available on a regional level that complements data available at the State and National level, a clear picture of need and the impact of the arts will not be possible.

Recommendation 1

The Committee recommends that the Department of Culture and the Arts, consistent with its own *Cultural Signposts* policy document, collate regional data on the economic impact of the arts in Western Australia as a priority. The project should be based on the regional development commission boundaries and should include:

- Employment figures in culture and the arts;
- Household spending on culture and the arts; and
- Estimates of the production output of culture and the arts.
- The Committee recommends that these data be published by the Department in their annual report in 2005/06.

(c) UK Study

In May 2004, the Arts Council of England released a report entitled *The Impact Of The Arts: Some Research Evidence*. This report is an extensive literature search and review of studies conducted worldwide that have sought to address the problem of measurability of the arts. The report highlights the fact that the desire to measure both the economic and social impacts of the arts is growing.

It states that:

Many claims are made about the impact of the arts and, on a wider level, of culture. Some of these are well supported by evidence, others are less well supported. This does not mean that the impacts do not occur, but that some have been more rigorously researched or evidenced than others.⁹

It goes on to say that there are still many gaps, particularly in the area of social impacts and that the Arts Council is committed to strengthening the existing evidence base by undertaking its own research and by reviewing that done by others.

For the purposes of this report, the Committee will use the UK report's findings as appropriate. This data does not refer to Australia, and does not relate directly to regional Western Australia. However, it provides some evidence of the impact of the arts and culture generally that may well be equally relevant here and provides at least indicative evidence.

1.3 State regional arts policy

In 2003 the Department of Culture and the Arts released its *Cultural Signposts* policy. The focus of this policy is to improve access to arts and culture for people living in regional, rural and remote communities. It provides an outline of the initiatives the Government will take in four key areas. The four key areas, each with a prime objective, are as follows:

1. Sustainability and Engagement -

Prime Objective: "To ensure all people living in and visiting regional, rural and remote communities have access to, and can participate in, a rich and sustainable cultural environment";

2. Developing the Individual -

⁹ The Impact of the Arts: Some Research Evidence, UK Arts Council, May 2004, p3

Prime Objective: “To ensure all Western Australians living in regional, rural and remote communities can access opportunities to develop their skills and knowledge in arts and cultural related areas”;

3. Buildings, People and Technology -

Prime Objective: “To expand and improve the infrastructure that underpins participation in arts and culture in regional, rural and remote Western Australia”; and

4. Coordination, Networks and Partnerships -

Prime Objective: “To develop a coordinated arts and culture sector in which government and non government organisations work together to optimise benefits to the community”.¹⁰

Under the key areas mentioned above 58 strategies have been identified, 9 being regarded as priorities. The priority strategies, each with related initiatives are:

- Developing a framework for measuring the level of arts and cultural activity in regional areas;
- Supporting and facilitating arts and cultural activities by and for a diverse range of young people;
- Prioritising and coordinating support for Indigenous arts and culture;
- Improving equity of access for smaller and/or more remote communities;
- Providing greater skills development opportunities for artists and arts educators living in regional, rural and remote communities;
- Developing and maintaining a mutually beneficial partnership with the Department of Education and Training;
- Assisting in the maintenance and upgrade of community facilities;
- Encouraging the employment of regionally based cultural development officers; and
- Ensuring that the policies and programs of the portfolio agencies are aligned with the objectives of the *Cultural Signposts* policy statement.¹¹

¹⁰ *Cultural Signposts: Directions for Arts and Culture in Regional Western Australia, Department of Culture and the Art, Summary Report, pp4-5*

¹¹ *Cultural Signposts - Action Plan for Priority Strategies, pp2-12*

The Committee considers that, like any policy, the *Cultural Signposts* document is part of a process that is an organic one that is growing and evolving. It is expected that the findings and recommendations contained within this report will complement the policy and will assist in its further development.

Finding 5

The Committee acknowledges the great deal of resources and commitment by a range of governments that have gone into documents such as *Cultural Signposts* and a plethora of other reports over many years. However, these have failed to provide meaningful measurable outcomes.

Recommendation 2

The Committee strongly recommends that the Department identify demonstrable improvements in regional arts outcomes that have and will result from documents such as *Cultural Signposts*.

1.4 Regional Arts Conference - Karratha 2003

The Committee was represented at the regional arts conference in July 2003 at Karratha organised by Country Arts WA. This was an opportunity for the Committee to meet and talk to people involved in regional arts from all areas of Western Australia, and to hear about the issues that were foremost in their minds.

The Conference was extremely well run and Country Arts WA should be congratulated for their efforts. Many of the delegates at the Conference suggested in their presentations that such a forum provided a unique opportunity to bring together people who would otherwise have operated in isolation. The Conference included speakers from a range of arts and regional backgrounds. At the end of the conference a forum was held which brought all participants together to prepare an overview of the key issues facing people in regional arts. Some of the key issues raised at the forum were:

- Professional arts officers, based in the regions, is the highest priority and the model used by the Department of Sports and Recreation was identified as one possibility;

- More constant support for volunteer groups is required to advise, facilitate, network and develop groups and activities;
- Support for research and development, administration and facilitation is required;
- Regional applicants feel that there is duplication of applications and want to receive quality feedback from applications;
- A more streamlined arts grants program should be introduced to reduce duplication and make it easier for people to find their way through the maze of applications and support structures; and
- In Local Government culture is seen as an add on and it is important to differentiate the needs of arts, as opposed to recreation. There is a need for co-operation not competition between the arts, sport and recreation.

These were recurring issues throughout the inquiry and the Committee has addressed all of them within this report.

1.5 Scope of inquiry

It has been clear from the outset that any inquiry into the arts is about people and community. It is about people understanding their world, about defining and expressing who they are and about communicating with each other. While the Committee acknowledges the financial benefits of the arts, it considers the true benefits result in community development, sense of place, crime prevention and other elements of community well-being.

Because of the diversity of Western Australia the Committee considered that it was imperative to visit and talk to practitioners and consumers in the communities where they live and work, rather than relying on printed reports and through the filter of peak bodies. This resulting report and the associated evidence taken throughout regional Western Australia, represents the most extensive inquiry ever undertaken in regional arts in Australia.

The Committee found that the people involved in regional arts in Western Australia are passionate and committed. They care very deeply not only for their specific artistic endeavours, but also for the community in which they live.

After advertising widely at the beginning of the inquiry, the Committee received a number of considered and detailed submissions, many of them from funding bodies. These submissions were very useful and formed an essential part of the inquiry. However, the words of people from Derby to Esperance, heard in both formal evidence and in informal meetings, have provided the Committee with an

understanding of the issues and challenges facing regional Western Australia that would not have been possible from the written submissions.

The Committee travelled to all regions of Western Australia, holding public hearings and informal meetings in Mandurah, Karratha, Broome, Geraldton, Kalgoorlie, Esperance, Bunbury, Albany, Derby, Mowanjum, Denmark and Kellerberrin. These visits enabled arts representatives and practitioners from outlying areas to access the Committee.

In addition to these regional visits, the Committee held informal briefings and formal hearings in Perth with key stakeholders, particularly major funding bodies.

For comparative purposes, prior to travelling through regional Western Australia, the Committee visited Sydney, Melbourne and key regional centres in New South Wales and Victoria. This gave Committee members the opportunity to talk to key national funding bodies such as the Australia Council, state bodies such as NSWArts and Regional Arts Victoria, and various regional arts development officers, arts practitioners and community members in country NSW and Victoria.

These visits to regional areas, both interstate and within Western Australia, have provided the Committee with a very clear understanding of the issues facing regional communities in the arts.

It should be noted that there are a number of areas in which the arts crosses over into other fields, such as education and training, health and the criminal justice system. While the Committee has touched on some of these issues where they relate to evidence given or where they impact directly on issues raised, there has been no attempt made to undertake a detailed analysis of activities in these areas. The reason for this is simply the size of the task. The Committee recognises that the arts and education are intrinsically linked and that substantial efforts are being made within the education and training sectors to develop the arts. This could well constitute an inquiry on its own.

In a submission to the inquiry, Buzz Dance Theatre stated that:

It is important that the inquiry into Arts in regional Western Australia is linked to the Department of Culture and the Arts and Department of Education and Training's Arts in Education Policy Consultation Paper 'Creative Connections'.¹²

While the Committee agrees with the submission that “the opportunity for the regional arts and education communities to have access to the professional performing arts” is important to develop the regional providers, it is not an issue that has been dealt with in this report.

¹² Submission, Buzz Dance Theatre, p1

Similarly, detailed discussions about health benefits or criminal justice benefits were discussed only within the context of the terms of reference.

This inquiry seeks to address the issues raised by the regional communities themselves and is as a result broad reaching. The Committee would encourage governments of all levels, academic institutions and other interested organisations to commission further study on these specific areas of arts development in regional Western Australia.

Perhaps more than any other sector of the community, the arts provide indigenous people with substantial benefits. Not only does the increasing importance of indigenous art both within Australia and internationally lead to a sense of pride for indigenous people, it provides them with a sustainable “career path” or employment opportunities that are unavailable in other areas.

The Committee was told by the Mowanjum Aboriginal Corporation in its submission that:

...estimates of the annual turnover of the Aboriginal arts and crafts industry sitting at about \$200 million.”¹³

In fact, according to ABS data, in 1998 international tourists spent some \$200 million on art and craft in Australia, and about half of that was indigenous art and craft. It is further estimated that the domestic market is of a similar size.¹⁴

In its submission to the Committee, Desart, a resource and advocacy body for central Australian art centres, told the Committee that:

The arts in remote Aboriginal communities have a vitally different role than in better-serviced, urban communities. The art centres — cooperative, community based enterprises that facilitate the production and sale of quality Indigenous art — are the only non-welfare income in these communities.¹⁵

This gives the arts a very practical and economically important role to play in remote communities. However, this role is broader than simply providing a way of supplementing income. The submission also stated that:

Along with promoting artistic excellence, art centres are critically involved in maintaining cultural integrity and the renewal and recording of that culture.¹⁶

Throughout its inquiry, the Committee has spoken with indigenous groups and artists in regional Western Australia about the issues facing them. The views expressed by them regarding the terms of reference form an important part of this inquiry. However,

¹³ Submission, Mowanjum Aboriginal Corporation, p3

¹⁴ Ibid

¹⁵ Submission, Desart, p1

¹⁶ Ibid

the Committee recognises that many of the issues facing indigenous people are not specific to the arts. Issues related to income levels substantially below the national non-indigenous average, poor health outcomes, lower literacy levels than the non-indigenous population and over-representation within the criminal justice system all have enormous impact on indigenous communities. It is not possible to address the issue of the arts without also addressing these issues.

The Committee has instead adopted terms of reference for the inquiry that cover the arts in regional Western Australia broadly without focussing specifically on indigenous issues. Where such issues have arisen within the broader terms of reference, these have been discussed in that context.

The Committee understands that this may not meet the needs of the indigenous community and therefore considers that an inquiry specifically into indigenous arts and crafts should be undertaken, and should consider the actual and potential impact of the arts on indigenous educational and health outcomes, on recidivism rates and on the socio-economic status of Aboriginal people throughout Western Australia.

Finding 6

The arts provide indigenous people with benefits, including a sense of pride for indigenous people, and it provides them with a sustainable “career path”. However, issues related to low income levels, poor health outcomes, low literacy levels and over-representation within the criminal justice system all have enormous impact on indigenous communities. It is not possible to address the issue of the arts without also addressing these issues.

Recommendation 3

The scope of this inquiry has not allowed for detailed examination of these issues but the Committee considers that a major inquiry into indigenous art and its impact on the well-being of indigenous people should be undertaken. Specifically, the inquiry should examine matters such as the effect on health and well-being, recidivism, and literacy and numeracy, and should also look at copyright and marketing issues.

CHAPTER 2 BENEFITS OF THE ARTS TO REGIONAL WESTERN AUSTRALIA

2.1 Introduction

Even without empirical data, it is clear that the arts play a significant and positive role in regional communities. Throughout its regional visits, the Committee found people committed to their artform and their community. It found that the arts generally helped people develop a sense of community pride and gets people involved in ways that other activities don't.

Whether it be a theatre group, a visual arts group or a local community festival, the arts provides a sense of identity for a particular community. This sense of community is very difficult to measure but is palpably real. The Committee was told by Mr Ian Hill, Director of Community Development with the City of Mandurah that:

...community arts support sustainable development through the expression of creativity; allow community voices to be heard; project a sense of identity and create a sense of belonging; and increase community spirit and make people feel good about where they live.¹⁷

Because the arts are a non-competitive activity and can be undertaken by people of any age, gender and ethnic background, it has a tendency to bring together all of the components of a community. In fact, the Committee has found that in smaller communities arts activities tend to involve the entire community. The Committee met with members of several community theatre groups that saw professional people working with unemployed young people on an entirely equal footing. They were able to see each other not as they were defined by their status or position within their community but as performers, or members of the same production team.

This interaction impact on both performers and audiences alike. The Committee was told by Mrs Barbara Howard of the Rhythms of the Outback Festival that:

I think the arts do a great job in trying to make that more understandable and in showing people different viewpoints. People go to a show and take away from that something different so that they can better understand what is going on in their day-to-day experiences.¹⁸

The value of interaction is particularly true for young people in regional communities. The Committee was told that the mutual understanding between indigenous and non-indigenous young people is enhanced by participation in the arts. It helps to break

¹⁷ Evidence, Community Development and Justice Standing Committee, Session 1, 16 June 2003 p2

¹⁸ Evidence, Community Development and Justice Standing Committee, Session 1, 7 November 2003, p4

down attitudinal barriers, particularly among kids. The Committee heard that children tended to relate well together in primary school but by high school many learned attitudes have developed. Working together in the arts allows them to relate as people regardless of age, race or gender. The Committee was told by Mr Geralt Moody of the Freefall Theatre Company that:

We try to break that barrier with the kids and get them involved through youth theatre. Yirra Yaakin is an Aboriginal theatre group that comes up and gets involved. The non-Aboriginal kids see the positive side of Aboriginal people, and not only the negative side as always reported. That is why we get a lot of involvement with the Aboriginal groups.¹⁹

As well as developing a sense of cohesion within a community, the arts has a significant role to play in addressing the social issues created by isolation. The Committee was told that the arts can play a very real role in attracting people to move into the community with their family, rather than fly in and fly out. This is particularly so in the mining regions, where workers often have the choice between moving into a town with their family, or keeping their family in Perth while they do their stints at the mine.

The Committee heard from a number of people that the arts organisations can be a significant deciding factor in moving to the town. This can reduce strains on relationships and family life that can be very damaging. Mrs Howard told the Committee that:

I cannot believe that fly in, fly out can be good for families, no matter where they are residing. It is not good to have a parent away a lot and to have mum trying to raise the kids by herself with dad being there only intermittently.²⁰

Having theatre groups and arts groups, along with good arts infrastructure like a professional theatre and gallery that enables touring shows and exhibitions to come to town provides family members with facilities that reduces the impact of isolation. It encourages people to see the town as a viable alternative to a larger city.

For example, in Geraldton the Committee was told by Mr Mark Lennard, the General Manager of the Geraldton Regional Art Gallery, that:

If you withdrew the art gallery, museum, library and aqua marina, what would you be left with? A void; a rather large and nasty working void. As we have experienced in many mining towns, there is no heart to maintain a community. It is the likes of these types of institutions and organisations that give value and reason to why we establish a long-term base of residents who

¹⁹ Evidence, Community Development and Justice Standing Committee, Session 4, 7 November 2003, p7

²⁰ Evidence, Community Development and Justice Standing Committee, Session 1, 7 November 2003, p7

*will commit to those regions, and that translates into an underpinning of the survival and wellbeing of that community.*²¹

Further, the Committee was told in Kalgoorlie by Mr Troy Jones, the Manager of Leisure and Community Development, City of Kalgoorlie-Boulder, that:

*We are trying to provide what people would expect to have in the likes of Perth, Albany and Bunbury. We want to make sure that we have something similar available here, whether it is facilities or services. We try to concentrate on improving the quality of life. That helps to make the residents proud to live in Kalgoorlie-Boulder rather than want to get back to Perth. It is not only attracting people to come here to live but also encouraging them to remain here.*²²

Similarly, in Esperance an example of a very tangible benefit of a vibrant arts community in attracting people was highlighted. In evidence, the Committee heard from Mrs Dale Johnson that:

*BHP Billiton is forming a big mine at Ravensthorpe, and the go-ahead for the project should be in the next couple of months. We have had a guy ...who works for BHP constantly visiting Esperance over the last few years as a forerunner to this project to find out about housing and so on because families will be housed in Esperance for this mine. One of the first ports of call was to me as the chair of Esperance Community Arts to talk him through what was available. I outlined what we do in the arts and what is available for the wives and children to get involved in.*²³

Despite having a positive effect on the community, the Committee was made aware that sometimes it is hard to convince people that the arts are important, particularly when a new fire truck is needed, or when other practical needs are putting pressure on scarce resources. On several occasions the Committee was told of the sense of frustration that exists amongst those in the arts communities that if there are cuts needed in spending, it appears that the arts are the first casualty.

This is a common perception among arts communities generally, but in regional areas the effect of any reduction in support for the arts has the potential to be even more damaging.

²¹ Evidence, Community Development and Justice Standing Committee, 10 October 2003, Session 3, p9

²² Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 2, p11

²³ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 2, p8

Finding 7

The Committee found that the arts has had a significant positive impact on regional employment and that quality arts infrastructure can reduce fly-in, fly-out employment, which in turn can lead to families choosing to relocate to regional communities.

Finding 8

The Committee considers that the impact of the arts goes well beyond economic benefits and provides a sense of cohesion and harmony within the community. It also has very tangible impacts on health, on the youth within a regional community and on criminal justice issues.

2.2 Health benefits

In its report on arts impacts, the UK Arts Council found that:

...it is impossible to give precise details of improved health, particularly in the light of the fact that so few projects directly provide information on health, or social matters related to health, which are based on formal instruments of measurement.²⁴

According to the UK's Health Development Agency's 2000 report entitled *Art for Health*, actual evaluation of the impact of arts programs in the health area are rare.²⁵

Despite this lack of empirical data, there is a widely held belief that the arts have significant health benefits. A number of studies have sought to show these benefits. For example, the UK report have identified study results that have indicated outcomes for patients of arts activities within the health system that include:

- reduction in stress;
- reduction in depression and anxiety;
- reduced blood pressure;
- reduced pain intensity; and
- reduced need for medication.²⁶

²⁴ The Impact of the Arts, p13

²⁵ Hamilton, Hinks & Petticrew, [Journal Epidemial Community Health](#) website, 2003, p401

A major study that is still in progress in London at the Chelsea and Westminster Hospital has included 425 patients, 181 staff and 395 visitors. It has showed that the presence of the visual and performing arts in hospitals can reduce stress and take patients minds off medical problems.

More specifically, the UK report has stated that among documented clinical outcomes of music in healthcare settings are:

- Lower blood pressure among pregnant women;
- Reduced pain intensity and improved sleep after coronary bypass surgery;
- Reductions in perceptions of pain among people with rheumatoid arthritis; and
- Reduced need for sedatives after urological, orthopaedic or plastic surgery or for analgesics following gynaecological surgery.²⁷

The Committee found that while there are limited studies available in the Western Australian context, health outcomes from arts participation in regional centres indicate a positive correlation between the arts and physical well-being.

For example, in Karratha the Committee heard evidence about the arts group operating out of Cossack. Ms Janet Brown, Project Manager of the Bujee Nhoorr Pu Aboriginal Cultural Enterprise, told the Committee in evidence that:

We got the diabetes training specialist to come out last year. She wanted to know what was going on because she had two or three of our students who needed her attention on a twice-weekly basis. They would say to her, "Hurry up. I don't want to be late for work", and she would think, "What are you talking about?" It impressed her so much that she actually came out to see what this work was at Cossack. She said that over the six months of treating these guys, she had noticed the impact on their attitudes, health and the choices that they were making.²⁸

The arts program had provided people from the Cheeditha community with an incentive to manage their health better because they did not want to miss meetings and the arts activities that had become so important to their group.

In Kalgoorlie, the Committee was provided with another example of long-term health outcomes being positively affected by involvement in the arts.

²⁶ Ibid, p14

²⁷ Ibid, p14

²⁸ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 6, p4

The Committee was told by Dr Christine Jeffries-Stokes that Ngunytju Tjitji Birni, which is now an Aboriginal service run entirely by Aboriginal women, began life as an arts project. Dr Jeffries-Stokes said in evidence:

I came here through the Institute for Child Health Research, but as an artist, to help set up a maternal infant health service here (sic) Kalgoorlie that is now extremely successful and has mainstream funding and has taken over child health funding for ages 0-5. That project started with an arts project.²⁹

Dr Jeffries-Stokes, the region's only paediatrician, told the Committee that this program has had a significant impact on health outcomes, with a reduction in infant mortality rates. She said that it has also had a dramatic effect on the length of stay in hospital and has improved outcomes on pregnancy and birth.

Dr Jeffries-Stokes also provided the Committee with an example of changing attitudes to health issues that have come out of arts programs.

The Buyu project provided a good example of health issues being highlighted in a culturally sensitive and relevant way which changed attitudes. The project was about the dangers of cigarette smoking and how that message has not reached Aboriginal people.

The word "buyu" means smoke, which for indigenous people meant smoke from the campfire. The Committee was told by Mr Geoffrey Stokes of the Wongutha Birni Aboriginal Corporation that:

When the Aboriginal people here started smoking cigarettes they did not use a different word; they kept the word "buyu". The buyu of the campfires is healing: physical and spiritual. I will not mention the names of any cigarettes, but they are dangerous for people and the kids. We did not translate the difference and used only one word. When the health department did their fieldwork they said "buyu" was no good, but some people said it was good. The two were the same. That is why we did this.³⁰

When the indigenous people thought of smoking they thought of smoke as part of a healing ceremony. They did not differentiate between campfire smoke and cigarette smoke. The Buyu project was designed to address this difference. Workshops with 50 Aboriginal adults and children were held to talk about the difference between cigarette smoke and good smoke: good smoke, bad smoke.

At these workshops, the indigenous people involved made things that were depictions of smoke and these were carried at the NAIDOC parade. In addition, a T-shirt design

²⁹ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 5, p3

³⁰ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 5, p5

was developed carrying a logo that tells the difference between good smoke and bad smoke.³¹

An artist-in-residence was involved with the group. Healthway funded hats and T-shirts with that design which were worn during the NAIDOC week parade by all of the members of the Aboriginal arts group Wongutha Birni. These T-shirts, with their positive health message have gone out all across the desert.

According to Dr Jeffries-Stokes:

This is a message about good smoke and bad smoke in a form that Aboriginal people can not only recognise but be attracted to without being able to read and that provides them with the information they need. That is a very good example of the marriage between art, health and health messages.³²

In general terms, the Committee is aware that the perception of improved health through the arts is very real. For example, it was told by Mr Lennard, an experienced arts professional, that:

I have been working within the arts for 20 years - this is anecdotal - and in every community I have lived I have observed a direct relationship between an engagement within arts activities and a reduction in crime, mental and physical health and wellbeing problems and a direct increase in intellectual and educational capacities. In terms of how that translates into dollars, unfortunately it does not.³³

The arts has provided an invaluable conduit through which vital health information has been provided. The anecdotal evidence presented to the Committee was compelling, as is the fact that a number of studies are being carried out internationally to measure the specific impact of the arts on health outcomes.

2.3 Youth Benefits

In addition to health benefits, the arts provide young people with opportunities for self-expression, activities that are creative and satisfying, a sense of place and belonging and an increase in self-esteem that all of these things bring. The issues facing young people everywhere are exacerbated in regional areas by lack of facilities and isolation.

The Committee was made aware of the seriousness of the problems facing regional youth during the inquiry. In Broome, it was told by Ms Clare Chang, Director of the Broome Arts and Music Foundation, that:

³¹ Ibid, p6

³² Ibid, p6

³³ Evidence, Community Development and Justice Standing Committee, 10 October 2003, Session 3, p9

*The youth suicide rate here is criminal; it must be tackled from not only a health and political, but also a social, point of view. The social infrastructure in this town is breaking down.*³⁴

The arts provide an essential outlet for regional youth and the Committee has been provided with many examples of the impact of the arts.

Conversely, the involvement of youth is essential for the development of the arts as they represent its future. In Geraldton, the Mrs Lorraine Lambert, the Regional Community and Cultural Development Officer with the Arts and Cultural Development Council of Geraldton Inc told the Committee that:

*without the involvement of youth, arts will never develop in regional areas and we want to get them on board.*³⁵

According to the Western Australian Art, Sport & Recreation Industry Training Council, research has shown that a range of benefits can be gained through using arts as a medium for programs for young people. These include:

- Helping a young person figure out who they are and where they fit in;
- Encourage them to express feelings that may otherwise be ignored or disallowed;
- Teach life skills such as time management, project planning, task completion, conflict resolution and teamwork;
- Foster new friendships and encourage participants to be open to other people's experiences and ways of thinking; and
- Show participants that they are not alone with some of their difficulties and that they share experiences with others.³⁶

One example is Mandurah's StreetNet program, which is a program to assist and identify young people at risk who are in need of ongoing support including the arrangement of appropriate referrals, support advocacy and information.

The Committee was told that StreetNet has effectively engaged more than 3,000 young people in three years. It involves a police person and a youth worker operating out of a youth centre on a 40-hour week basis.³⁷

³⁴ Evidence, Community Development and Justice Standing Committee, 1 September 2003, Session 3, p7

³⁵ Evidence, Community Development and Justice Standing Committee, 10 October 2003, Session 1, p1

³⁶ www.asritc.com.au/yarp/youth/youth.html p3

³⁷ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 1, p6

It involves a number of programs, including:

- a Youth Maritime Program;
- Outreach Program;
- Options Program to address chronic truancy;
- Young Men's Program Peer Education Program;
- BILYDAR Cultural Project;
- Young Women's Program;
- Youth Woodworking Program; and
- A Year Seven Drug Conference.³⁸

The level of personal pride that young people feel when they participate in programs like this and others run in regional Western Australia was a consistent theme wherever the Committee went. In Mandurah, the Committee was told that in 2003 a program was run that worked with people who do not necessarily have access to the arts because they are intimidated or have specific problems. The program involved a camp at Fairbridge, known as FAIR Camp, where the young people made masks and took part in a parade. For the first time in their lives, these particular people were on show with pride. This has an enormous impact on their self esteem and confidence.³⁹

A further example in Mandurah related to a young lady who had been living on the streets and became involved in the Stretch Festival, a youth-based festival held annually in Mandurah. The Committee was told that she became involved in helping a professional artist deliver a project. Through that, she engaged with other young people who did not see her as “a youth at risk” or kept her held down in that category. They saw her as innovative, creative and a team leader. She provided them with motivation.⁴⁰ That kind of experience can be literally life changing.

In Karratha, the Committee was provided with another example of the involvement in these arts programs changing the perceptions and attitudes of the young people who participate.

The Committee was told that during a youth theatre program run by Karratha Youth Theatre a group from Kalgoorlie brought over one girl who was, according to the

³⁸ www.wapol.gov.au/LocalPolice/PeelDistrict, 2004

³⁹ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 1, p10

⁴⁰ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 1, p12

coordinator of the Theatre, Ms Pippa Davis, the hardest case there. The Committee was told that:

*She had a lot of problems. Before our school camp even started we had a survey for the kids to fill in, and the first question was, "Why do you want to be here?" Her answer on the first day was, "I want to wag school"...She was really tough. She would not connect with anyone; she completely isolated herself. By the end of the second day she had a big smile had made friends.*⁴¹

Halfway through the program the coordinator did another survey and found a substantial shift in attitude from the beginning of the program. The girl said:

*"This is the best thing I've ever done. I want to stay; I don't want to go home."*⁴²

The Committee was told that by the end of the week she was crying because she did not want to go back to where she came from.

Ms Davis said in evidence:

*She went back with the Kalgoorlie mob and is one of their key people now. Her parents have stated that this is not the girl who was taken away and asked what happened to her. Her school work has improved because of that one week when she was given an opportunity. That is a real success story.*⁴³

Another example brought to the Committee's attention was the Modern Dreamtime Dancers in Broome. According to Ms Nik Wevers, the Deputy President of the Shire of Broome, this group:

*...have done a marvellous job. Veronica McKeon started that little group to get kids off the street. She worked at the drop-in centre in those days. She wanted to give kids off the street an opportunity to express themselves and build up their self-esteem. I have seen it do some really good things for some of those young people. That little group has really struggled to get money to put on performances. It has been asked many times over the years to do a little performance for that conference, this festival, that event and so on. However, there was never really enough money to keep it going...*⁴⁴

During informal meetings in Derby with members of the arts community, the Committee was told that the arts, particularly the visual arts, are being used to try to improve retention rates at school, particularly for young indigenous people. The arts is seen as a way to help them to see opportunities and reinforce positive identity issues. It

⁴¹ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 1, p10

⁴² Ibid

⁴³ Ibid, p11

⁴⁴ Evidence, Community Development and Justice Standing Committee, 1 September 2003, Session 1, p7

provides the young people with a “creative path”. Local artist and teacher, Mark Norval, runs an enterprise class which includes 40 young people who produce artworks.

By working outside the traditional school parameters, and with the support of the school’s principal, Mr Norval has been able to engage young indigenous people through an arts-based curriculum. This has been aimed at literacy and numeracy improvements, and at retention of students within the education system. There is at least anecdotal evidence that this work has led to reductions in break and enter rates and other criminal or anti-social behaviours.

As in other areas of the arts, research about the impact of the arts and youth, particularly youth at risk is scarce and less than conclusive. Even when data is provided it can show a correlation but rarely a causal effect. However, the anecdotal evidence is real and the Committee has no doubt that the stories it has heard throughout regional Western Australia would be duplicated everywhere.

2.4 Criminal Justice Benefits

As with other elements of the arts, research into specific and quantifiable causal links between the arts and criminal justice outcomes are difficult to find.

As the UK Report said, there is “little robust evidence using well-specified research design and large sample sizes pointing to a link between the arts and positive justice outcomes.”⁴⁵ The UK report did, however, provide some data on the impact of the arts on criminal justice outcomes. Some of the studies carried out over the past decade have shown a correlation between participation in arts programs and improvements in outcomes. Some examples are:

- A study of parole outcomes in California found that those people who participated in arts programs were less likely to re-offend than those that didn’t. Specifically, two years after release 69 percent of those who took part in the arts program had not returned to custody, compared with 42 percent of all those released;
- The Splash Extra program in UK was associated with an overall 5.2% decrease in crime in areas with a Splash extra scheme, compared with those without;
- A reported 62-78% reduction of youth causing annoyance through the commissioning of arts and sport projects for young people;

⁴⁵ The Impact of the Arts, p16

- Of the 32 participants who took part in a drama-based offending behaviour program in the UK, 30% were re-convicted within one year, compared with 39% of a matched control group; and
- A UK prison, HMP Send, was able to achieve 44% of its annual target for literacy and numeracy through a five-week drama project.⁴⁶

The information available regarding Western Australian regional outcomes are not supported by such quantifiable data. The Committee has therefore had to rely once again on the anecdotal evidence presented to it during its extensive regional visits. This data, however, is quite compelling and the Committee considers that it provides considerable weight to the contention that the arts can greatly improve justice outcomes.

For example, the Committee heard evidence regarding the effect that the arts program has had on the Cheeditha community near Karratha. The Committee was told by Ms Janet Brown that the main impact has been the retention of the group:

Out of 20 original participants, we have retained 19 after two years, plus that number has grown by 15.... The demand is such that we could re-run the whole program again successfully if we could just duplicate or clone all the people involved⁴⁷.

The significance of this retention rate should not be underestimated. Specifically, the reduction in imprisonment within the community. The Committee heard that:

One of the measurement outcomes would be the recidivism rate of those at the regional prison. Many participants in this Aboriginal cultural enterprise have not gone back inside. They have also been able to facilitate relationships with the prison, so that the prisoners coming out have an activity and organisation to go and do not go back inside.⁴⁸

The cooperation of the Ministry of Justice has also assisted in maintaining the necessary continuity for those people involved in the program. The Committee was told that:

Two of those people were actually with us and then served sentences in Roebourne Regional Prison. The prison made it possible for them to still attend class on a daily basis from the prison, so they did not miss anything. When they finished their sentences, they came straight back and were right in line with where the rest of the class was. The only thing they missed out on was the class trip. The continuity was vital and valuable.⁴⁹

⁴⁶ Ibid

⁴⁷ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 6, p2

⁴⁸ Ibid

⁴⁹ Ibid, p4

It is perhaps not surprising that the arts provide an outlet for people who are regularly caught in the criminal justice system. They are often people with low education levels, low self esteem and come from dysfunctional and often violent backgrounds. They find it difficult in many cases to express emotions, particularly negative emotions such as anger and frustration, in ways that are not socially destructive.

The arts provide an accessible and socially acceptable platform for such expression. In fact, it is somewhat ironic that this outlet for their feelings is often only discovered when they are in the justice system. As the Committee was told in Karratha by Mrs Rose Murray of the Pilbara Arts Crafts and Design Aboriginal Corporation:

The really strange thing is that some people only have the mind space to develop their art when they get to jail. The bigger questions are what happens in the jail with that art, how it is being taught, whether the cultural protocols are being met, and what happens financially with the work.⁵⁰

In Geraldton, too, the Committee was told of the impact that the arts can have on people within the justice system. In evidence, Ms Roxanne Grant, a practising artist who teaches art at the prison, told the Committee:

I have been amazed by the difference in those students between February and now...they are already thinking about enrolling in Geraldton TAFE full-time, so it is an opportunity for them to get back into the community with a different focus from the one they had before they went into prison.⁵¹

Finding 9

The arts provide an accessible and socially acceptable platform for self expression for people who are both in the criminal justice system and those who are at risk of entering it. This is particularly true of indigenous people who are over-represented within the criminal justice system and who can find an outlet for their creativity and increased status through the arts.

2.5 Benefit of Festivals

The benefits of the arts in community building were best demonstrated in the staging of regional festivals. These events, which involve the entire community and not just those who are active in the arts, provide a unique opportunity for regional

⁵⁰ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 2, p5

⁵¹ Evidence, Community Development and Justice Standing Committee, 1 October 2003, Session 7, p7

communities to get together and celebrate their town, their region and their shared experience. They can also celebrate their cultural, social and ethnic differences in a way that is inclusive and promotes understanding and tolerance.

In the course of its regional visits the Committee has heard of a number of festivals that are encouraging communities throughout Western Australia to come together to celebrate. Some of the Festivals that the Committee discussed but did not investigate in any detail included:

- The Stretch Festival is an arts festival in Mandurah, which focuses on involving the community in visual and performing arts projects. A feature is the inter-generational nature of this festival. It involves artists in the region developing, running and facilitating projects. A strong community ownership of the Stretch Festival in Mandurah has been developed;
- The Derby Boab Festival, which combines art and culture in two weeks of fun including bush poetry, mud football, the Mowanjum Festival, Speedway, float parade and mardi gras;
- The Moonrise Festival, the longest running rock festival north of Port Hedland where two nights of original music are performed by over 20 Kimberley Bands;
- The Croc Festival, while staging events across Australia, in 2004 engaged indigenous and non-Indigenous youth from rural and remote communities in a series of performing arts festivals held in Geraldton and Derby; and
- Stompem Ground, nationally acclaimed indigenous Arts and Cultural Festival featuring traditional and contemporary music and dance which begun in 1992 and has been developed by Goolarri Media Enterprises.

The Committee looked in more detail at the long-standing Shinju Matsuri festival in Broome, and the Festival of the Wind in Esperance by way of illustration.

The impacts of festivals are clear on a number of levels, including the economic benefit that can be extremely significant.

For example, in Broome the Committee heard about the Shinju Matsuri festival. This internationally recognised event, which has been running for 34 years, is held over a 10 day period in August and includes events for all ages and cultures including an opening ceremony, a ball, a float parade, the mardi gras, art awards, children's events, workshops and a festival finale. It involves the whole community and attracts people from outside the region. In evidence, the Committee was told by Ms Jillian Philp, the President of the festival, that in 2001:

... the estimate of money brought into town during the Shinju Matsuri Festival was \$1.7 million to \$2.2 million, which was approximately \$100 to \$125 per

*person per day. With the increase in tourism in the region this year, which has been phenomenal, that figure could probably be doubled now.*⁵²

The Blues at Bridgetown Festival, too, has had a significant impact on the local economy. According to the submission to the inquiry by Country Arts WA, the 1999 festival had an estimated economic impact of \$1.7 million with an audience of 15,000. The influx of people to the festival led to the use of 700 commercial accommodation beds, 700 private beds and 900 camping spots.⁵³

The impact of this activity was that directly after the festival, local businesses banked \$850,000. Given the fact that State government support for the festival that year was \$120,000 this represents an extremely good return on investment.⁵⁴

Similarly, in its submission to the Committee, Healthway provided the example of the Nannup Music Festival as a “typical small town festival”. During the 2003 festival, the main concert attracted a capacity audience of approximately 2000, of whom about half were from outside the Nannup area. This meant that accommodation in the town was fully booked for the weekend and town business enjoyed increased sales.⁵⁵

The impact on local businesses in generating demand for accommodation, food and drink is substantial. There is also a multiplier effect, with people who visit a regional centre for a major event like a festival, and staying in town for an extra few days.

Further, the Committee heard that the impact on the local economy is not only the bringing in of tourist dollars, but the stimulation to spending that occurs within the local community.

During hearings in Esperance, the Committee was told by Ms Lara McIntyre of the Festival of the Wind that:

*...events in small towns do have significant economic benefit. You probably do not see that in a bigger city. For instance, a large party is held for a couple of hundred people and those people want to dress up for it. All of a sudden the dress shops down town are selling dresses, the hairdressers are getting appointments and blokes have to go out and buy a new suit. It generates spending within the town.*⁵⁶

⁵² Evidence, Community Development and Justice Standing Committee, 1 September 2003, Session 2, p6

⁵³ Submission, Country Arts WA, p20

⁵⁴ Ibid

⁵⁵ Submission, Healthway, p6

⁵⁶ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 7, p10

Festivals tend to amplify this effect because of the size and number of the individual events.

In addition to the tangible increase in economic activity, festivals have the capacity to bring people together as one community rather than in cultural or work groups. The Committee heard in Kalgoorlie that the organisation of the Rhythms of the Outback festival brought together disparate groups who would not normally deal with each other. In coming together, issues within the town could be discussed that were not usually openly acknowledged. The Committee was told by Mrs Howard in Kalgoorlie that:

There are major issues in the community that need to be addressed, and the festival has brought that to the surface. There is now a much more positive approach to some of those issues. It was almost like we know they exist but we cannot do anything about them, whereas now people are actually sitting around tables and talking about how they can help with some of these problems.⁵⁷

Another benefit of festivals raised with the Committee was the effect they can have on the attitudes of a community to their town and their environment. The Committee was told of the effect that the Festival of the Wind in Esperance had had on the perceptions of the town held by the local community. The Committee was told that when the festival was first suggested, the organisers were criticised for highlighting the wind, as it was seen as a liability for the town. However, by incorporating kite-making and flying, and using yachts as features of the festival, people saw the visual impact of the wind and it changed the perception. In fact, Mrs Johnson in Esperance told the Committee that:

After the initial festival, the people have considered the wind to be a positive thing.⁵⁸

The Committee was told that the impact of this festival on Esperance has been very marked. Mrs Johnson told the Committee that:

The social impact has been the great cohesion it has given to the community and the sense of pride it has instilled in Esperance and what it has been able to achieve. The community has become involved with staging some very big events. People have been amazed that the community is able to do these sorts of things.⁵⁹

⁵⁷ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 1, p4

⁵⁸ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 2, p5

⁵⁹ Ibid

The Committee also heard that the impact of the festival is not confined to people who run events, or even to those who participate in events over the three days. The festival also includes workshops for 10 days prior to the festival proper, in which the whole community participate, including school groups. This leads to new skills being learned and a sense of involvement that generates interest in the festival events themselves. The Committee heard that people participate because they know a festival is about having fun and “celebrating and bringing the community together”⁶⁰

In addition to creating a sense of social cohesion, festivals can in a very practical sense provide a launching pad for local talent. In Broome, the Committee was told that the Shinju Matsuri had been very successful in this regard. Ms Philp told the Committee in evidence that:

*Groups like the Pigram Brothers launched their CD or became public. It is a great opportunity for local people to get exposure. Jason Lee Scott, a young Aboriginal musician, received enormous exposure. He has his foot in the door in the Kimberleys through the Shinju festival. That sort of thing occurs all the time.*⁶¹

Similarly, the Committee saw first hand the opportunities that festivals can open up for young artists. In Mandurah, a special performance of a play “The Mask of the Unknown Member of Society 1063 582 564”, written by a local high school student called Jeremy Snyder, was put on following the formal hearing. The playwright’s drama teacher and mentor, Ms Marion Palmer, told the Committee in her submission to the inquiry that the play was produced as a contribution to the Stretch festival. She said:

*Without the forum of the STRETCH festival, the actualisation of this idea might not have eventuated. It would have been a lot harder for this young man to realise his dream independently.*⁶²

Further she said:

*Through this regional arts festival, a student was able to venture beyond the boundaries of the educational arts and into a public profile.*⁶³

The Committee considers that the production of this innovative and passionate work was a tangible illustration of the very real benefits regional communities and artists gain from participation in festivals.

⁶⁰ Ibid, p7

⁶¹ Evidence, Community Development and Justice Standing Committee, 1 September 2003, Session 2, p13

⁶² Submission, Ms Marion Palmer, p18

⁶³ Ibid

As will be discussed in later sections, these benefits are in danger of being lost as support for the volunteers who run them diminish, and as insurance and other issues threaten their continued development.

Finding 10

Festivals in regional areas provide a number of benefits, including:

- Increased economic activity through an influx of visitors, which can bring to a town or region substantial economic benefit, as well as a stimulus to internal spending within the community itself;
- Bringing people together as one community rather than in cultural, ethnic or work groups, thus strengthening local identity;
- Changing the attitudes of a community to their town and their environment, by encouraging a positive view of the region and its people; and
- Providing a forum for local talent to be seen and to develop new audiences.

CHAPTER 3 FUNDING ISSUES

3.1 Introduction

Funding for the Arts in Western Australia is the second highest of all Australian States, with \$27.08 per person provided for the arts in 2001/02. Of the other States, only South Australia provided a higher per capita figure, although the ACT was the highest per capita spender on the arts.

The Committee was told by the Director General of the Department of Culture and the Arts, Mr Alastair Bryant, that the state and territory Governments were the largest providers of the cultural funding contributing 47 per cent or \$2 215.2 million of the total funding by Governments in 2001-02. In Western Australia, the State Government level of per capita funding is above the national average - \$117.09 million to \$113.02 million - and again, that is based on 2001-02 statistics. Local government spending on arts and culture in WA is above the national average - \$63.01 million to \$42.95 million.⁶⁴

Table No 4 State and Territory Government Arts Funding per person 2001/02

State	Arts Funding \$ Per Person
New South Wales	21.00
Victoria	20.34
Queensland	14.15
South Australia	34.11
Western Australia	27.08
Tasmania	8.47
Northern Territory	24.38
Australian Capital Territory	34.82
State & Territory Average	23.04

Source: ABS, Vital Statistics, Western Australian Arts & Culture Statistics Nov 2003

The more specific arts funding provided in Western Australia is provided by both arts-specific organisations and by other organisations which have a wider ambit with an arts component, such as local government bodies and community development bodies.

The following table shows State Government funding for the arts in Western Australia and Australia, and breaks down the funding by arts authorities and other authorities.

⁶⁴ Evidence, Community Development and Justice Standing Committee, 3 March 2004, Session 1, p1

Table No 5 Arts Funding by State Government 2002/03

Category			2001-02		2002-03	
			Current (\$'000)	Capital (\$'000)	Current (\$'000)	Capital (\$'000)
Heritage	1110	Art Museums and Public Art	10 060	910	9 798	910
	1120	Other Museums and Cultural Heritage	17 421	800	23 107	1 200
	1210	Nature Parks and Reserves	0	0	0	0
	1220	Zoological Parks and Aquaria	0	0	0	0
	1230	Botanic Gardens	0	0	0	0
	1310	Libraries	24 600	9 452	27 941	3 548
	1320	Archives	921	0	1 985	28
Arts	2100	Literature and Print Media	649	0	697	0
	2210	Music (excluding opera)	3 112	0	3 316	0
	2220	Drama	3 373	0	3 198	0
	2230	Dance	2 119	0	2 568	
	2240	Music Theatre and Opera	1 871	0	1 673	0
	2250	Other Performing Arts	159	0	7	0
	2261	Performing Arts Venues	9 305	500	11 484	500
	2262	Public Halls and Civic Centres	0	0	na	na
	2400	Visual Arts and Crafts (incl. photography)	1 741	0	1 583	0
	2612	Radio and Television Services	0	0	0	0
	2636	Film and Video	4 893	25	8 597	0
	2680	Interactive Content Creation (Multimedia)	642	0	214	0
	2991	Community Cultural Centres and Activities	695	0	3 055	1 316
	2992	Administration of Culture	13 826	2 563	5 386	0
	2993	Arts Education	95	0	92	0
	2994	Major Multi Arts Festivals			518	0
	2999	Other Arts n.e.c.	0	0	0	0
Total Cultural funding			95 482	14 250	105 219	7 502

Source: Department of Culture and the Arts

There are a number of sources of funding for arts projects in regional WA, ranging from key Federal and State Government agencies, non-government bodies which are

used to channel government monies, local government organisations and some private sponsorship.

Some of the main arts funding bodies include:

(a) ArtsWA

ArtsWA is a division of the Department of Culture and the Arts and operates with an annual budget of approximately \$16 million, a substantial proportion of which is provided through *Lotterywest*. Approximately \$13 million of ArtsWA's annual budget goes to twenty-three arts organisations through triennial agreements. Over \$2 million in project funds is distributed annually through ArtsWA's assessment panels - Arts Development, Indigenous Arts and Young People & the Arts, and through the Artflight program. ArtsWA is also currently managing the State Government's *Contemporary Music* initiative.⁶⁵

In terms of funding for regional arts, ArtsWA offers funding programs for arts activity through its three peer assessment panels (all with regional representation), the Artflight funding program and core funding to arts organisations in regional WA. ArtsWA funding is also provided to support other Grants Programs.

In addition to ArtsWA's own grant programs, ArtsWA also distributes funding to a number of non-Government organisations for very specific grants programs that also address the development of the arts sector in WA. Some of these grant programs have a specific regional focus and all are open to regional applicants.

ArtsWA does not place a limit on the amount of funding an applicant can request. Project Officers have industry experience and are therefore able to advise applicants if their request is realistic, particularly as the funding available to each round is finite. However, despite the advice offered regarding a realistic request, an applicant may still submit their application as they wish. The final decision rests with the peers of the relevant panel.

(i) Amounts of funding

Project funding is delivered through assessment by the peer assessment panels mentioned earlier. It is not delivered against a particular category eg - new concepts. In 2004/05 ArtsWA will deliver the following levels of project funding:

⁶⁵ ArtsWA Website, 10 June 2004

Table No 6 Funding provided by ArtsWA in 2004/05

Category	\$
Arts Development Panel	1 191 103
Indigenous Arts Panel	279 825
Young People & the Arts Panel	228 506
Contemporary Music Panel	470 000
Artflight Program	160 000
Short Term Artist in Residence	50 000
ADP Fellowship	120 000
YPP Fellowships	60 000
Music Fellowship	40 000
CMP Quick Response	50 000
YPP	40 000
TOTAL	2 689 434

Source: ArtsWA

The Fashion Industry Grant Program is soon to be implemented through ArtsWA and forward planning anticipates the first applications being received in October 2004. This funding program will deliver \$250,000 in 2004/05.

Indigenous Contemporary Music applications will also be received and assessed by the IAP. \$250,000 will be delivered in 04/05.

(b) Country Arts Western Australia

Country Arts WA is the peak arts organisation for people living in regional Western Australia. It receives funding from both the State and Commonwealth Governments, to support arts and cultural activities throughout the state. The organisation offers direct advice, support and access for communities to funding for arts projects across all arts disciplines. The Country Arts WA Board has at least 70% of its members from regional WA and is elected by the membership of the organisation.

In total Country Arts WA provided support to regional arts activities in 2003 with \$509,971⁶⁶ of State and Commonwealth funds, as well as providing project development advice which is designed to add to the skills of applicants.

The funding programs managed by Country Arts WA come from ArtsWA, Lotterywest, Healthway, Department of Communications, Information, Technology and the Arts and the Department of Local Government and Regional Development.

A key arts development strategy is to provide access to a broad range of performances through subsidised performing touring to rural, regional and remote communities. Theatre, dance, music and comedy are presented by regional groups and performed in large regional theatres, town halls, sports pavilions and local paddocks to audiences of all ages and backgrounds. These performances are chosen by regional communities in response to the annual Touring Menu – a publication that lists shows that are available to tour.

In addition, Country Arts WA manages funds for regional tours of writers and illustrators in partnership with the State Literature Office and the Children's Book Council and coordinates the touring of the four schools' companies: Yirra Yaakin Aboriginal Corporation; Spare Parts Puppet Theatre; Buzz Dance; and Barking Gecko Theatre.

(c) Lotterywest

Lotterywest provides support for the arts determined as a percentage of its lottery sales. 5% (2 cents of every dollar of sales) of net subscriptions is provided to the Department for Culture and the Arts for distribution, through ArtsWA, to numerous arts organisations around the State. In 2003 this amounted to \$9.5M and contributed to the funding of West Australian arts organisations in the following ways:

- core funding of the four major performing arts organisations Black Swan Theatre Company; the West Australian Ballet; the West Australian Symphony Orchestra and the WA Opera Company;
- program support for Western Australia's 21 triennially funded arts organisations, these include a range of organisations undertaking diverse activities; and
- annual project funding for a further 18 smaller organisations.

Regional organisations are able to request Lotterywest grants the same as any other organisation. There are some grant opportunities with a particular regional emphasis that are worth noting. These include the Gordon Reid Regional Performing Arts

⁶⁶ This amount is based on commitment of funds that may be paid over more than one operational year. Country Arts WA operates financially on a calendar year.

Grants which aim to improve access to performing arts events for regional audiences through two key approaches:

- *Regional Audience Development* supports proposals to develop and increase audience attendance and participation in regional areas. These grants are available to Circuitwest regional organisations and Country Arts WA.
- *Regional Transport Strategies* enable rural people to travel to arts performances by supporting the cost of transport to a regional centre, where the performance will not tour outside the regional centre. These grants are available to not-for-profit community organisations, local government authorities and Circuitwest regional organisations.

In the past 10 years, Lotterywest provided arts grants to regional communities worth \$12,583,937 in three grant areas, namely Regional Performing Arts Access, Small Grants for Cultural Groups and Community Events And Celebrations.

(d) Healthway

Healthway was established under the Tobacco Control Act 1990 and came to life in February 1991. It is a health promotion foundation and its primary objectives are improving health. Section 26(8) of the Act states that at least 15 per cent of Healthway money is to go to the arts. For ongoing sponsorship Healthway looks for sponsorship through which it can demonstrate long-term health promotion and community benefits, artistic development and the increased involvement and participation of its target priority groups.

In terms of its regional focus, Healthway directed some \$589,000 (23%) of Arts Sponsorship Funds to support Arts projects and initiatives in rural and remote communities in 2002/03.

(e) Community Arts Network of WA

Community Arts Network Western Australia Ltd (CAN WA) is the peak industry body for training and development in Community Cultural Development, Community Arts and Cultural Planning. CAN WA is a Registered Training Organisation delivering Accredited and Non-Accredited Training.

CAN WA manages two funding programs on behalf of the State of Western Australia through ArtsWA; Catalyst and Community Culture and a third fund called Sharing Stories managed on behalf of Healthway to promote Relationships Australia's message, "Make Time to Talk". Specifically, CAN WA's funding programs are:

- *Catalyst Community Arts Investment Fund* - Funds to support Community Arts projects- 2 rounds per year;

- *Community Culture* - 100% Regional Funds to support Cultural Planning initiatives in Local Governments - 2 rounds per year; and
- *Sharing Stories* - Funds to support community arts with focus on young people - on-going.

Since 1998, approximately 699 applications have been received for the Catalyst funding program, with 467 applicants receiving funding. This includes 172 applications from regional Western Australia. The total funding provided under this program has been about \$1.4 million.

Since 2000, about 39 applications have been received under the community culture program, with 32 being from regional areas. This has resulted in funding of about \$185,000 being provided.

(f) Commonwealth Funding for Regional Arts

(i) *Department for Communications, Information Technology and the Arts*

The Department encourages excellence in, and access to, Australia's cultural activities by developing policy advice for the Ministers, conducting research, collecting statistics, administering legislation and grants, and managing Old Parliament House, the National Portrait Gallery and Artbank. Program areas include tax incentives for the arts and film, support for touring cultural activities and assistance for arts training institutions. The Department also supports the national collecting institutions and helps maintain a strong and vibrant Australian film industry.

The Commonwealth Government supports a number of cultural activities intended to provide improved access, particularly in regional and remote areas. During 2002 - 03, the Minister for the Arts and Sport approved funding of more than \$6.8 million through the national touring programs for approximately 170 cultural projects:

- through the Playing Australia program, the Minister approved funding of \$4 195 794 for 49 performing arts tours including theatre, opera, comedy and circus, compared with \$3 768 860 to 36 tours in 2001 - 02. Itineraries for the approved projects include 184 regional and remote towns;
- through the Festivals Australia program, the Minister approved funding of \$921 387 for 70 cultural projects compared with \$1 048 807 for 72 projects in 2001-02. Of 63 projects funded in 2002-03, 55 will take place in regional and remote areas;
- through the Visions of Australia program, the Minister approved funding of \$1 473 697 for 22 touring exhibitions and seven development applications compared with \$1 510 039 for 21 touring exhibitions and ten development applications in 2001-02; and

- in the first round of the Contemporary Music Touring Program, the Minister approved funding of \$215 561 for 24 projects to undertake music touring activities around Australia, including visits to 238 venues in regional and remote areas.

Playing Australia projects acquitted during 2002–03 showed that more than 143 000 people had attended 27 touring productions to 114 regional and remote locations during the year. Visions of Australia touring projects acquitted during 2002–03 showed that more than 486 000 people had attended 30 funded touring exhibitions at 188 regional and remote venues.

(ii) Australia Council

The Australia Council is the Australian Government's main arts funding and advisory body. It seeks to directly support young, emerging and established artists, as well as new and established organisations.

The Council provides over 1700 grants each year to artists and arts organisations across the country in the fields of Aboriginal and Torres Strait Islander arts, community cultural development, dance, literature, music, new media arts, theatre and visual arts/craft. The Australia Council offers funding in the following categories:

- Aboriginal and Torres Strait Islander Art
- Community cultural Development
- Dance
- Literature
- Major Performing Arts
- Music
- New Media Arts
- Theatre
- Visual Arts/Crafts
- Arts Development
- Audience and market development
- Policy Communication Research
- Government initiatives

The Australia Council provided grants totalling \$126.6 million in 2002-03, with nearly \$9 million going to individuals, and more than \$117 million going to organisations and groups. The average size of grants to individuals is about \$13,600 while organisations receive on average about \$88,600. Western Australia received about \$8.6 million of the total grants in 2002-03, the lowest amount of the mainland States.

Finding 11

Funding for the Arts by the Western Australian Government is the second highest of all Australian States, with \$27.08 per person provided for the arts in 2001/02. Only South Australia provided a higher per capita figure. Local government spending on arts and culture in WA is also above the national average.

3.2 Proliferation of funding sources

From the list above, it is clear that there is a plethora of funding bodies providing money for the arts. In fact, the Committee heard that this proliferation of funding sources over the past decade or so has led to some confusion in community arts organisations and has created its own set of difficulties.

In a hearing in Mandurah, the Committee was told by Ms Coral Richards that:

We seem to have become more administratively heavy. We now have Country Arts, the Community Arts Network WA and Healthway; you need a road map.⁶⁷

There is a perception that navigating the maze of funding available is extremely difficult for organisations that are almost universally staffed by volunteers, many of whom have had little prior experience with dealing with government agencies and documentation. The Committee was told that:

It is a nightmare flicking through grant application books and trying to find out where to go and what to do next. It is demoralising because if you do not get the grant, you must start again.⁶⁸

This perception of an overly-complex range of funding bodies is exacerbated by the fact that different funding bodies have different criteria and this led to an overwhelming feeling by some witnesses. One way of overcoming this problem that was suggested to the Committee by artist Mr Peter Phillips was to:

...close down all the funding bodies and put the responsibility for allocating the money onto regional governments, with artistic input from outside the community...I suggest putting it on local government. ... If the local council was distributing funds, the State Government would allocate two million bucks a year, or whatever, and it would be their responsibility to allocate it⁶⁹

⁶⁷ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 5, p13

⁶⁸ Ibid

⁶⁹ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 4, p11

While the Committee acknowledges the idea of a “One Stop Shop” would have benefit for users, as will be discussed in a later chapter, there is an inconsistent level of support for the arts among local government organisations that would make such a redistribution process difficult and possibly inequitable.

Throughout the inquiry, the Committee has been made aware of the need for a more streamlined and transparent arts funding system. In Esperance, the Committee was told by Ms Tracy Hill, Artistic Manager of the Cannery Arts Centre, that:

It would be good to have a more streamlined system for grants which provides more information so that we do not have to go to every different web site. We go to grants web sites that list all the different grants that are available; however, in the office we have the Purple Pages, which is about three years old and lists everything. It would be good to have a directory so that if we are seeking funding for something in particular, we can go to it and find it relatively easily. A lot of time is wasted sourcing all the different funding bodies and finding whether you or the program you want to promote fits into that category.⁷⁰

What tends to happen after all of the various funding sources have been identified is that the arts organisation that is putting on the event receives “cocktail” funding, which is a certain amount from a number of funding organisations.

A good example of cocktail funding was provided by the organisers of the Festival of the Wind in Esperance. The Committee was told by Mrs Heather Gee, past co-ordinator, Festival of the Wind, that:

We received \$100 000 in grants for the last festival. We tapped into Healthway for the street arts party; Festivals Australia for a big “play lab” project; the Community Arts Network WA for the development workshops; Lotterywest for the free finale concert; Country Arts WA for hands-on fruit and vegetable workshops; corporate sponsors; and the shire, which contributed running expenses. The Goldfields-Esperance Development Commission came on board very quickly and helped us with the marketing side.⁷¹

In addition to difficulties in identifying funding sources in the first place, this “cocktail” funding provides problems with differing criteria, different lead times for funding approval and different reporting requirements. For organisations that are being run by volunteers, this becomes a challenge that places enormous strains on the people concerned.

⁷⁰ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 1, p8

⁷¹ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 7, p2

The Committee recognises that each of the funding agencies have their legislative and organisational objectives and they have certain things that they require in order to fund any community activity, and these requirements may not only differ but they may conflict with each other. It may therefore not be possible to consolidate all funding into one pool that could be accessed by community organisations.

Finding 12

The number of different criteria of the various funding bodies, different lead times for funding approval and different reporting requirements makes it very difficult for organisations that are being run by volunteers.

3.3 Partnerships between government agencies

There has always been a perception of a silo mentality between government agencies, as their discreet and separate programs are run totally independently of each other. This can be due to the differing objectives of agencies, a desire for agencies to maintain their autonomy, or even simple personality issues within agencies. In many cases, the entire budgetary process of funding programs within discreet agency areas has further entrenched this tendency.

Whatever the reasons for it, the existence of a silo mentality increases the chance of duplication, reduces the efficiency of service delivery and almost never serves the needs of the client. In regional areas, with difficulty in accessing government services already a reality, such an approach by government agencies creates particular problems.

In Mandurah, the Committee was told by Mr Hill that there were opportunities for more federal, state and local government partnerships but the various levels of government had not really taken them.⁷²

One suggestion put to the Committee was a more integrated approach to funding community activities in the regions. At a hearing in Karratha, Ms Janet Brown, suggested that:

All the agencies involved in the support of areas such as Roebourne should consider contributing to a community pool for projects like this and sourcing the right people to run them rather than seeking funding only from arts. Much more than art is involved. Of course there would be an arts component, which

⁷² Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 1, p3

*would require an arts curator who makes decisions and conducts quality control or whatever. There would also be administration, technology, project management and health and justice issues. Why can they not all throw the funding into one pot for projects such as this?*⁷³

The Committee considers that such an approach, in an ideal world, may improve the efficiency and effectiveness of program delivery. However, it has obstacles that are difficult for governments to overcome. Agencies have different functions and have obligations under their various legislative frameworks that require them to carry them out in a way that best meets their mandate. Placing monies into a pool may not optimise the use of that money for their purposes.

Despite these obstacles, the Committee considers that there is substantial scope for government agencies to work together in regional areas to provide a more integrated approach to service delivery.

At a local government level, the Committee was told in Bunbury by the Executive Manager of the City Life Program, Mr Tony Blee, that such a cross-government approach is already happening. He said in evidence:

*One of my objectives in the City Life program is that things like economic development, community development and cultural development do not sit in silos. We are trying to integrate all those things into a holistic program, which is called City Life, for obvious reasons. In all our economic development activities, for example, there is an arts input, and we see the arts as an important part of our tourism.*⁷⁴

At a State Government level, too, a more integrated approach is already happening. The Committee was told by representatives of Department of Culture and the Arts that a proposal to develop a single point of contact for different government activities had been floated. It was described by Mr Ellis Griffiths as:

*...a kind of common front end, and that once they had provided that information to one government agency, which demonstrated they had an audited account - whatever the funding was - they would then get a stamp and they could then go to the next agency and not have to provide that information. Somewhere that fell in a hole and we sort of lost it. We tried to pick up the cultural side, so to speak, and made a commitment, and the work has commenced. A meeting was convened through Country Arts just acting as host about three weeks ago which brought together Lotterywest, Healthway, ArtsWA and a few others to begin to look at the problem.*⁷⁵

⁷³ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 6, p10

⁷⁴ Evidence, Community Development and Justice Standing Committee, 19 February 2004, Session 2, p2

⁷⁵ Evidence, Community Development and Justice Standing Committee, 3 March 2004, Session 1, p21

However the issue of agencies having different functions and objectives and therefore requiring different information was cited as an obstacle to this development. Mr Griffiths said:

The basic problem somewhere in the system is that a lot of the funding programs are set up for different objectives and they have to report against those objectives. A lot of the other stuff should be similar - the financials and the like - but with Healthway, for instance, they are sponsored to deliver a health message. In ArtsWA they are funded to create something. There will always be some difference because of those funding objectives or the funding programs, but I think the work will be done and can be done in the near future.⁷⁶

The Committee acknowledges that a “One Stop Shop” may not be possible in all cases, and that there are likely to be difficulties in making documentation compatible enough to remove the information burden completely. However, it is clear that there are enough similarities between the kinds of information being requested that streamlining is possible.

Finding 13

There appears to be considerable scope for a more collegiate approach to regional arts funding. The Committee considers that attempts by government agencies to work together to develop compatible application processes have been genuine but not productive. Regional arts volunteers continue to be confronted with government silos in seeking funding or support.

Recommendation 4

The Committee recommends that the State Government, as a major funder of regional arts activities, should amend agency outputs to ensure that there is a measurable streamlining of funding processes.

⁷⁶ Ibid

3.4 Local government support

Regional communities believe that there is a key role for local government in the arts. Local government can provide direct funding, in-kind support, access to facilities and support through recognition and promotion.

One key issue, however, is that local government support for the arts is variable. There are a number of the regional centres where the support for the Arts is strong. In other councils commitment to the arts can vary according to the available resources and the commitment of the councillors. In some councils, the Committee was given the impression that there is an exclusive “roads, rates and rubbish” mindset.

There also tends to be a focus on “recreation” generally, with the arts being only a component of that. With the regional interest in sport, this tends to set sport in direct competition with the arts in gaining support from local government, usually at the cost of the arts. The Committee gathered some data from more than 50 regional local governments and this data tends to support the belief that sport receives more financial support than the arts. For example, among the respondents to the Committee’s survey, the median percentage of total shire expenditure devoted to sport and recreation was about 12%, compared with less than 1% for the arts. While the cost of building and maintaining sporting venues will explain some of this difference, there is definitely a strongly held view that the arts will lose in any competition for funds with sport.

As an example, the Committee was told by Mrs Elizabeth Hoek from Boddington that

At the moment, the funding for Boddington is included under culture and recreation, which covers parks and gardens, sporting venues and ovals and everything else. I do not know exact figures, but the sporting pavilion has a budget of about \$45 000 to \$50 000. A similar amount is probably allocated to the swimming pool. When that is tied together with a few other bits it looks rather impressive. However, the amounts given to the arts or cultural areas are very minimal.⁷⁷

Similarly, in Karratha there is a perception among at least sections of the arts community that the local government is interested only in the sporting elements of recreation. The Committee was told by Ms Davis that:

I have seen the person from local government who is in charge of the arts in the theatre only once. I have asked him to come several times. He focuses on sport and recreation, because he covers all those areas. Below him there are two people. One looks after sport and recreation and the other looks after cultural matters...the cultural person left in the middle of last year and has not been replaced.⁷⁸

⁷⁷ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 4, p2

⁷⁸ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 1, p14

This view of local government being less interested in the arts is not one that is necessarily shared by local government itself.

Mr Stephen Cope, Executive Manager, Development and Community Services for the City of Geraldton indicated to the Committee that the City understands the importance to the local community of the arts. He said in evidence that:

...people who have been in Geraldton a long time say that it is great to have the art gallery to counterbalance the sporting and recreation side of things, and that it is the type of service that the city should provide as well as maintaining all the sports grounds.⁷⁹

Similarly, in Karratha, the Committee was told by local government representative, Mr John Chodorowski, that:

I believe that all the shires throughout the region are particularly supportive of the arts in their communities because they feel that the arts have a significant role to play in the make-up of people's lives. I believe the arts to be instrumental in a person's wellbeing and in the overall wellbeing of the community. Without the people in the arts expressing themselves throughout history, there would probably be a limited number of movements and passionate people in the community. They have contributed to a great extent to communities moving forward. They have been a very critical component in the make-up of a community.⁸⁰

This view does not reflect the local government's actual support for the arts, according to the Manager of Karratha's Youth Theatre, Ms Robyn Barret Levy, who told the Committee that:

In terms of local government supporting us, we do not get a brass razoo from this local government. It does not utilise our services. It does not even acknowledge them.⁸¹

The support provided by a local government authority can be more than simply providing funding. Various forms of in-kind support, such as the low cost provision of facilities, the contribution of equipment for events, and even the unpaid and often unrecognised work of staff members can make an enormous difference to arts events and projects.

The problem with these forms of support is that they are not easily measured and if a perception develops that a local government organisation is not supportive of the arts, it is difficult to alter that perception.

⁷⁹ Evidence, Community Development and Justice Standing Committee, 10 October 2003, Session 2, p8

⁸⁰ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 5, p1

⁸¹ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 1, p12

Measures of support such as direct expenditure on the arts and the existence of a dedicated arts officer within the local government authority's structure provide some indication of tangible support. It needs to be made clear, however, that the Committee recognises that other forms of support can be forthcoming that do not show up in official figures.

It should also be acknowledged that local government funding for the arts is very high by Australian standards, with local government providing \$63 per head of population in 2001-02 compared with an Australian average of \$43.

In fact, the Committee was advised during the inquiry that local government funding for cultural activities in Australia in 2002-03 rose 22% to \$1,024.5m. According to the latest ABS data, the largest increases were in NSW (\$108m), Queensland (\$33m) and South Australia (\$29.6m). Total funding for cultural activities across all three spheres of government in 2002-03 was \$4.9bn. The Australia Government contributed \$1.7bn (34%) while state and territory governments contributed \$2.2bn (45%) and local government just over \$1bn (21%).

As with other arts statistics, regional data is not available and so it is not possible to identify local government funding for the arts within Western Australia. The Committee sought from regional local government across the State some funding figures but considers that this is simply one indicator, and should not be used to make definitive statements about the support for the arts by individual local governments.

The level of local government support for the arts varies according to the particular shire, its size and the needs of its community. It can also vary over time with some councillors more interested in the arts than others. This can make arts communities feel vulnerable. For example, the Committee was told by Mrs Howard in Kalgoorlie that:

...depending on who the mayor is, there can be quite a change in what the council sees its role as being. There has been a recent change of mayor here, and there has been a change of direction as well.⁸²

While not suggesting that the arts was considered unimportant, the witness suggested that priorities change according to the perceptions of a specific council or mayor. Mrs Howard told the Committee:

I do not know what his view on the arts is, but I know his view is more that the council should get back to basics like roads, rubbish and rates. I suppose my thought would be that the arts would be the first casualty along the way if that is the direction the council is taking.⁸³

⁸² Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 1, p7

⁸³ Ibid

Similarly in Geraldton the Committee heard from Mrs Patricia Gallaher, City Councillor, that:

Many of the councillors have had little exposure to the arts. This is fairly common in country areas. Often they are not very comfortable in an arty environment or with the need to allocate scarce resources to this aspect of community life, so it is a constant struggle to get them to give us enough funding⁸⁴.

This is a view that has been presented to the Committee throughout the inquiry and particularly in its extensive regional visits. There has been a consistent theme that local government sees the arts as valuable, but in many cases it is seen as an additional rather than a core business. This was summed up by Mr Rod Hilton, Executive Manager of Community Services for the Shire of Esperance, who told the Committee in evidence that:

The bottom line will always be money. Despite the fact that we would love to have arts as part of our public facilities development program for new estates and things like that, when you are building a subdivision or development, the pricing is all considered and if there will be a shortfall, it will be suffered by the arts and things like that.⁸⁵

There is also the view that councils tend to take the arts and artists for granted. They tend not to see it in the same way as other services. The Committee was told by Mrs Pam Toster, a member of a regional arts community and a local councillor that

If the council wants something done, it will pay \$600 or \$800 a day for a professional to either do it or to tell the council what to do. The council does not even think in that way about the arts. People in the arts are asked to provide work for nothing. There is an attitude that artists will be all right with that.⁸⁶

This reliance on volunteers is an attitude that prevails well beyond the arts area. Many activities in regional Western Australia would be unsustainable without the substantial input of volunteers. Services to regional Western Australia such as emergency services would be impossible to provide without volunteers, as would many services providing care for seniors and youth. This issue will be addressed more in a later section of this report.

Of more concern than the taking for granted of artists is a view that for some community arts groups they feel the local government is working against them. The

⁸⁴ Evidence, Community Development and Justice Standing Committee, 10 October 2003, Session 6, p3

⁸⁵ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 3, p4

⁸⁶ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 4, p3

Committee was told by Ms Sandy Oxenburgh, of the Freefall Theatre Company in Kalgoorlie that:

Support has been an issue. A meeting was held between the Freefall Theatre group and the CEO of the council and we were told that the council would prefer to see Black Swan Theatre Company rather than a local initiative run out of Kalgoorlie. As volunteers who had worked very hard for a long time, we found that upsetting.⁸⁷

In response, the Chief Executive Officer of the City of Kalgoorlie-Boulder, Mr Ian Fletcher, told the Committee that:

The comments I made in relation to the Freefall Theatre Group and the Black Swan Theatre Company have been misinterpreted. In the context of that discussion, my comments were intended to convey to the representative of the Freefall Theatre Group, that the City is supportive of locally run initiatives, however they would not necessarily be given priority preference over other groups including those external to the region for example, the Black Swan Theatre Company.⁸⁸

While the example quoted above has not been investigated by the Committee and therefore no comment is made on the specifics of that matter, the Committee considers that the involvement of local people and the community ownership of arts projects are essential for their success. In an environment where volunteer labour is central to the sustainability of regional arts, it is vital that people feel their efforts are supported within the community.

In some cases, the commercial benefits of a particular project to the community may outweigh the benefits of a locally produced product, either because of the skills and training it can provide, or the quality of life it may bring to the community on an on-going basis. If this is the case, it is important that those reasons are made clear to the local community and that the possibility of local groups feeling alienated by their own community is reduced.

Finally, there is a strong perception among the arts communities visited by the Committee that the arts are considered very much second-class citizens by the local government bodies in regional Western Australia. Over and over again the Committee heard from arts communities that they strongly believed that if they competed against sporting bodies for the same funds, the sporting bodies would almost always receive the support. Typical of the comments was:

... three years ago they started a shire fund and you could apply for money in the budget, but prior to that unless it was a sporting body - and they get lots of

⁸⁷ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 4, p10

⁸⁸ Ian Fletcher, Chief Executive Officer, City of Kalgoorlie Boulder, Email to Committee, 6 September 2004

money, as you have probably heard all about - and it was a basketball court or something like that, you did not get a chance at the money.⁸⁹

Finding 14

Local government support for the arts varies and depends more on the personal commitment and understanding within the various councils than on strategic plans to develop the State's cultural heritage. The Committee found a perception that there was a tendency for local government organisations to be more committed to sport than the arts and that arts organisations believe they are the most vulnerable to budget cuts in times of fiscal restraint.

3.5 Cultural Planning

One of the difficulties with support for the arts is that often such support is ad hoc and less than strategic. With project-based funding, as much arts funding is, there is always the risk that a "good idea" will be supported regardless of where it fits with the community's long-term cultural needs.

One way for communities to determine what arts activities will enhance the lives of their people and will sustain them is to undertake a cultural planning process. According to the Community Arts Network of WA, cultural planning is:

...a catalyst for social, environmental, cultural and economic development. Cultural Planning provides a way for communities and councils to develop a shared vision and a way to effectively coordinate community resources which are the foundation for a strong and vital community.⁹⁰

CAN WA facilitates the Cultural Planning process in the following ways:

- Provides introductory workshops on Cultural Planning;
- Provides advice and information on community cultural development and cultural planning for councillors, council staff and the community;
- Develops and facilitates local identity workshops with the community;
- Facilitates cultural mapping workshops with the community;

⁸⁹ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 5, p6

⁹⁰ www.canwa.com.au, 2004

- Provides information and advice to local artists on cultural development, cultural planning and project development;
- Identifies new enterprises and projects through the cultural planning process;
- Assists in accessing state and federal funding to develop cultural initiatives; and
- Assists in linking the cultural planning process into the strategic plans of council.

According to CANWA, Cultural Planning has a number of direct benefits, including:

- The development of networks;
- Development of a broader understanding of culture and the potential of culture for community building;
- It enhances understanding of diversity within a community;
- It encourages participation and the development of a civic consciousness;
- It assists in the development of skills; and
- It acts as a stimulant to economic activity.

A process of cultural planning is particularly useful for local government bodies because it should, if done effectively, provide them with a clear picture of their community's cultural needs and assist in determining where to spend scarce resources.

To illustrate this value, the Committee heard from Mrs Patricia Gallaher in Geraldton that:

*The work they have been doing in cultural planning is really important. Nobody else is taking it up in this State, I think, apart from private people. I really believe that that is important. In Geraldton we have benefited from having a cultural plan...*⁹¹

The foundation of good cultural planning is cultural mapping, which “involves a community identifying and documenting local cultural resources. Through this research, cultural elements are recorded: the tangibles like galleries, craft industries, distinctive landmarks, local events and industries, as well as the intangibles like memories, personal histories, attitudes and values”.⁹²

⁹¹ Evidence, Community Development and Justice Standing Committee, 10 October 2003, Session 6, p9

⁹² Ibid

While the Committee found some examples of local government bodies undertaking cultural planning, generally the view was expressed that such an activity was a relatively low priority.

The Committee was told by Mr Jones of the City of Kalgoorlie-Boulder that:

*In all honesty, the cultural plan was not a priority. That is why everything else is moving full steam ahead, but the cultural plan is trying to hang onto the coat-tails for dear life.*⁹³

This is not to suggest that there is no planning done in relation to arts funding. Mr Jones also said in evidence that:

*A lot of the projects that were identified within the (cultural) plan are already identified within our strategic plan and our principal activity plan. We need to make sure that all these plans are linked into the strategic plan and do not contradict each other, because we also have a youth plan, a recreation plan and a commercial strategy plan.*⁹⁴

Mr Hilton in Esperance said that one of the problems is convincing Councils that such a process is of value. He said in evidence:

*As a staff member, I find cultural planning very difficult to explain. What is it and what are the real outcomes? It is hard to see the tangible benefits of some of those programs. I think part of that is resulting in a reluctance by the council to get involved in some of those areas. That is because, once again, there is an up-front funding commitment.*⁹⁵

Further he suggested that the outlay may not necessarily provide a significant advantage. He said that:

*For the Esperance shire to get involved in cultural planning, we would have to find \$10 000 of the \$20 000 cost, and, quite frankly, at the end of the day, what would we expect to get from that that we cannot get from Esperance Community Arts? Some of the planning that some people see as very essential in developing the unique nature of each community is possibly not in place because it does not really address the issue.*⁹⁶

⁹³ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 2, p10

⁹⁴ Ibid, p9

⁹⁵ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 3, p5

⁹⁶ Ibid

The Committee understands that processes such as cultural planning are more feasible for larger councils than for smaller ones. Ms Pilar Kasat, Managing Director of the Community Arts Network of WA told the Committee that:

...the way to go is to have a diversity of approaches. I do not think there is a one-size-fits-all approach. A small regional government that employs only three other people might find it more difficult to do that than would the City of Joondalup, for example, which has a community arts officer, a cultural development officer and a youth officer etc.⁹⁷

The evidence would suggest that currently cultural planning is not a key activity for local government in regional Western Australia. The Committee undertook a brief survey of local councils in regional Western Australia to determine whether they currently had a cultural plan, with only 8 out of 53 respondents, or 15%, responding that they did. While another 4 councils indicated that they intended to adopt a plan in the near future, it was clear that this process is not seen as a high priority for local government.

The Committee understands that the process of cultural planning has been made compulsory in some jurisdictions. While making such a process mandatory may ensure that there is activity, it does not guarantee commitment. A plan that is produced to comply with a rule is less likely to be valuable to the community than one that is strongly supported within the community. As Ms Kasat told the Committee:

I firmly believe that sometimes it is best not to have a plan as such; it is best to try to entrench it in the strategic processes of local government. If a council has a plan but there is not enough internal ownership of the plan, it would sit on the shelf.⁹⁸

The Committee agrees that cultural planning is an important process and should be incorporated into the strategic process of all local governments. It would enable government organisations to identify its community's artistic and cultural needs and would enable an integrated and holistic approach to planning and development.

The Committee understands that in New South Wales cultural planning is mandatory under the *Local Government Act 1993*.

⁹⁷ Evidence, Community Development and Justice Standing Committee, 18 August 2004, Session 1, p6

⁹⁸ Ibid

Recommendation 5

The Committee recognises that cultural planning is an important process and recommends that it should be incorporated into the strategic processes of all local governments.

3.6 Application Process

Throughout the Committee's inquiry, a key concern raised in every regional centre visited has been the application process for arts funding. The process is seen by the arts communities the Committee spoke to as overly bureaucratic, the forms are too complex for many volunteer organisations to manage and the amount of work may not be commensurate with the level of funding sought. It has also been suggested that the form-based process may significantly disadvantage certain groups, particularly indigenous people who may not have the literacy levels required.

In addition to these fundamental concerns, there is also the perception in regional Western Australia that some of the criteria are not relevant to the successful completion of a project but simply meet a bureaucratic need. Problems of different reporting dates, as well as changing criteria, were also raised with the Committee.

(i) Complexity of forms

It has been a consistent theme throughout the inquiry that one of the biggest problems facing arts organisations in regional Western Australia is the difficulty in applying for funding. The problem is not simply the availability of funds but rather the amount of work involved in completing the required application forms, particularly as those filling in the forms were invariably doing it in their spare time. In almost every hearing held and every meeting the Committee had with arts organisations, this issue was raised.

The Committee was told that each agency providing funding had its own required information and that there could be a significant amount of work involved in filling in each form. For example, the Committee was told in evidence that for a particular funding application to Country Arts WA the arts organisation had to list every activity it undertook in the year, which numbered 24 activities. For each of those, the application required that a list of all participants be listed, the documentation provided and name of the groups involved for each activity. The witness claimed that there was a fortnight's work involved in completing the application form.⁹⁹

⁹⁹ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 3, p4

Another witness told the Committee that the application form for a Commonwealth funding body consisted of 23 pages of questions.¹⁰⁰ The complexity of the forms as well as their length was another concern of regional arts organisations, particularly where the group requiring the funding may not have the required skills and experience. The Committee was told by Ms Oxenburgh in Kalgoorlie that:

All of these processes are like writing a university assignment. There is always an expectation that young people have to do that. For two people with masters study under way, and for Christine and Gerry who are professional people, we find that a challenge. The expectation that young people can do it is, I think, unrealistic. The kids have the ideas, but the bar for the kids to jump to achieve what they want to achieve is very high.¹⁰¹

The Committee understands the need for sufficient detail to be provided by applicants to ensure that taxpayers' funds are being properly targeted. It also acknowledges that funding bodies are aware of the need to make the application process accessible and that they make an effort to assist applicants. In evidence, Country Arts WA Arts Worker, Ms Ros Brown, told the Committee that:

It is very important to us that our funding applications be pretty straightforward...In addition, an important part of what we do is to provide one-on-one support. It does not matter whether it takes half an hour or three hours with the applicant. Usually if the person is applying for funding for the first time, it takes quite a while. My job is to make sure that by the time the application goes to the assessment panel, it has the best possible chance to receive funding. I work closely with people on their funding applications. The draft might go between the applicant and me two or three times before it is eventually submitted to the assessment panel. Those forms are evolving. Every year we take a good look at them and try to make them better.¹⁰²

Despite this assertion by a funding body, the Committee was left in no doubt that the arts communities throughout regional Western Australia find the application forms too complex and that they are unreasonably time consuming for volunteer organisations.

As discussed earlier in this report, the proliferation of funding bodies has exacerbated this problem. As the Committee was told in Mandurah by Ms Jane Tillson, the Arts and Cultural Development Officer for the City of Mandurah:

There are probably six or seven funding bodies that a group can apply to for a grant to develop an arts projects. Those funding bodies, quite rightly, have their own agenda and their own reasons for passing out funds, and they want to see certain outcomes. It can be onerous for volunteers in the community

¹⁰⁰ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 5, p13

¹⁰¹ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 4, p3

¹⁰² Evidence, Community Development and Justice Standing Committee, 10 March 2004, Session 1, p14

*who want to run a project and are seeking funding from three different bodies.*¹⁰³

In addition to the number of funding bodies and complexity of the application forms, a key concern is that it appears that there is little difference in the effort required regardless of the size of the grant. The Committee was told by Mr Graham Harvey, the Manager of the Bunbury Regional Entertainment Centre, that:

*The acquittal process for \$500 is the same as that for \$10 000 or \$100 000. When you look at it in that context, there could well be some scaling down. We run our venue with some professional full-time paid staff and we have some resources. It is another example of something we do during the day when it comes to applications and acquittals. I can certainly understand venues with fairly limited staff or volunteer groups being overwhelmed by the requirements of applications and acquittals.*¹⁰⁴

In Kalgoorlie the Committee heard that criteria applied to funding by some bodies can be quite onerous, given the relatively small amounts being provided. The Committee was told by Mr Jones in Kalgoorlie that Healthway in particular had very strict criteria for organisations to meet:

*I have also found that Healthway has a lot of strings attached to its funding. I will use the Opera for the Mines as an example. We got funding through Healthway and the then Lotteries Commission for that event. The Lotteries Commission provided \$3 000 or \$4 000 more than Healthway, and the acquittals were nice and easy to get over and there was not much of a requirement on the night. With Healthway we had to run through hoops. For the opera, people were dressed up in reasonably formal gear, but we had to walk around with "Smokefree" shirts on. There was no common sense to a lot of the stuff that we were required to do. I thought that a lot of the requirements went a bit overboard.*¹⁰⁵

There is some recognition of this among some of the funding bodies. Mr Andy Farrant, the General Manager of Country Arts WA told the Committee that:

...our board members who sit on those panels ... make sure that the applications are as simple as possible so that when a person is applying for small project money through the community arts project scheme, which is a

¹⁰³ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 1, p8

¹⁰⁴ Evidence, Community Development and Justice Standing Committee, 19 February 2004, Session 1, p6

¹⁰⁵ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 2, p13

maximum of \$2 000, it is not that onerous. We have always called that an "entry level grant program".¹⁰⁶

In fact, Country Arts WA contend that some of the information provided by applicants is unnecessary. In evidence, Mr Farrant told the Committee that:

We have told arts organisations that in the past they have been over-reporting. We have given them a list of key points for doing a report and told them that we need to know certain things. There is a whole lot of information that we do not need to know, which is not useful for us. We are already conscious of that.¹⁰⁷

While the Committee acknowledges that there is some recognition from funding bodies of the need to reduce the burden on applicants, particularly for small grants, there is a very strong perception among arts organisations that the amount of the grant does not change the amount of work involved.

The issue of difference in application forms has been recognised by funding bodies. Mr Lindsay Lovering of Healthway told the Committee in evidence:

I acknowledge that we have received feedback about the application forms and we have talked about it with ArtsWA and Country Arts. We are actually in the process at the moment of drawing up a calendar of all the funding authorities and the separate guidelines ... Guidelines have always been on the agenda, but I think the feedback that we have been getting that it is becoming an issue that probably needs to be addressed in the near future.¹⁰⁸

¹⁰⁶ Evidence, Community Development and Justice Standing Committee, 10 March 2004, Session 1, p15

¹⁰⁷ Ibid

¹⁰⁸ Evidence, Community Development and Justice Standing Committee, 31 March 2004, Session 1, p8

Finding 15

The application process can be cumbersome and confusing for applicants, with many telling the Committee that

- a high level of literacy was needed to fill in the forms, which could be as long as 23 pages;
- There is little difference in application requirements between applying for \$500 and \$10,000; and
- At times the requirements of the funding bodies do not match the requirements of the project and this means the project gets changed to fit the criteria, rather than the funding supporting the intended project.

Recommendation 6

The State Government should coordinate the development of a universal funding application form, compatible deadlines and processes that can be used by all funding bodies, regardless of which Minister the agency reports to.

(ii) *Application process and indigenous groups*

Access to funding for arts activities is available to all Western Australians. The Committee is concerned, however, that many of the processes required for accessing funds are not appropriate for indigenous people, particularly those living in remote locations. In many cases, not only are people in remote areas not literate, even telephones and other forms of communications taken for granted by the non-indigenous population are threatening and not a viable alternative.

The Committee found in many of its visits that the vital access to services, including support for the arts, available to indigenous groups or individuals was very much dependent on who was working with these groups. The issue of support for regional artists will be addressed in the next chapter of this report. However, the issue of the application process itself should be addressed separately because regardless of what bureaucratic system is in place in a particular region, equal access to funds is an important element of any funding system.

The levels of literacy among indigenous people, particular in remote and regional Western Australia, is significantly below that of the general population. As the Committee has heard throughout the inquiry application forms can be difficult for

people with relatively high degrees of literacy, so for people with very low levels they are impossible. The Committee was told by Dr Jeffries-Stokes in Kalgoorlie that:

All the funding organisations provide lots of advice and stuff but if you cannot fill in a form you get nowhere because they cannot fill in the form for you, which is not unreasonable. I cannot see how most Aboriginal people would be able to access any of the funding that is out there unless they have someone like me to help.¹⁰⁹

Dr Jeffries-Stokes went on to say that it is vitally important that the indigenous people are empowered to do these things for themselves rather than being dependent on someone like her.

In many of the places the Committee visited in regional Western Australia, indigenous artists and communities were dependent on a small number of literate and committed people to gain access to services.

Finding 16

The current funding application process is not helpful for indigenous people in regional areas. It requires a level of literacy and access to communication technology that may not be available or not culturally relevant. Without the support of committed volunteers, and in the absence of a network of regional arts officers to provide local assistance, the Committee considers it likely that many indigenous projects never materialise due to lack of assistance.

(iii) 'The Holy Criteria' - Supporting the application

During the course of the inquiry, the Committee heard that there were concerns about some of the required supporting documentation applied for the funding of arts activities. There was general recognition that any taxpayer funding can only be provided under fairly strict controls, as it needs to achieve outcomes that are considered of general benefit. As a result, some supporting information will be required to justify the funding.

The concern however was that some of the supporting information could, at times, be required for its own sakedespite not being relevant to the particular project. .

One of these requirements is the "letter of support" which is provided to the funding body to show that the project is supported within its community. Some of the arts

¹⁰⁹ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 5, p6

organisations that the Committee spoke to believe that too much emphasis is placed on these letters of support which tend to be labour intensive and which often mean very little. In evidence, the Committee was told by Mrs Lorraine Lambert, Regional Community and Cultural Development Officer, ACDC Geraldton that:

I wrote that application four times. I kept sending it over to the officer at Country Arts, and he kept saying that is not what they wanted to hear. In the end I just said, "This is the fourth and final draft.".....it takes hours and weeks, because of all the evidence and all the supporting material that you have to gather. Just getting people to send in their support letters; no-one ever wants to do it and get it in. I mean they want to; they just do not have the time. It is at the bottom of their list. It is no use sending in an application without it, because panels will not even look at it.¹¹⁰

Further the Committee was told by the Manager of the Walkington Theatre in Karratha, Ms Davis, that:

When we apply for funding - it can be as little as \$2 000 or up to \$10 000, it does not matter what the program is - we must have letters from people within the community who say that the group does fantastic work and that the project we are proposing is a really good idea. That is all that is needed.¹¹¹

While getting evidence of community support is seen as positive, there is the belief that the "letters of support" are required regardless of whether or not they come from people who have an interest in the project. In the case of indigenous people the letters of support are even less relevant. Ms Barret-Levy, Manager of Karratha Youth Theatre, told the Committee:

When we submit an application for Country Arts funding, we must provide letters of support. Jigalong is eight hours away. It is possible to build up certain relationships with different people. However, Country Arts wants letters of support from the elders. That is impossible because some of those people do not read and write. That sort of communication is not available. Also, it is not the way they do things. Some of Country Arts' ideals are impractical. In some instances, the only way to build up a relationship is by going out to a community and conducting a project; it is not by going out and talking for months on end. Sometimes the other way of doing things works.¹¹²

In Kalgoorlie, too, the issue of letters of support was raised with the Committee. It was suggested in evidence that they are a requirement that demands more effort from a volunteer workforce than they are worth. In evidence, the Committee was told by Ms Christine Boase of Freefall Theatre that:

¹¹⁰ Evidence, Community Development and Justice Standing Committee, 10 October 2003, Session 1, p5

¹¹¹ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 1, p6

¹¹² Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 1, p4

...this whole theatre group, like many other organisations around here, is basically run by volunteers. We have no recurrent funding whatsoever. There are umpteen grants out there which all come at different times. We all have other projects on at work. We have other things happening with our kids. We are up late e-mailing each other, trying to get these funding applications done. Then we have to ring people to get letters of support. Of course, we have to ring them three or four times to get the letters. Usually we have to send a copy of our draft application first, so that means we are trying to get it happening while we are still trying to get our program together, to get these letters of support.¹¹³

Despite these concerns, the Committee considers that letters of support do provide funding agencies with evidence of broad community support and therefore serve a useful function.

Another criteria for funding that attracted some criticism during the Committee's regional visits was a perceived requirement that the funding body receives publicity through media coverage during the event being funded.

In Esperance, the Committee was made aware that there was an understanding from some arts applicants that if they did not get sufficient publicity for the particular funding body, in this case Healthway, then they would not receive future funding.¹¹⁴

The Committee was told that this publicity was not always easy to get. Mr Derek Clarke, the President of the Esperance Theatre Guild, told the Committee:

Healthway has very strict guidelines regarding its publicity. ... It is not hard to put up a banner or to say at the beginning of a performance that it is sponsored by Healthway. We feel that it is part of giving it something back for helping us out. However, when it comes to newspaper publicity, we must try to coerce journalists to give you as much publicity as they can. All the time we try to say that the performance is sponsored by Healthway, but when we see the article we think "Oh my god" because it does not mention Healthway.¹¹⁵

The Committee asked Healthway about their requirement that media coverage is gained in exchange for their support, over and above the usual sponsorship signage. In response to a question about whether or not this was an issue that would determine the success of a project, Mr Lovering said:

No, it is not. We accept that editorial policy may not be to mention sponsors and that type of thing. That is fine, and we accept that. It is remarkable that some projects that we sponsor on an ongoing basis have incredible success of

¹¹³ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 4, p2

¹¹⁴ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 4, p6

¹¹⁵ Ibid

*getting photographed and having their names mentioned in the media. We do not judge an event on only one measure; it includes a range of feedback*¹¹⁶

The Committee does not intend to dictate to any funding body what criteria should be met in order for them to approve any application. Clearly, they are in the best place to judge the merits of any particular project. However, it is of concern if particular supporting documentation are being required regardless of whether or not they are applicable to a project or whether or not are culturally appropriate.

The need for community support is a reasonable one in determining the benefits of a particular project. It should be possible for this support to be demonstrated in a number of different ways, rather than have an inflexible requirement for one form of evidence.

Similarly, the value of publicity for the work of funding bodies like Healthway and its very important health message is acknowledged by the Committee. However, the Committee considers that any criteria that requires a funded organisation to provide something that is not within its control, such as media coverage, should not be a key criteria that determines eligibility for funding. The Committee recognises that the criteria is simply one of several that may be applied, but it appears to carry a disproportionate weighting in the minds of some applicants. Healthway needs to discuss this matter with the applicant bodies and make clear its position.

Finding 17

In relation to the application process, the Committee has found that

- there are inconsistent approaches between government funding agencies which cause substantial difficulties for volunteer-based arts organisations. There is little evidence that historically there has been any significant attempt to standardise either application forms, acquittal processes or reporting dates; and
- that regional arts organisations believe that some criteria are applied rigidly whether or not they are appropriate for the particular projects. This belief indicates either an inflexibility on the part of the funding bodies, or poor communication in not explaining the criteria to the applicants.

¹¹⁶ Evidence, Community Development and Justice Standing Committee, 31 March 2004, Session 1, p10

(iv) *Lead Time for Approvals*

Another issue raised during the Committee's regional visits related to the lead time for getting approval for funding applications. This was of particular concern in relation to Healthway funding which has a four month lead time.

This lead time can cause severe headaches for event organisers as they have to apply for funding a long time before the event, but then have to make arrangements, book venues, organise performances and generally prepare the event without really knowing whether or not they are going to receive the funding. In other words, they have to take a significant risk because they don't know whether or not they will receive the funds.¹¹⁷

This problem of a long lead time is compounded if and when the funding approval comes through it is for less than was applied for. The Committee heard from Mrs Johnson in Esperance that:

*A lot of the difficulty is not being fully funded. ... we just finished a big project at the Esperance show this year called Arts Ally at the Show. We put into Healthway a funding application for \$12 000 and we received \$5 000. The turnaround time for Healthway is four months. You wait a long time after your application to find out that you have only got \$5 000 of the \$12 000 you asked for, and then the project is getting pretty close and you have to either cut back, tailor it to suit or whatever.*¹¹⁸

The issue of long turn around times for Healthway funding is one that the organisation itself is well aware of and one that they would like to see improved. The problem is currently that legislation governing Healthway requires the whole board to review all applications. The Committee was told by the Executive Director of Healthway, Mr Neil Guard, that:

*all decisions of the foundation need to be made by the board, and that means that every application needs to go through that board process, so there is not a lot of leeway there for delegation of some things, which might enable us in some instances to do things slightly quicker, with shorter turnaround times.*¹¹⁹

There were also concerns raised that the funding rounds tend to be rigid and they do not necessarily fit with the needs of the communities applying for funding. For example, the Committee was told by Mrs Ainslie Foulds of the Ravensthorpe Arts Council that:

¹¹⁷ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 2, p12

¹¹⁸ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 6, p5

¹¹⁹ Evidence, Community Development and Justice Standing Committee, 31 March 2004, Session 1, p 3

...even though Country Arts shows are usually offered from February to December each year, you have to apply for a grant and then there are no facilities to roll it over....Our program runs for the entire year, yet the funding for travel runs for only three months, and then you are meant to return any unspent amount.¹²⁰

Timing of reporting and acquittal dates can also be a problem, with some funding bodies operating on a calendar year and some operating on a financial year. This can represent a problem for some regional arts organisations, particularly if they are seeking funding from more than one source.

The timing of the funding rounds can be a significant problem for the organisers of on-going events because often they fall at the wrong time of the year. For example, in Broome the Committee was told by Miss Adele Dixon, the Coordinator of the Shinju Matsuri festival that:

The problem is that the coordinator or whoever is on board at the time of running the festival is employed for the period needed to put the festival together. You will probably find that Country Arts funding applications are due round about now in August- September. No-one is employed aside from the coordinator, who cannot put together funding submissions as well as organise a festival. There is also the period between now and February-March next year when a lot of funding submissions are due and when no-one is covered to put together those funding submissions. It is not a case of not being able to access the funding as such, but that there is never anybody available to put the funding applications together.¹²¹

The Committee was made aware throughout the inquiry that the inconsistencies between funding agencies' application processes extended to their reporting and acquittal dates.

The Committee was told in evidence that this causes problems as arts organisations, with their volunteer-based nature, have to do extra work to meet the various funding bodies' requirements. Mrs Rosalie Richards, Visual Artist and President of the Mandurah-Murray Arts Council, said:

In order to fulfil that requirement, and acquit the grant, that is what I had to do in February, because they run on a calendar year. We run most things on the financial year. We have to do an extra financial report at the end of December to fulfil their requirements for their yearly calendar.¹²²

¹²⁰ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 5, p7

¹²¹ Evidence, Community Development and Justice Standing Committee, 1 September 2003, Session 2, p4

¹²² Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 3, p4

Mrs Richards went on to say:

Unless you pay for another audit, you are putting in a report that is not audited, in order to satisfy their requirements for the calendar year, whereas at the end of June we get the audit done. Also, with them wanting the calendar year and the city council wanting your activities from the end of June to 1 July, you have your mind twisted around trying to work out which activities will be in the financial year and which will be in the calendar year.¹²³

Finding 18

The lead times for some funding, particularly that provided by Healthway, is up to four months which is far too long to enable some smaller arts organisations to properly prepare for events. The problem is further exacerbated when the final approved funding falls short of that applied for, leaving the applicant with a budget hole.

Recommendation 7

The Committee recommends that the legislation governing Healthway be amended to enable delegation of smaller funding applications that reduces the lead time for applications to a time that is comparable with the other main funding bodies.

3.7 Funding for administrative support

An issue that was raised with the Committee in a number of regional centres was the issue of funding for administrative support. It is made clear to applicants for arts funding by some funding bodies that the funding is project-based and is not to be spent on administration.

This is an understandable requirement for one-off projects as it is important that the funding meets the objectives for which it is intended. However, for on-going annual events, or for organisations that run all year round with very limited resources, it can be an unreasonable restriction. It can also place undue stress on people who may not have the skills to manage contemporary administrative requirements, such as the accounting for Goods and Services Tax, and other government charges. The limitation on administrative support also requires people who may have been employed for their artistic skills to be effective in other areas, which may not be an efficient use of funds.

¹²³ Ibid

The Committee was told that some of the arts organisations consider it is unreasonable for them to be required to provide professional acquittals for their funding, but are not allowed to use funds to buy the things that may assist them, such as a computer or software packages.¹²⁴

In the case of individuals working in a paid capacity, the inability to apply for administrative funding also causes substantial problems. Mrs Rose Murray, the Arts Development Officer for the Pilbara Arts Crafts and Design Aboriginal Corporation, told the Committee that:

*I have no administrative support. I do a regional job, with one wage and no permanent car. I do not have funding for a vehicle to do the job, so I put it all together with bits and pieces, hiring a car for a few months and doing what I can. It is tough out there.*¹²⁵

In Geraldton, the Committee was told by Ms Bernadette Anderson, of the Arts and Cultural Development Council that:

*Funding is always project based. In order to find staff and wages we divvy up the staff's time with regard to each project so we can justify having the staff. If we do not have paid staff then nothing will happen.*¹²⁶

Professionalism is now required, particularly with GST and acquittal requirements that may not be available to a volunteer organisation. In Esperance, the Committee was told by Mrs Heather Gee, the coordinator of Esperance Showbizz, which is a community organisation that brings the professional performing arts to Esperance, that her organisation:

*...has a budget of \$100 000. It takes professional expertise to operate the finances. Our Treasurer is burnt out and is elderly. No-one else wants to take on the position because of the professionalism required due to the goods and services tax component. That is a real issue. We are now considering paying an accountant or someone with a financial background to operate our books, but we do not know where we will get the money to do that. In this day and age it is necessary for community volunteers to not have that stress placed on them.*¹²⁷

This issue of the stress put on volunteers will be discussed in detail in a later chapter. However, the Committee does recognise that the lack of professional administrative support available to volunteer groups represents a significant problem.

¹²⁴ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 1, p12

¹²⁵ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 2, p5

¹²⁶ Evidence, Community Development and Justice Standing Committee, 10 October 2003, Session 1, p9

¹²⁷ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 1, p4

In the past, when accountability requirements were less stringent, when public liability was not an issue and when administrative requirements were less onerous, it was probably reasonable to let the volunteers manage their projects. In the 21st Century, managing projects has become a more complex and often daunting activity and the change needs to be recognised. As the Committee was told during evidence, running a project that turns over hundred of thousands of dollars and managing the risk associated with managing a number of people can be too great an expectation to place on volunteers.¹²⁸

The Committee heard during its regional visits that the need for administrative support has been recognised tacitly by some funding bodies. The Committee heard that Festivals Australia used to fund for administration but have changed the guidelines because they were getting too many requests and could not meet the demand.¹²⁹ The fact that so many volunteer groups were seeking such assistance seems to indicate that this is a significant unmet need in the community.

Finding 19

The Committee considers that the denial of funding to support administration of arts activities places additional strains on already overworked volunteers. It also means that these volunteers are required to deal with increasingly technical requirements for which they are not trained. This is particularly so in relation to tax requirements.

3.8 Continuity of funding

During the regional visits, the Committee encountered a number of people working within the arts whose funding was about to end and they didn't know if they were going to have a job. Throughout the arts community this lack of continuity is a constant concern. It also can lead to an inefficient use of resources as people who are not guaranteed of funding beyond one year, or beyond the life of a short-term project, could reasonably be expected to be distracted as the contract draws towards its conclusion, as they spend considerable time seeking continued funding rather than undertake the substantive arts development work.

The short-term approach to funding raises the issue of sustainability of the arts. Mrs Patricia Gallaher, a city councillor in Geraldton with an avid interest in the arts, told

¹²⁸ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 7, p4

¹²⁹ Ibid, p 6

the Committee that the ability to employ permanent staff is why the professional agencies can deliver their services. She said in her submission to the inquiry that:

They have permanent staff (never enough) and generally a commitment to future funding. The grants programmes of agencies such as ACDC are constantly in doubt, creating considerable pressures on the committees and volunteers.¹³⁰

While the Committee understands that a project-based funding system is unable to guarantee anyone's long-term employment, the Committee did talk with some people who had not been advised of their continued employment days before the contract was due to end.

The Committee heard in evidence from the Coordinator of the Karratha Youth Theatre that:

We were successful and received some Western Australian regional initiative scheme funding last year for the funding of my position. That ends at the end of this week. We have no funding to tide us over. Where is the sustainability in that? No-one funds arts positions or positions in the arts other than to pay a contractor for a project.¹³¹

This lack of certainty in funding places enormous strain on people who are already working with very limited resources. Mrs Murray of PACDAC told the Committee that:

Come May we panic about our funding and wonder whether we will get anything or nothing. That is the way we live. That is the way most Aboriginal staff who work in non-government organisations live. I have lived like that for a long time. It is appalling for the worker and their family and it is appalling for the organisation...¹³²

It also has the effect that it becomes difficult for the arts worker to encourage other bodies to fund an organisation or a project, if the core funding is only going to last six more months.

A further issue in relation to the short-term project approach to funding is that it leads to a high turnover of staff. People are often unable or unwilling to work like that for long periods. When new people have to come in, whatever the reason, new relationships need to be developed that make the projects and organisations function effectively. This takes time, and in that time momentum may be lost.

¹³⁰ Submission, Mrs Patricia Gallaher, p25

¹³¹ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 1, p11

¹³² Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 2, p3

Some of these issues would be addressed if there was more support for regional arts through a network of funded arts development officers, a system that will be discussed in the next chapter. However, regardless of what administrative support structures are put in place, there needs to be more recognition by funding bodies of the strains placed on people who do not know whether they are going to have their funding renewed until the time it runs out.

The advantage of triennial-funding is that this problem is greatly reduced. In Mandurah, it was suggested to the Committee by Mr Hill in Mandurah that it would enhance the process if funding bodies could work towards:

*streamlining the funding arrangements and capacity building, so to speak, for arts groups to put forward their claims and proposals, and rolling in some longer term, two and three-year funding arrangements instead of just one-off, yearly battles for funding.*¹³³

It is not the Committee's contention that all funding should be longer-term. Some projects are only designed to operate for short periods and are more effective that way. Similarly, funding bodies need to have the flexibility to determine their own funding strategies and should not be placed in the position of funding long-term projects that they do not think are sustainable.

However, the Committee does consider that when short-term project funding is provided, the effect of the end of that funding needs to be considered. Funding arrangements should recognise that people working on a project or working in an organisation providing a service need to know whether their funding will be renewed within a reasonable time. In the case of contractors employed for a project with a finite start and finish date, project funding is reasonable. However, workers providing on-going services should reasonably be able to expect that longer term funding will be an option.

Finding 20

The stress of not knowing whether funding for a project will be renewed is exacerbated by the fact that often that decision is not made, or the applicant is not advised, until shortly before the expiry of the existing funding period. However, the Committee considers the move to more triennial funding is a positive step to alleviate this problem.

¹³³ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 1, p13

3.9 Audience Development

There is a perception among some arts organisations in regional Western Australia that the criteria for funding has changed and the emphasis is now on audience development, rather than providing regional communities with the traditional arts that they have always preferred. This view was held by a number of people the Committee met during its regional visits.

In Mandurah, the Committee was told by Ms Bethwyn Harvey, the Centre Manager, Mandurah Performing Arts Centre, that:

We have to offer those sorts of shows to the region so people have the chance to see different types of product. It is quite hard to get funding. There was a time when we could apply for funding for a touring program. Funding has changed quite a lot and the emphasis is now on developing audiences. It makes things a lot harder to get. ...It is now more the targeting of funding to develop audiences, not just applying for funding for specific shows..¹³⁴

This perception was also held in Kalgoorlie, where the Committee heard that Lotterywest, as a key funder of arts activities had changed its focus. The General Manager of the Goldfields Arts Centre, Ms Nerida Glanfield, told the Committee that it was not simply a matter of Lotterywest changing its arts funding, but:

...it is actually the whole corporate focus of Lotterywest, which obviously as a small arts organisation we cannot influence, but they have gone more from providing access to professional performing arts to community development. In the case of CircuitWest - the WA Association of Regional Performing Arts Centres - the program is now audience development strategies, which makes our life really difficult....¹³⁵

Similarly, in Esperance there was a clear view expressed that the funding criteria had changed, particularly by Lotterywest. The Committee was told by Mrs Heather Gee of Esperance Showbizz, that:

... the goal posts have changed in the past couple of years with Lotterywest. We have had to jump through hoops that we were not expecting. In the past it has helped us cover the performance fee and the travel and accommodation expenses, which is a necessary component to meet the bottom line. It now wants us to look at audience development. This has caused considerable heartache and problems in trying to attract lottery funding. I understand that we should be trying to seek new audiences all the time and we have been

¹³⁴ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 1, p8

¹³⁵ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 3, p3

*doing that anyway. However, the time and energy for volunteers to seek new audiences is a real issue.*¹³⁶

The Committee heard that this perceived attitude by funding bodies of trying to expand the artistic horizons of regional communities by forcing them to bring tours of new and untried shows was resented, and there was a view that it did not meet the needs of the regional communities themselves. The Committee was told by Ms Wendy Wise, the General Manager of the Perth International Arts Festival that:

*The sort of shows ... will take a number of years to change a local community's perspective. To purchase a more popular product it must also have the capacity to generate box office returns. People controlling funding priorities must understand the broad spectrum of product that any local community wants rather than just whether it is new, innovative or the cutting edge.*¹³⁷

There is a perception that the funding bodies do not understand that the needs and tastes of regional people differ from those of the metropolitan population and that they want to impose things on communities that are simply not supported. The Committee was told by Ms Marion Palmer in Mandurah that:

*The things that sell in regional Western Australia are not the new innovative projects but the stock standard musical. People will not see anything else. We do not get the revenue from ticket sales to support anything new. It is a balancing act.*¹³⁸

As an illustration of the difficulties that regional arts organisations having in developing new audiences, the Committee was told that in Esperance Showbizz put on a play called *Reserved Seating Only*, a popular and successful play about football. In an attempt to get new audiences, the organisation spent many hours talking to football clubs, putting up posters and handing out flyers. They were still unable to attract big audiences because 'theatre is not where those people want to go.'¹³⁹

Further, Esperance Showbizz had to give some money back to the funding body because they could not justify putting it into audience development.¹⁴⁰

Lotterywest, in evidence before the Committee, explained that audience development was a key objective of the Gordon Reid regional performing arts grants. The Committee was told that the regional audience development grants are made through

¹³⁶ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 2, p2

¹³⁷ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 2, p8

¹³⁸ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 5, p7

¹³⁹ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 2, p2

¹⁴⁰ Ibid

CircuitWest venues, with the aim of increasing participation in regional performing arts.¹⁴¹

The Committee was told by Ms Jacqui Thomson, the Director of Lotterywest Grants and Community Development that:

*the flavour for all of our direct grants in this area is really about community participation and community development, rather than purchasing art product or art outcome. It is really about art and culture as a community development strategy and tool.*¹⁴²

However, the view expressed by Lotterywest is that they do not dictate the type of shows that regional communities see, but

*...look at what is the audience in that community, what are the strategies you are taking to bring that audience to the theatre, and how you are providing a show to target that audience. We do not look at the content and the quality of the programming, although we do have a somewhat in-built biasing in that we like to think of local content as being beaut. However, we do not make a judgment about that; we judge according to the community itself and supporting its needs and wishes, so it is coming from its strategies.*¹⁴³

The Lotterywest view of its funding policies do not accord with those within regional arts organisations. The Committee considers there is scope here for clearer communications between the parties as there appears to be differing understandings of what constitutes 'audience development'.

Any attempts by funding bodies, all of which are based in either Perth, Sydney or Canberra, to dictate to regional communities what performing arts productions or visual arts exhibitions they will see is paternalistic and does not address the needs of the regional communities, simply the narrow views of those within the funding bureaucracies.

Therefore, in the Committee's view, audience development is valid when it encourages the participation in the arts by regional communities and should not be used as a vehicle to dictate the types of performances or exhibitions that are made available.

¹⁴¹ Evidence, Community Development and Justice Standing Committee, 7 April 2004, p3

¹⁴² Evidence, Community Development and Justice Standing Committee, 7 April 2004, Session 1, p5

¹⁴³ Ibid

Finding 21

The Committee found a perception within the regional arts community that funding bodies are trying to impose unrealistic audience development criteria on them, and that this places demands on them that they cannot meet. The Committee considers there is a need for clearer communications between the funding bodies and the regional arts groups as to what constitutes 'audience development'.

CHAPTER 4 REGIONAL SUPPORT NETWORK

4.1 Arts support organisations

The most consistent issue raised during the inquiry has been the dearth of support for regional arts communities at a local level. This lack of on-the-ground support exacerbates the problems faced by volunteers in accessing funding for arts activities, and contributes substantially to the stress placed upon all regional arts organisations.

While there are a number of organisations that support the arts in very tangible ways, such as ArtsWA, Country Arts WA, Healthway, Lotterywest, Community Arts Network and the Australia Council, none of these agencies have regional offices. They are all based in capital cities and meet their regional responsibilities by travelling to the regions periodically.

In particular, the Australia Council suffers from the perception that they are remote and not of much help in regional Western Australia. It was the view of a number of witnesses that access to the Australia Council was limited to a select few. For example, the Committee was told by Mr John Scott of the City of Mandurah that:

...if you are seeking funding, the only way to access an officer from the Australia Council for the Arts is by telephone, e-mail and/or half an hour with an officer from the Australia Council for the Arts who comes to Western Australia for one week each year.¹⁴⁴

There was even the suggestion from some witnesses that Australia Council were elitist and were not interested in Western Australia. In evidence from Ms Christine Boase of Freefall Theatre in Kalgoorlie, the Committee heard that:

We cannot get any funding from the Australia Council for the Arts. We are not big enough, we are not slick enough and we are not from the eastern States. We do not drink with the right people.¹⁴⁵

The Committee met with the Australia Council while in Sydney and discussed the regional approach. In the Committee's view, the problems regional people have in accessing Australia Council funding relate more to available resources rather than any elitist attitudes or disinterest on the Council's part. However, the perception of remoteness from Western Australia and particularly from regional Western Australia is very strong and widespread.

In the submission to the inquiry, the City of Mandurah said:

¹⁴⁴ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 1, p9

¹⁴⁵ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 4, p10

It is well known that Western Australia does not have a high success rate in achieving Australia Council grants. This could be rectified if the Australia Council had regional field officers based in Western Australia that visited the regions to build networks, obtain a first hand understanding of what is happening, to seek out opportunities, to provide guidance and to give advice on the agency's funding process and that of other Federal funding bodies.¹⁴⁶

Even where the support agencies' officers travel to regional Western Australia very regularly, as in the case of Country Arts WA, ArtsWA and Healthway, there is still a perception of remoteness and central control rather than local autonomy.

4.2 City-based administration

The fact that the arts administrative and funding centre of Western Australia is Perth is an on-going issue for regional communities.

There is a view among some arts bodies in regional Western Australia that the administration of regional arts is too city-based and does not reflect the needs of regional communities. This is by no means a universal view, with the Committee hearing evidence both critical of and supportive of the location of the funding and support agencies. However, some evidence presented to the Committee suggested that country issues cannot be adequately addressed by a city-based organisation, and that different needs and contexts are not always recognised by the city-based agencies.

For example, in Karratha the Committee was told by Ms Davis that:

They often put constraints or "city limits" on country problems and do not listen to what we have to say. They feel that once they in Perth have developed a policy, it would be good if we all fell into place and followed their ideas. However, often the policies they set in place are not practical for our area.¹⁴⁷

Further, she told the Committee:

We are trying to fit city things into the country. The ideals are absolutely correct and wonderful; however, we have limited resources to put what they want us to do into practice. It is too difficult.¹⁴⁸

In Esperance, too, the Committee was told that Country Arts WA was seen as a little remote and distant. In evidence, the Chair of the Cannery Arts Centre, Mr Chris Siemer, said:

If it were a perfect world, we would say that we would like the structure devolved. That is the trouble. Communications with Perth are good. We have

¹⁴⁶ Submission, City of Mandurah, p3

¹⁴⁷ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 1, p2

¹⁴⁸ Ibid

*an 1800 number and there is always someone to facilitate any queries we have. However, there is nothing like a little face-to face representation.*¹⁴⁹

He also expressed the view that:

*Country Arts does quite a good job. It does the best it can. Its set-up means that all directors are supposed to be from the country. However, that still does not get away from the fact that they are all centred in Perth. It is perception as much as anything. It would be to our advantage if there were a Country Arts representative in Kalgoorlie.*¹⁵⁰

Even a former board member of Country Arts WA has told the Committee that it can be remote from the people it is attempting to support. In evidence, Mrs Patricia Gallaher told the Committee that:

*in my view as an ex-board member, it is still generally metrocentric and largely reactive rather than proactive. They really want it to be - I have forgotten the term they used - user-driven. Their idea is that it should be driven by the community. However, sometimes the community does not know a lot about what is possible and what it can do. It needs encouragement and help in that regard.*¹⁵¹

In response to this perception of a regional arts organisation that is city-based and therefore city centric, Country Arts WA explained to the Committee its reasons for being based in Perth. In a letter, it said:

During the merger negotiations the matter of the siting of the Country Arts WA office was discussed at length. What emerged provided the working party with the information required to decide to site the office in Perth. This decision to site the office in Perth was taken, as it was felt that it was in the best interests of the regional membership of the new organisation. The two key elements that supported this decision were:

- *The working party felt that it was important for the new organisation to be seen to serve, as well as properly serving, the organisation's regional membership and clients. It believed that the office should be located in a place that offered equality-of-access for regional people. Due to transport infrastructure of the state, Perth was identified as the best choice.*
- *The working party also identified that in order to effectively advocate for regional artists and arts it needed to be located in Perth. The advocacy role was established as part of the core functions of Country Arts WA. In this*

¹⁴⁹ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 1, p7

¹⁵⁰ Ibid

¹⁵¹ Evidence, Community Development and Justice Standing Committee, 10 October 2003, Session 6, p5

*way Country Arts WA could readily meet with relevant government authorities, sponsors, other arts agencies and networks to support and influence key decision-making.*¹⁵²

The Committee also heard from a number of witnesses that Country Arts WA does a good job in providing information and support for people who would otherwise not be able to access touring arts events. Smaller towns and communities in particular seemed to be very appreciative of the support they received and the advice they were able to access.

The Committee recognises that city-based solutions are not always applicable to regional problems. This issue of devolving arts support to country centres is discussed later in this report.

However, in the case of a funding body like Country Arts WA, the Committee accepts that with a board membership made up of regional people, and given its role in advocating and negotiating with city-based funding bodies, there is a logic to its location in Perth. The Committee also considers that a shift of the organisation to a regional location would raise the problem of which region to place such a body in. Would an organisation based in Kalgoorlie have a better understanding of the issues faced by Broome, Derby or Albany than one based in Perth? Would the perception of bias towards one region or another replace the current one of a metropolitan-centric funding body?

It also needs to be recognised that Country Arts WA is a funding and advocacy body, not a theatre company. Its role requires constant contact and liaison with regional arts organisations, but not necessarily co-location. In evidence, Mr Andy Farrant of Country Arts WA told the Committee:

*Being based in Perth is actually making sure that regional arts is also not considered a fringe activity. I think one of the great success stories for us is that our advocacy role has meant that we have been able to argue - and argue successfully - that arts in regional Western Australia is as much of a priority as arts activity in the capital city. That is largely because we have been able to attend meetings, we have been able to lobby politicians, we have been able to meet with sponsors and other key stakeholders who are city based and we are also accessible, so that our colleagues in the arts sector have a chance to interact and see the work that we are doing.*¹⁵³

On balance, the Committee considers the location of Country Arts WA in Perth is a problem of perception rather than practical operations. It will be an on-going challenge for Country Arts WA to overcome this perception.

¹⁵² Letter from Country Arts WA, 10 July 2003

¹⁵³ Evidence, Community Development and Justice Standing Committee, 10 March 2004, Session 1, p10

Of more concern to the Committee is that a view has been expressed that Country Arts WA is not only distant, but actively works against the interests of particular regional arts organisations.

Again in Karratha, the Committee was told that a local theatre group was working directly with a Sydney-based theatre company in developing a regional focus program. In evidence, the Committee was told by Ms Barrett Levy that:

Country Arts tried to block us at every step. We were fortunate enough to partner with a company from Sydney, which really helped make the project happen. We intended to bring in people from indigenous communities, but because we did not go about it in the way Country Arts wanted, it tried to block us every step of the way, to the point that it had teleconferences with the Sydney company. We were completely left out of that.¹⁵⁴

This perceived interference by Country Arts WA is vigorously denied by the organisation. In a letter to the Committee following the evidence being given, Country Arts WA said that:

...this statement is disappointing and incorrect. There was no intention of blocking the program at all. Country Arts WA was contacted by the Australian Theatre for Young People (ATYP) from Sydney and they outlined their intentions of working with Karratha Youth Theatre which was supported. We offered support and advice if appropriate. ATYP outlined their approach to the program that was modelled on an activity that they had run in other states. Although successful it did not match the remote and unique needs of the Pilbara and of young people of the region. The proposed approach included bringing young Indigenous teenagers from their community to Karratha for a seven-day period. ATYP had not considered the cultural appropriateness of Indigenous male and females travelling and living together or given much thought to the need for appropriate Indigenous adults to attend. Once we outlined these concerns, suggested that they discuss different ways of meeting the objectives of the program with their Karratha partners they proceeded with the partnership. In this instance Country Arts WA responded to a request for advice from an interstate company and offered the advice in good faith. It was up to ATYP and the Karratha Youth Theatre whether the advice was acted upon as it was their project in which we had no investment, merely an interest in the project being as successful as possible for all participants.¹⁵⁵

The Committee has no comment to make on whether this is an example of unnecessary interference or simply a misunderstanding. However, it is of concern that a major regional funding body and a regional theatre company have such a different understanding of the same event. It appears that communications between the parties

¹⁵⁴ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 1, p3

¹⁵⁵ Letter from Country Arts WA, p3

has been inadequate and a problem has been allowed to continue unresolved. Regardless of the reasons for inadequate communications, it serves neither of the organisations nor their regional clients for an antagonistic relationship to continue.

Country Arts WA, which is the most specifically regionally focussed of all of the support organisations, is viewed by many regional people as supportive. For example, the Committee was told by Ms Bernadette Baumgarten, an Artist with Warba Mirdawaji in Roebourne that:

We do a lot of funding with Country Arts. We can always ring up and ask what we need for this or that. They usually give us information on what sorts of things we need for it. I know a few of the ladies who are on the board of Country Arts. They always tell me to ring up if I am stuck on something and not to be frightened about asking questions about things.¹⁵⁶

Similarly, the Committee heard in Esperance that generally the perception is that Country Arts WA is accessible to arts organisations. In evidence, Mrs Ainsley Foulds of the Ravensthorpe Arts Council told the Committee that:

I have found Country Arts WA very good. We have some good contacts there. That is for our annual funding. We do our grant application and we e-mail it back, and they read it and give us advice. I think you will find that with most applications there seems to be a key word or a buzz word that needs to be put in each year, and we always like to know. Ever since I started doing the annual funding I have found Country Arts WA very good and very helpful.¹⁵⁷

This view was expressed by a number of people from whom the Committee heard during its regional visits. It was not, however, a universally held view. In Bunbury, for example, the Committee was told by Ms Robyn McCarron, Senior Lecturer in the Creative Industries Program, at Edith Cowan University, that:

For me, Country Arts has not been as visible as I think it should be. We obviously know that a lot of the money goes in salaries. Perhaps we need either the money relocated to the regions or at least the officers being resident in the regions.¹⁵⁸

Again, this view reflects a view of city-centric administration of regional arts and a loss of local control. It also means that in order to remain in touch with new funding initiatives, new funding rules, and touring opportunities, regional people who are almost all volunteers have to devote an unreasonable amount of time and energy.

¹⁵⁶ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 3, p3

¹⁵⁷ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 5, p4

¹⁵⁸ Evidence, Community Development and Justice Standing Committee, 19 February 2004, Session 3, p9

As the Committee was told on a number of occasions, Western Australia is enormous, very sparsely populated and people get very isolated. If you tried to draw a rough map of what support is available at the local level for arts organisations, it would show very limited resources outside the Perth-based agencies. As the Committee was told in Mandurah by Mr Scott:

We are 1.8 million people and half of the whole of Australia in area. We really need people at the coalface to assist local community groups, councils, and whoever else is involved in the arts, to access funding. We do not get that and I am sure other regions would say the same: there is great intent there but getting out to the coalface just does not happen.¹⁵⁹

Finding 22

The Committee acknowledges that for some people involved in regional arts, the location of Country Arts WA in Perth is problematic because it appears centralist. However, the Committee accepts that with a board membership made up of regional people, and given its role in advocating and negotiating with city-based funding bodies, there is a logic to its current location.

The Committee also considers that to place such a body in a particular regional centre would alienate other regions and may not serve to improve its regional coverage as any regional centre would have the same “tyranny of distance” suffered by Perth.

Further, the Committee considers that the establishment of a network of Regional Arts Development Officers would assist by providing a regional presence, and facilitate future devolution of arts decision-making.

(a) Regional Support Structures in other States

Western Australia is the only mainland state that has no integrated and cohesive network of regional arts development officers (RADOs), or an equivalent support network. Given its size and demographic spread, the Committee considers that this represents one of the key obstacles to the development and sustainability of the arts in the regions.

As part of the inquiry the Committee looked at what support systems are in place for the arts in the regional areas of other states. A brief summary is included below.

¹⁵⁹ Evidence, Community Development and Justice Standing Committee, 16 June, 2003, Session 1, p8

(i) *NSW*

Regional Arts NSW is the secretariat for a network of 13 Regional Arts Boards (RABs) and Committees which represent the diverse needs and interests of communities from each region across the state.

RABs are made up of members of the community, arts councils, local government, tourism, community organisations and artists. Each employs a Regional Arts Development Officer (RADO) who manages the delivery of cultural programs in their area. The structure is intended to promote a voice for the regions, with a representative from each region on the Board of Regional Arts NSW. Regional Arts NSW also brings together the RADOs into a collegiate of community cultural development workers who share practical support, ideas and expertise.

(ii) *Victoria*

Regional Arts Victoria (RAV) is the peak regional arts organisation in Victoria and one of the State Government's twelve major cultural organisations. RAV has a central office in Port Melbourne and a number of regionally based field officers. This network provides the vital link between the community, volunteers and professional practice.

The Network is intended to be the human face, an advisory service, a project manager, a direct link with a state body (RAV) and through it a national body (RAA), and a means of lobbying local government. RADOs are cultural companions for regional artists, groups and communities who often feel a displacement from the arts infrastructure of Melbourne and the major regional centres. According to RAV, the RADO Network does its best work where there is little or no other infrastructure: the smaller towns and rural centres without galleries, theatres, or local government arts officers.

RAV believes that seven full time properly equipped officers would provide a high quality sustainable service to arts development, contemporary cultural practice and to general community capacity building. This approach, it believes, would be of benefit to regional artists, arts organisations and communities.

RAV's current RADO Network is three fulltime RADOs equipped with regional offices, fully maintained cars and mobile phones. The resources come from a variety of funding sources and partnerships at all levels of government to deliver a suite of regional arts projects, programs and services. Most of the agreements conclude between mid 2004 and mid 2005, some of which may be re-negotiated; others have a definite sunset clause.¹⁶⁰

¹⁶⁰ The information was provided by RAV, 7 July 2004

(iii) Queensland

Queensland Arts Council (QAC) is Australia's largest Regional Arts Network and most extensive not-for-profit community based arts organisation.

The network consists of incorporated Local Arts Councils (LAC's) in 60 regional communities, and includes in excess of 6,000 regional members. Through this network, and QAC's partnerships with Queensland's leading performing arts companies, it seeks to provide a range of performances, exhibitions, workshops, master classes, arts related services and funding programs of assistance to Queensland communities.

(iv) South Australia

Regional arts services in South Australia are delivered by one of the many Statutory Authorities of the SA Government. Country Arts SA covers the work done by Country Arts WA, and it also coordinates the visual arts program across the state, owns & manages the five key regional venues and has a network of 12 regional arts development officers across the state.

The regional network also includes some regional galleries' support attached to the touring exhibition program. The total budget of Country Arts SA is about \$10 million. Like Country Arts WA, CASA coordinates the Regional Arts Fund (RAF) on behalf of the Commonwealth Government. The Board is Government appointed via the arts minister.

(v) Tasmania

The arts in Tasmania are supported by Arts Tasmania, a division of the Department of Tourism, Parks, Heritage and the Arts.

Arts Tasmania and the Launceston and Burnie City Councils worked together through the State and Local Government Partnership Agreement program, to cofund an arts@work officer for each of the North and North-West regions. The arts@work officers assist artists in generating higher financial returns through specific projects aimed at seeking employment and export opportunities for artists through the business, industry and government sector and public art programs.

(b) Regional Arts Development Officers in Western Australia

During the early part of its inquiry, the Committee visited both NSW and Victoria and spoke with people from Arts NSW and Regional Arts Victoria, as well as RADOs in both states. It became clear in these discussions that the presence of arts workers in the regions, as opposed to people simply visiting the regions, made a substantial difference to the regional arts organisations.

These workers provided a direct line of communication with funding bodies, were a constant source of up-to-date funding information and were able to assist local artists and organisations in preparing submissions and applications for funding. They developed on-going relationships with all key organisations within the community, including local government bodies, private sponsors and artists. Because they were a part of a statewide organisation, they had the infrastructure support that these organisations could provide.

Western Australia has no such integrated network, but a small ad hoc and disconnected group of arts workers. At the Horizons conference hosted by Country Arts WA in July 2003 in Karratha, these workers met for the first time. Currently there is a regional arts development officer based in the East Pilbara, a similar position in Ngaanyatjarra Lands based in Warburton, and an unfilled position for the South West based in Bunbury. Each of these officers are employed by different organisations and have little formal connection. In Bunbury, the Committee was told that the RADO network is a valuable resource not available in Western Australia. Ms Jo O’Dea, now an arts event coordinator and who had previously operated as a RADO, told the Committee:

There are a lot of successful examples of regional arts officers over east, but it is not recognised as an important part of the arts community in WA. Regional arts development officers do a brilliant job. It is hardly known at all here. People do not know they exist.¹⁶¹

The role of the RADO, according to Ms O’Dea, is about communication. It is about bringing together disparate groups within the arts community and providing them with information about what funding is available, what are the deadlines and criteria, and who artists and arts organisations should talk to. It is not the role of the RADO to fill out all the applications, but to assist local artists to do it themselves. It is about empowerment of the local arts community, rather than simply doing it for them.¹⁶²

This view of the role of the RADO is entirely consistent with what the Committee saw in its visits to regional NSW and Victoria. RADOs the Committee spoke to there were very much working with the local communities, rather than for them. They were liaising between arts groups; they were advising groups of funding rounds and what the criteria were and how best to address those criteria; they were seeking additional funding from public and private sources; and generally providing a conduit between the arts community and funding bodies.

In the Committee’s view, the difficulties caused by city-centric funding bodies, and the over-reliance on volunteers to undertake tasks for which they are not trained, and

¹⁶¹ Evidence, Community Development and Justice Standing Committee, 19 February 2004, Session 4, p3

¹⁶² Ibid

the complexity of the funding processes could all be overcome by the existence of a network of professional arts workers such as RADOs.

This view was widely supported throughout the regions visited by the Committee. The value of someone on the ground in each region was commented on consistently. In Mandurah, for example, the Committee was told by Ms Jane Tillson, the Arts and Cultural Development Officer, for the City of Mandurah that such a position would greatly enhance the arts in the region and that:

...in the ideal world we would have an arts officer based in each region to work strategically with the development commissions, the various government agencies and the various community arts groups. He would then develop a professional arts practice; he would also use arts and culture as a means of community building; he would be proficient with all the various arts funding rounds; he would have a good understanding of the policies of all the agencies that deliver those funding rounds; he would have a good network with the Australia Council for the Arts and other federal funding agencies; he would understand how to apply for corporate sponsorship and who are the key players in the sponsorship world.¹⁶³

The regional location of professional arts workers such as a RADO was also supported by Mrs Patricia Gallaher in her submission to the inquiry. She said:

I firmly believe that Regional Arts Development Officers (RADOs) should be located regionally where they can be on the ground to assess opportunities and encourage groups and individuals to achieve their full potential, and to guide them through the Bureaucratic jargon.¹⁶⁴

Mrs Gallaher went on to say:

The value of paid professionals working in agencies in a community is clearly demonstrated by their input in Regional Centres such as Geraldton, as compared with other areas dependent upon volunteers.¹⁶⁵

Specifically, one of the greatest difficulties regional arts communities have is finding their way through the myriad of funding sources that are available, and particular to stay on top of changes to the funding arrangements. New programs, changes to criteria due to policy shifts, and even changes to established deadlines can all cause largely volunteer and part-time organisations substantial problems and can lead to them missing out on funding they may be eligible for. A regional arts officer would greatly reduce the problem.¹⁶⁶

¹⁶³Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 1, p9

¹⁶⁴ Submission, Mrs Patricia Gallaher, p2

¹⁶⁵ Ibid

¹⁶⁶ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 3, p4

In addition to the very tangible assistance a regional arts officer can give, there is also the less obvious but equally important advice he or she can give about how best to focus a funding application. By knowing which of the criteria is central and which are the elements of the application that best meet the funding bodies' objectives, a professional arts officer will give applicants a better chance of success. As Ms Palmer in Mandurah said:

*...the regional broker ... who says that nine million people are going for a grant could advise that an application be skewed a certain way to get a much better chance because none of us knows what the others are doing. We probably could skew things differently...*¹⁶⁷

The Committee heard during its regional visits that it is the arts officer who should support the communities' existing skills base and should not attempt to reinvent the wheel. There was a view expressed that using people from the community would be preferable to bringing someone in from the outside. The Committee was told that local knowledge would assist the community. According to this view, the use of a local person or an existing community organisation as the basis for the regional arts officer position would make a more sustainable arts community, as skills would be added to an already solid network of personal relationships. It would also reduce the risk of the position becoming constrained by government procedures.¹⁶⁸

This concern about the bureaucratisation of the arts through a regional arts officer was of concern to a number of people with whom the Committee spoke. In response to a question about the concept of a regional arts officer the Committee was told by Ms McCarron in Bunbury, where such a position had existed in the past, that:

*I am slightly sceptical about the role played by Country Arts officers. They get bogged down with paperwork, bureaucracy and reporting. If it is a one-year contract, the person spends the first three months flat out trying to establish their network and the last three months of their contract trying to renew the contract for another year. You really get only six months effective work. They are very conscious of being seen to be spreading their abilities throughout the entire arts community, which means that any one group is getting only a very small bite of the cherry.*¹⁶⁹

This concern about the bringing in of an outside person to fill a regional arts position was also expressed in Esperance when the Committee was told by Mrs Johnson that:

If people are employed in Perth and sent down here, they would take the first year of their employment to get to know the place, to build up a network and

¹⁶⁷ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 5, p9

¹⁶⁸ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 1, p14

¹⁶⁹ Evidence, Community Development and Justice Standing Committee, 19 February 2004, Session 3, p8

*be able to work with people. If a local person was employed to do that work, then I could see it working.*¹⁷⁰

Regardless of where the RADO came from, there was a consistent view expressed that such a position needed to be an active one out in the community, not simply sitting in an office in a regional centre. As one witness put it, the RADO needs to be going out to community groups and finding out what they need, “instead of sitting there and flicking us e-mails.”¹⁷¹

There have been attempts in the past to put in place a regional arts officer that have failed because of an apparent lack of commitment to the process by the agencies involved. In Kalgoorlie-Boulder there had been a part-time position of two days per week. The Committee heard from a number of people that this position had failed to achieve its objectives because it was entirely unreasonable to expect someone to adequately service an area from Laverton to Esperance in two days per week. It was viewed as little more than a token gesture so that government could say they were providing a service.¹⁷²

In the Committee’s view, both the experience in the eastern states and the needs of the regional communities visited in Western Australia suggest that an integrated network of support officers is an important step to ensuring vibrant and sustainable arts environments. The question arises, however, about which organisations should provide such a network.

There have been suggestions put to the Committee that such a network would be most effective if it was within local government. The basis of this view is that local government is seen as the level of government closest to the community, particularly in regional areas. According to this view, other government agencies such as development commissions may have priorities that swamp the arts officer.¹⁷³ It was also suggested to the Committee that the Development Commissions, with their business focus, do not provide a conducive environment for artists and this may be a barrier to successful relationships developing.¹⁷⁴

It was also suggested to the Committee that wherever such a position is based, it is important that it be an existing organisation with local knowledge and that is arts-

¹⁷⁰ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 6, p6

¹⁷¹ Evidence Community Development and Justice Standing Committee, 28 July 2003, Session 6, p6

¹⁷² Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 2, p12

¹⁷³ Ibid

¹⁷⁴ Evidence, Community Development and Justice Standing Committee, 10 October 2003, Session 7, p5

based. This view tends to discount development commissions, the Department of Sport and Recreation or other non-arts government agencies.¹⁷⁵

There were those who spoke to the Committee who suggested that the existing development commission network, which serves the entire State and has local relationships already developed. An arts officer within these organisations would have the infrastructure to support his or her work, and would be able to use established regional networks, which would obviate the need to start from scratch.

Another model that has been suggested during the inquiry is similar to that of the Department of Sport and Recreation. The Committee heard consistently that this model of a state-wide agency, such as ArtsWA, having a network of regional offices would provide the support for regional arts organisations that is not currently possible.

In its submission to the Committee, Country Arts WA pointed to the strong regional support structures of the Department of Sport and Recreation as a possible model to be used in the arts sector. The submission states that the Department of Sport and Recreation has nine regional managers, seven regional officers, eight regional administration officers, and a number of other positions including seventeen sport development officers.¹⁷⁶ The submission also points out that there is no network of regionally-based arts development workers employed by anyone in Western Australia.¹⁷⁷

This Sport and Recreation model was supported by others during the inquiry. In Kalgoorlie, the Committee was told by Mr Jones in response to a question about whether such a support network was needed:

*Yes, it definitely is required, the same as the Department of Sport and Recreation and the Department of Youth Affairs provide regional officers. There definitely is a need for that.*¹⁷⁸

In evidence the comparison with the Department of Sport and Recreation was a common theme. The Committee was also told by Ms Nerida Glanfield, Manager of the Goldfields Arts Centre that:

If you look at it, there are the sports officers, are there not - recreation officers who do exactly that? Sports and recreation just seems to be a growing industry that communities embrace, and I do not see why the arts cannot equal that, because there is just as much interest. You look at the number of kids doing dance classes, music classes, and art and craft classes. There is

¹⁷⁵ Evidence, Community Development and Justice Standing Committee, 19 February 2004, Session 3, p9

¹⁷⁶ Submission, Country Arts WA, p15

¹⁷⁷ Ibid

¹⁷⁸ Evidence, Community Development and Justice Standing Committee, 7 November 2004, Session 2, p12

*obviously a demand, and parents are willing to involve their children, so why not continue that to the next level? It is by having arts officers - just like you have recreation officers - that we can develop those programs and make them available.*¹⁷⁹

In the Committee's view, each of the models suggested during the inquiry have advantages and disadvantages. Local Government is the level of government that is closest to its community in regional Western Australia. It therefore has the advantage of people knowing each other, of easy access to officials and to services, and of a sense of regional autonomy and community. However, as has been acknowledged earlier there is also an inconsistent support for the arts, depending on resources, demographics and the personal interests of local government members. Therefore, any model that relied on local government support may see some arts communities thrive while others would struggle.

With development commissions, too, there may be an inconsistency of support, with other priorities being favoured over the arts in some regions. In this case, while the development commissions have the infrastructure to support an arts officer, there is a risk that the officer's time could be diverted to marginal activities which may meet the economic development objectives of a development commission but may not necessarily meet the artistic needs of the community.

The model based on the Department of Sport and Recreation structure, where there are a number of regional offices dedicated entirely to supporting the arts, would be an extremely attractive one. If a dedicated arts organisation such as ArtsWA was able to decentralise to the extent of having an office in all major regional centres, with officers who lived in the region, the arts community would have a resource that would address many of the issues facing them as volunteers.

The Committee does, however, recognise that to establish such a system would be expensive, given the relatively modest size of the arts bureaucracy currently. There is also the risk of bureaucratising the administration of the arts. As funds are diverted towards establishing offices and funding positions, there is less money available for funding arts activities.

Therefore, the Committee considers that a better approach to the establishment of a network of regional arts officers is one that is flexible and best suits the regions into which the officers are based. In Kalgoorlie, Ms Christine Boase of the Goldfields Development Commission and a Board member of Freefall Theatre, told the Committee:

Can I suggest a flexible model, because I think the position must be attached to somewhere that has a commitment to supporting the arts. If, for example,

¹⁷⁹ Evidence, Community Development and Justice Standing Committee, 7 November 2004, Session 3, p6

you say that the position will always be attached to local government, it would work in some places and not others - some councils are not interested in the arts. The development commissions and other organisations are in a similar position. People with an interest must be involved, and must be attached to some body that cares.¹⁸⁰

The Committee agrees that this approach is more likely to meet the needs of individual communities, rather than trying to “shoehorn” them into a rigid model. The Committee does consider it important that funding is made available to establish a network of arts workers.

Finding 23

The lack of a network of regional arts development officers is the single biggest obstacle to regional communities achieving equal access to arts funding, touring programs and government support. Many of the problems facing a dwindling volunteer base in regional arts organisations would be overcome with such a network of locally-based arts professionals.

Recommendation 8

The Committee recommends that consistent with its Cultural Signposts policy, the Government:

- Establishes an effective network of regional arts development officers for each region in Western Australia, looking to the success of devolved Sport and Recreation officers. In establishing this network, the Government should consider the NSW, Victorian and South Australian models to ascertain whether elements of each could be incorporated in Western Australia;
- Further, it is recommended that the government reviews existing funded service delivery by city-based agencies and considers devolution of some activities as well as committing any extra funding necessary to establish a RADO network.

¹⁸⁰ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 4, p5

4.3 Role of Volunteers

In the absence of a network of regional arts development officers, or any other regionally-based support system, much of the work in the arts in regional Western Australia is undertaken by volunteers.

In some important ways, the fact that people are running their own arts programs for their community, and can run things their way without the interference from a central authority can be a great strength of regional arts. However, the work is often undertaken by a small pool of available people - and these people get burnt out because too much is left to too few. In Esperance, the Committee was told by the President of the Ravensthorpe Arts Council, Ms Ainslie Foulds, that:

We have a small population to draw volunteers from. It is an issue to get the volunteers in to do stuff like that. If we are running a country arts show we always bring in the golf club to cater for it, or we bring in someone else to run the bar, to try to disperse the same people from having to do the same things all the time.¹⁸¹

In Karratha, too, the Committee heard from Mrs Murray of PACDAC that people are stretched to the limit in small communities.

There was the issue of the tiny volunteer sector. Most Aboriginal people in our area who are on committees are on five committees. They are generally juggling families as well, and it is very difficult for them to carry these organisations, but somehow they do.¹⁸²

The result of this over-reliance on a few committed people has placed arts activities in some regional centres at risk. The Committee was made aware of difficulties in at least two well-known and highly successful regional festivals because the volunteers who had run it previously had become worn out and believed they could no longer do justice to the event.

One of the most successful regional festivals in Western Australia has been the Festival of the Wind in Esperance.

Originally, the idea behind the Festival of the Wind, which was first held in 1998 was to celebrate Esperance, and it incorporated the arts, sport and the environment. The environment was a very strong theme in the first year in particular and an environmental conference was held as part of the festival. Although sport is very much involved, it is largely a cultural or an arts event. The primary focus is to celebrate what it is to be in Esperance, and the festival is held for the local community.

After the 2002 Festival, the artistic coordinator and the festival coordinator made it clear that they did not intend to participate in another festival. While the rest of the

¹⁸¹ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 5, p5

¹⁸² Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 2, p4

committee tried to keep going, after a few months of working towards the next festival it became clear to them that the task was too big.

They were a small group of supportive committee members who were willing to do the work. They felt that they had a hard act to follow and needed to generate a new idea for the next festival. They felt that they were not able to generate the artistic drive. In addition, they knew that unless they started applying for and completing certain submissions and getting our plans under way, the festival would struggle to materialise. They made the difficult decision that rather than not meet community expectations, they would call it quits. This generated interest from the local Member of Parliament and the Goldfields Development Commission, as well as other members of the community.¹⁸³

A number of public meetings were held that then resulted in the formation of a new committee and the office bearers from the previous committee decided to all pull out and give the new committee a fresh start.

Therefore, the highly successful Festival of the Wind is now intended to be held in 2005. It took the resignation of the original committee and the impending cancellation of the Festival to inspire other members of the community to get involved. The Festival of the Wind is an illustration of how much is achieved by relatively few dedicated and unpaid people, and how much their work contributes to a community.

In Broome, too, a very successful local festival has been put at risk by the burn out of volunteers.

The festival Shinju Matsuri in Broome is a 10-day event that has been running for 34 years. It was started to commemorate the Japanese pearl divers who died in the early pearling days, and combined two or three of the other cultural festivals. The origins of the festival are somewhat different from its focus now. It is now more of a commercial community festival than a cultural festival and has been hugely successful.¹⁸⁴

The festival involves a series of events. There are things like the opening ceremony, a ball, a float parade, the mardi gras, art awards, children's events, workshops and a festival finale.

Like the Esperance experience, one of the problems that the festival has faced has been a reliance on a small number of volunteer workers and a lack of support from the business community who benefit from the event. Ms Philp told the Committee in Broome that:

As it is, the committee is formed on a voluntary basis. It is pretty much funded all from sponsorship and some grants, so it is an enormous drain on the

¹⁸³ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 7, p4

¹⁸⁴ Evidence, Community Development and Justice Standing Committee, 1 September 2003, Session 2, p2

*community and has been for a long time. In terms of its cultural elements, the people in the community who have worked with Shinju over the years are all getting older. They have all done their volunteer time and all the rest of it, so we are trying to put together a new era of Shinju at the moment to regenerate it and reinspire the business community - the doers in the community - and move on from there.*¹⁸⁵

Further, the Committee heard that the current level of support needs to be increased for the festival to be sustainable. Ms Philp said in evidence:

*Shinju Matsuri is at a turning point and needs help. It needs proper financial assistance to get up and running. On one side is the community that is prepared to give an enormous amount - up to \$100 000 in sponsorship - to put it together, but on the other hand it is very difficult these days to find the people to do it. The committee has been pulled together by kind-hearted, well-meaning people, but next year one of our major aims is to pull in some better equipment.*¹⁸⁶

One of the reasons that the Shinju Matsuri festival has struggled to attract new volunteers is that the nature of the town has changed. Ms Philp also told the Committee that:

*Now a different kind of community is coming to Broome: opportunistic small business people are coming to Broome to be part of the growth of the town. Those people do not have time on their hands. It is also an expensive place to live. People with time on their hands do not come here anymore.*¹⁸⁷

This change in the demographic within country towns is common throughout Western Australia. Populations in regional communities are ageing, or they are developing new businesses as the industrial or agricultural base of the town changes, and they are no longer able to spend the time and energy needed to run large-scale community events such as festivals.

Another problem facing the volunteer workforces for community arts events is the increasing costs and stress caused by insurance requirements.

The specifics of the insurance challenges faced by arts organisations, including both increasing costs and difficulties in even getting insurance coverage, is discussed in more detail in the next section. However, some mention of the impact of insurance on volunteers is pertinent here.

¹⁸⁵ Evidence, Community Development and Justice Standing Committee, 1 September 2003, Session 2, p3

¹⁸⁶ Ibid

¹⁸⁷ Ibid, p7

The Committee heard over again that it is difficult to get people to commit themselves to serving on an organising committee when the risk to them personally is substantial, should anyone get hurt during an event.

The costs to the event have increased substantially, but even more damaging than that is the stress that just getting insurance has placed on committee members and organisers. In Esperance, one of the key organisers of the Festival of the Wind, Ms Heather Gee, told the Committee:

I spent many sleepless hours over the latest festival. It was just incredible. I have been negotiating with an insurance company for nine months prior to the festival to which I had sent a program. It said yes it could not see that it was a problem. As the festival got closer, I kept asking for the paperwork because I needed to sign off on it and we needed to wrap it up. After several reminders, the company e-mailed me three weeks before the festival to let me know it could no longer cover the festival. I went into hysteria, but very quietly - I did not tell my committee.¹⁸⁸

Ms Gee went on:

I was extremely worried and thought we would have to cancel the whole thing. I crept around almost in tears to an insurance broking company and asked for its help. I had already contacted local companies. I asked that company to please find me an insurance company that would fund the program that was printed and advertised. It found a company. I had put, I think, \$1 200 into the budget because the previous festival had cost \$300 for insurance. The insurance company charged me \$5 000. That blew my budget out of the water; however, I wrote the cheque and thought that if it came out of my own pocket, so be it. I was so relieved that I had found a company to pick up the risk. It was a real issue trying to find an insurance company to cover the festival.¹⁸⁹

Similarly, even the small regional theatre company has difficulties with the insurance issue. For example, Mr Derek Clarke, the President of the Esperance Theatre Guild told the Committee that:

Something that I notice about being on a committee of management is the legalities surrounding the personal liability. Even in an incorporated body, there is still some reluctance and, I suppose, fear by some people involved on a committee of management that they will be held personally liable if something goes wrong.¹⁹⁰

¹⁸⁸ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 7, p8

¹⁸⁹ Ibid

¹⁹⁰ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 4, p4

What further heightens the levels of stress among volunteer organising committees is that there is a genuine fear that even if they pay for the insurance and fulfill their obligations, they still may not be covered. The Committee was told in Esperance that:

I was involved in a similar event. It was not organised by the arts community, but it was a very arts-related activity. Last year, and for the past four years, I have organised the town Christmas pageant. We jumped through all sorts of hoops to try to get insurance. We had risk management plans. We did everything they asked of us and the shire agreed to underwrite the insurance for us so that the event could go ahead, because 1 000 people participate in it and 4 000 or 5 000 watch it. The day after the pageant they said that we probably were not covered.¹⁹¹

Finding 24

As in most activities in regional Western Australia the arts is dependent on the commitment and energy of volunteers. The pool of such volunteers appears to be shrinking as the more is being asked of fewer people. Major regional events such as festivals are at risk as volunteer-based organising committees burn out.

Finding 25

The complexities of legislation and taxation requirements, as well as the increasingly sophisticated requirements of multiple funding bodies are creating enormous burdens on volunteer organisations.

4.4 Insurance

It is apparent to the Committee that the effects of sharply increasing public liability insurance premiums is not only being felt across a wide range of volunteer and community groups, businesses and sporting associations but is also having a dramatic impact on those involved in the arts in regional communities. The Committee was told in Esperance by Ms Louise Paterson of Esperance Community Arts that:

For a community group that is incorporated - it is not just in the arts, but certainly today we are talking about the arts - it is a nightmare to get public

¹⁹¹ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 6, p12

*liability insurance..... it is difficult finding the money to pay for the public liability insurance, which is now getting well into the thousands of dollars.*¹⁹²

Further the Committee heard from Mr Clarke in Esperance that:

*Most of our box office proceeds go straight back into maintaining the building, paying our rates and insurance premiums, which have taken a recent hike, and having some backing for us to go on with the next show.*¹⁹³

Volunteer and community organisations that may never have made insurance claims in the past are being charged dramatically increased premiums or are not being able to get insurance cover at all. Mrs Johnson told the Committee in Esperance that:

*insurance companies treat you like you are getting sued every day. We have paid them thousands and thousands and thousands, but we have never made a claim that I know of*¹⁹⁴.

Further the Committee heard that:

*by its very nature involvement in arts activities is perceived as being high risk if you are interactive, unless you are going into a theatre and sitting and watching something.*¹⁹⁵

This perception that the actual insurance payouts do not reflect a high risk industry is supported by empirical evidence. During the parliamentary debate on the Insurance Commission of Western Australia Amendment Bill 2002 it was alleged that:

In March, a survey of some 700 community organisations showed that 96 per cent of those organisations had never made a claim on their public liability policies. In fact, the total amount paid out by insurers represented just 3.5 per cent of the total premiums paid in one year. The survey also found that the average claim at that time was less than \$9 000, with only two community groups reporting that they had claims for more than \$50 000. The same survey found that 85 per cent of those community groups had experienced significant increases in the costs of public liability insurance, a number of them were unable to obtain insurance and more than one in 10 was unable to afford the new premiums. This is a worry when around half of these

¹⁹² Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 6, p11

¹⁹³ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 4, p3

¹⁹⁴ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 6, p12

¹⁹⁵ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 6, p13

*community groups have turnovers of less than \$10 000. They do not have the financial ability to pay heavy increases in insurance premiums of any type.*¹⁹⁶

Premium increases have been blamed on factors such as the increased cost of claims (particularly in New South Wales), the collapse of HIH Insurance, losses associated with the terrorist attacks on the World Trade Centre and the subsequent downturn in investment markets worldwide.¹⁹⁷

The Committee acknowledges the establishment of the Community Insurance Fund (CIF) by the Insurance Commission of Western Australia Amendment Act 2002. It aims to provide insurance cover:

*in the public interest, to eligible community organisations based in Western Australia which, in the current insurance environment, were unable to access affordable or any private insurance cover, particularly public liability insurance.*¹⁹⁸

In his second reading speech on the Insurance Commission of Western Australia Amendment Bill 2002 Mr M. McGowan used cultural and arts organisations as one example of the community organisations that will be considered for the provision of cover by the new community fund.¹⁹⁹ The Committee is still unsure as to how effective this solution will be in view of the fact that it has heard a number of instances where the government scheme would not cover community art events. For example, Ms Paterson in Esperance said in evidence:

*Because it is a street event and you have people in the street. Even though we had a police escort and the roads were closed, we did not have control over the people watching the event if they stepped out onto the road. They just would not touch it*²⁰⁰

The CIF has defined eligible “community organisations” as:

*An association incorporated under the Associations Incorporation Act 1987 (WA); a company limited by guarantee that is registered as a not-for-profit corporation under Section 150 of the Commonwealth’s Corporations Act 2001; ultimately determined by the Treasurer*²⁰¹

¹⁹⁶ Mr D.F. Barron-Sullivan, *Legislative Assembly Parliamentary Debates*, Tuesday 10 September 2002, p610

¹⁹⁷ Mr M. McGowan, *Legislative Assembly Parliamentary Debates*, Wednesday 14 August 2002, p94

¹⁹⁸ Mr M. McGowan, *Legislative Assembly Parliamentary Debates*, Wednesday 14 August 2002, p98

¹⁹⁹ Mr M. McGowan, *Legislative Assembly Parliamentary Debates*, Wednesday 14 August 2002, p98

²⁰⁰ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 6, p12

²⁰¹ <http://www.icwa.wa.gov.au/cif/cifschemeoverview.htm> 27/05/2004

The Committee understands that this definition excludes a large number of community organisations.

During the Legislative Assembly Estimates Committees debate Mr V. Evans, Managing Director, Insurance Commission of Western Australia clarified details of the Community Insurance Fund. He said:

*Particular groups are eligible provided they have an affiliation with a state government agency and/or receive state government funding. One criterion necessary for eligibility is the need for a host agency.*²⁰²

*It is important to understand that the fund was developed and created as the insurance fund of last resort, which is why the Insurance Commission of Western Australia act was amended to facilitate that. In response to the Chairman's question, there is no question that it is the insurer of last resort, as there is nothing in it for the Government, apart from the ability to apply subtle pressure to the private insurance industry to participate.*²⁰³

The Committee recognises this issue's complexity and has not undertaken a detailed analysis here. However, evidence heard during the inquiry has indicated that the CIF is not currently meeting the needs of the organisations in regional arts. In the Committee's view, this needs further investigation and a review of the current arrangements should be undertaken. Such a review should include consultation with a wide range of community groups, including those involved in the arts in regional Western Australia.

Finding 26

Insurance premiums and coverage represent a significant problem for community groups in regional arts and the Community Insurance Fund IF, in its present form, is not currently providing a solution for arts organisations.

²⁰² Mr Evans, *Legislative Assembly Parliamentary Debate Estimates Committees A*, Wednesday 19 May 2004, pE208

²⁰³ Mr Evans, *Legislative Assembly Parliamentary Debate Estimates Committees A*, Wednesday 19 May 2004, pE209

Recommendation 9

The Committee recommends that during the next Parliament, an independent inquiry be established into insurance for community organisations. The terms of reference should include:

- Criteria for access to public liability and other forms of insurance;
- The increases in premiums for community organisations over the past 5 years;
- Details on the number and amount of claims made in Western Australia by community organisations; and
- How effective has the CIF been in meeting the insurance needs of the non-profit sector.

CHAPTER 5 DEVELOPMENT OF REGIONAL ARTS

5.1 Introduction

Regional communities face quite unique problems, different from those faced by city people and often different from each other. Western Australia is so geographically diverse that people living in the North West face completely different challenges to those who live in the South West or the Wheatbelt.

For this reason, it is essential that regional communities maintain a level of local control over their affairs as they are best placed to determine their needs and how best to address those needs.

In addition to the support structures and funding arrangements already discussed, a number of factors can determine the level of local content and the development of a regional community's artistic directions. These include:

- access to skills development opportunities that enable regional people to seek alternative artistic and employment paths;
- access to professional quality infrastructure, such as theatre centres and galleries; and
- support for local artists through policies such as percent for art requirements for developers, and supporting "in-house" productions as well as bringing in touring shows.

5.2 Skills Development and Alternative Career paths

The arts provides opportunities for people to develop skills that are otherwise unavailable, these can range from specifically arts based skills such as singing, dancing, acting and the like to more general skills such as lighting, stage design and building, project management, planning, administration and marketing.

By transferring skills to local people, visiting artists can help to develop a sustainable community. This skills transfer process is vitally important to the communities that the Committee visited. In Karratha, the Committee was told by Mrs Rose Murray, the Arts Development Officer, Pilbara Arts Crafts and Design Aboriginal Corporation that:

It is too easy for those who have the well-paid jobs to do it all and walk around saying "Look at me; look at the project I did." If you have not handed over a skill, an understanding or a knowledge base, so what? It just props you up in that job. We want those artists, those kids, those people, to be able to get

*those jobs if they choose to do it, and not shut the doors on them in terms of skilling up.*²⁰⁴

Further, Mrs Murray told the Committee that

*No consultant comes in without handing over skills.*²⁰⁵

This view of visiting professionals leaving more with the community than their artwork or their show was a recurring theme. In Esperance, the Committee was told that when a visiting Director is paid to come down from Perth to direct a particular show, they are also asked to run workshops for different groups within the community. This has the advantage of not only enabling local people to gain skills that would otherwise not be available, it allows people who do not make it into the cast of a production to become involved.

It is also possible for entire new careers to be opened up for people. For example, in Esperance the Committee was told that the Festival of the Wind held a video and film-making workshop. From this workshop a couple of the participants have gone on to make their own videos and short documentaries.²⁰⁶

The development of local skills is very important for the indigenous population, which often has fewer opportunities to obtain training than do non-indigenous people. The Committee heard that a theatre company such as Yirra Yarkin plays a very valuable mentorship role that is empathetic to the way the young people in the regional community want to work.

The indigenous community is able to see the arts as providing a potential career path because they see other successful aboriginal people in the field and can relate to that success. This is also true of sports, with many aboriginal people becoming highly successful. However, there was a view expressed to the Committee that while this sporting achievement is wonderful and provides a positive role model for indigenous young people to aspire to, it is relatively short-lived. The arts, on the other hand, provides a potential career path for a whole lifetime. As the Committee was told in Kalgoorlie by Mr Geralt Moody, a Board Member of the Freefall Theatre Company:

*When a sports person's career has finished, what do they have? They have nothing. However, people who have learnt the arts have a skill that they will have for the rest of their lives. It is positive for children to see Aboriginal role models*²⁰⁷.

²⁰⁴ Evidence, Community Development and Justice Standing Committee, 28 July 2003, Session 2, p6

²⁰⁵ Ibid

²⁰⁶ Evidence, Community Development and Justice Standing Committee, 11 November 2003, Session 2, p9

²⁰⁷ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 4, p7

The Committee was provided with some very positive examples of training programs being run at the community level which are aimed at providing regional people, particularly indigenous people, with opportunities. In Broome, the Committee was told by Mr Alopi Latukefu, the Strategic and Commercial Development Officer for Goolarri Media Enterprises that:

Our commitment is to see training and skills development that is of industry standard so our trainees can work with the ABC, SBS or commercial television, and have the ability to shift between organisations. It is not a case of having an Aboriginal organisation that is somehow substandard to the rest of Australia. We see what we produce. People who come out of Goolarri have the skills and ability to work in any environment. That is the great power of what Goolarri Media represents.²⁰⁸

This can lead to employment opportunities for people, both within the arts or broadcasting field, or in other areas by developing skills and confidence. Mr Stephen “Baamba” Albert, Cultural Liaison and Public Relations Officer, Goolarri Media Enterprises told the Committee that:

... by the time they leave Goolarri they can get a full-time job in another organisation because they have got the computer skills that they learnt here. It may not be in the media. It may be in another organisation. I can think of about 10 different organisations in town that have had our people go through. So without knowing and without doing it intentionally, we have set up people to go to other jobs.²⁰⁹

5.3 Arts infrastructure

In order for regional arts to flourish there needs to be facilities that will support the local community’s arts activities. It is professional theatres and galleries that encourage touring shows to go to regional centres. Equally, professional facilities enable community groups to generate enthusiasm and get people involved. The Committee saw many examples as it visited regional centres of community pride in their facilities and the impact this had on the level of arts activity.

Whether they be state of the art Arts Centres, such as those of Mandurah and Kalgoorlie, or small historic theatres as seen in Esperance and Albany, these facilities provide a focal point for their community’s artistic aspirations.

These facilities have a significant impact on the town’s life, not just those of the arts community. In Mandurah, the Committee was told that:

²⁰⁸ Evidence, Community Development and Justice Standing Committee, 1 September 2003, Session 4, p7

²⁰⁹ Evidence, Community Development and Justice Standing Committee, 1 September 2003, Session 4, p10

I believe there must be facilities in the regional centres so that people in the regions can be offered different activities. Otherwise, everyone would have to get in their cars and head to the metropolitan area.²¹⁰

This can have the effect of not only reducing the ticketing and associated spending in the town, but also sets up a negative feeling about the town. There is a sense created that in order to see a good professional show, you have to leave.

This feeling can have a more profound effect because it can stop people moving to the town in the first place. The Committee heard in Kalgoorlie from Mrs Howard that arts infrastructure:

...is critical, because often it is the wife who makes the decision about whether the family will move to Kalgoorlie or dad will fly in and fly out. The perception of Kalgoorlie is often that there is not much here in the way of infrastructure; it is just a hot and dusty town. The arts soften that image and make it seem like a community rather than just a man's drinking town.²¹¹

The capacity to attract touring shows was illustrated in Kalgoorlie with regards to the A Class Gallery that operates within the Goldfields Arts Centre. The Committee was told that a Von Guerard exhibition from the National Gallery in Canberra was coming to Kalgoorlie, travelling with its own security officer. Without the facility at the GAC, such an exhibition would not be available. Similarly, the Committee was told that such a facility has also enabled the GAC to attract high calibre staff because it is a facility that professional people want to work in.²¹²

In Mandurah, the Committee saw the other side of the same argument. The disadvantages of not having such a facility for the visual arts was highlighted. It was argued that without a single facility that could promote local artists, either as a gallery or a working facility, the visual arts community is fragmented and having to work in isolation. The Committee was told by visual artist Mrs Anne Bennetts that:

They are working quietly in their sheds at home... It is only when community workshops are organised...that printmakers can get together and interact with each other and with members of the community and pass on some skills and understanding of the tradition of printmaking techniques.²¹³

The lack of facilities also means that the town misses out on touring shows. The Committee was told by Ms Richards in Mandurah that:

²¹⁰ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 2, p6

²¹¹ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 1, p5

²¹² Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 3, p9

²¹³ Evidence, Community Development and Justice Standing Committee, 16 June 2003, Session 3, p3

The art gallery in the Mandurah Performing Arts Centre is not big enough to be classed as an A, B or C gallery; it is an exhibition space. Therefore, we miss out on getting larger exhibitions into this area.²¹⁴

Finding 27

The Committee notes the cross-government support for the arts in regional Western Australia. While the Committee lauds the move from seeing the arts as a silo-based activity within government, the support has been ad hoc and fragmented.

The Committee notes progress has been made, as evidenced by a \$500,000 grant from the Indigenous Infrastructure Projects Program, which is within Department Of Local Government And Regional Development, and \$265,000 from Lotterywest to meet the real need for an arts centre at the Mowanjum Aboriginal community in the Kimberley.

5.4 In House Productions

Another way that arts communities can benefit from professional infrastructure such as performing arts centres or professional standard galleries is through the local community being involved in shows.

The Committee was disappointed during its regional visits to see that many of the performing arts centres did not undertake substantial “in-house” productions, relying instead on touring shows. While some of these shows provide peripheral participation for local people, generally they are limited to being the audience.

An exception to this was the program being run by the Mandurah Performing Arts Centre. For the past five years the Centre has been producing its own in-house productions and at present these are offered four times a year. These productions are aimed at involving the community in expressing themselves on stage, playing musical instruments, assisting with making costumes and props, being part of the backstage crew and volunteering with ushering and tea/coffee services. According to the Mandurah Performing Arts Centre’s submission to the inquiry, in-house productions have created an ever growing group of people who are continually being given new opportunities and challenges in the performing arts.²¹⁵

According to the submission, the in-house productions make the Mandurah Performing Arts Centre unique in Australia as it rare for a theatre to offer these programs as well as touring and community based programs. In evidence, Ms Lesley

²¹⁴ Ibid, p2

²¹⁵ Submission, Mandurah Performing Arts Centre, p2

Couzens told the Committee that the Mandurah In-house model provides many benefits. She said:

We have developed a group of 450 volunteers that handle the costumes, sets, props, and the design and painting of the sets. Without their contribution, the program would not be possible. ..We have this cross-generational concept, that we have older people mixing with younger ones. That gives them a feeling of importance and of belonging, but it also keeps the young people's respect and discipline. We have partnerships with businesses in Mandurah and the region, and we buy most of what we use locally.²¹⁶

While other performing arts have community-based productions, they do not have the in-house productions which can provide a continuity of training and an evenness of quality that can be achieved by effectively having an in-house theatre company.

5.5 Percent for Art and Public Art

Percent for Art policies are those that require a percentage of the cost of public building developments (usually one percent for developments over a certain dollar figure) be spent on the commissioning of artwork that will be incorporated into the design. It represents a way of providing support for local artists by encouraging developers to build local works into their buildings.

A discussion paper on Public Art released in the late 1990s indicated that percent for art policies, and a move towards public art generally, had provided significant stimulation to the local arts community. In fact, the discussion paper suggested that:

There is no doubt that the current enthusiasm for public art in Perth has resulted in a massive increase in commissions for artists, so that many thrown out of work by the shrinkage in the art education sector are in fact enjoying better careers than their teaching colleagues.²¹⁷

The Committee considers that this policy provides a very viable way for governments at all levels to support the arts in a cost effective way.

The Western Australia Government has a Percent for Art Scheme, which was introduced in 1989, and which is designed to stimulate greater use of art in building, landscaping and infrastructure projects. It is intended that these projects may be carried out by the state, local government and corporate sector.

The Scheme is a partnership between the Department of Housing and Works and the Department of Culture and the Arts. It is applied to selected projects from the State Government capital works list, generally with a value in excess of two million dollars. In these projects up to one percent of the estimated total cost of the project is allocated

²¹⁶ Evidence, Community Development and Justice Standing Committee, Session 5, 16 June 2003, p2

²¹⁷ Public Art in Perth - a discussion paper, Helen Ross, 1997

to the creation of artworks, which are integrated with the building and the site. Several State Government departments such as Health, Justice, Education and Training and Police have supported the interaction of artists with a specific community in their building projects through the scheme.

It is intended that involving artists in the earliest stages of a project develops public buildings which are more expressive of local identity and environment.

Artists working in a range of arts disciplines such as visual arts, design, performing arts, writing and music are encouraged to participate in Percent for Art Scheme projects.²¹⁸

The Committee found that a number of local governments also have a percent for art policy as a way of encouraging arts activities, as well as developing a unique and community centred built environment.

Some local artists identified difficulty in securing commissions under the percent for art schemes due to restrictive selection criteria as well as some conflict between arts and engineering issues. In Geraldton, the Committee was told by Mr Geoffrey Shoemark, Executive Manager of Technical Services for the City of Geraldton, that:

One of the problems we find in Geraldton in relation to public art is that there are a number of creative people, but not too many who can put that creativity into the practical side of things. You have to have some engineering and structural background to create public art, hence that is why I am involved in things. Two or three artists in town are quite good at that. The other type of public art is probably more in the area of community art, involving murals and things like that, that can be done by an artist rather than a public arts-type person.²¹⁹

One of the problems the Committee encountered with commitment to such schemes was the reluctance of governments to make such schemes mandatory. For example, the Committee was told that there is a policy in Kalgoorlie but developers can't be forced.

In evidence, the Committee heard that:

We have an official policy of Percent for Art, which is based on council-owned facilities and developments. It is not linked to private enterprise at this stage. It is hoped that private enterprise may take it on in the future, but we cannot make it.²²⁰

²¹⁸ ArtSource website, www.artsource.net.au

²¹⁹ Evidence, Community Development and Justice Standing Committee, 10 October 2003, Session 2, p3

²²⁰ Evidence, Community Development and Justice Standing Committee, 7 November 2003, Session 2, p3

This reluctance to compel compliance by developers was further explained at the hearing, when the Committee was told about the reluctance by the Council to make such a requirement compulsory as doing so could deter developers from coming to Kalgoorlie-Boulder.²²¹

The reluctance to compel developers is reflected in small number of local government organisations that have adopted a percent for art policy. A brief survey of local governments by the Committee has shown that only a very small percentage actively pursue public art through this mechanism. Of 53 councils who responded to the Committee's survey, only 6 had a percent for art policy.

There can also be a difference in perspective between engineers and arts people in the development of public art. In Bunbury, the Committee heard that public artworks were placed on roundabouts, and the work was planned right from the start. However, according to Mr Anthony Blee of the City of Bunbury:

*...it was done from an engineering perspective, not from an arts perspective. It has taken a lot of time and effort for us to work with the engineers and to get them to understand that public art is not an engineering issue but something much broader than that. We now work in a project team with our engineering and construction people to ensure that public art is done appropriately in those situations.*²²²

Finding 28

Percent for Art schemes represent an effective way of stimulating creative activity, provide work for local artists and beautifying the local environment. The Committee considers that encouraging developers to participate in such schemes will, in the medium to long-term, increase the value of the built environment and will develop the community's artistic and cultural base.

²²¹Ibid

²²²Evidence, Community Development and Justice Standing Committee, 19 February 2004, Session 2, p4

Recommendation 10

The Committee recommends that:

- The State Government considers lowering the threshold for compulsory per cent for art State-funded projects from the current \$2 million to \$1 million;
- Government agencies expand their selection criteria, invoking local content principles, to enable a broader spread of regional artists to be selected for per cent for art projects.

APPENDIX ONE

SUBMISSIONS RECEIVED

List of Submissions received for the inquiry.

Date	Name	Position	Organisation
18.03.03	Ms Andrea Ebsworth		Artisana Ceramic & Mosaic Studio 7 Gallery
18.03.03	Ms Jenny Wright	Executive Director	The Artists Foundation Of WA
24.03.03	Dr Claire Pannell	General Manager	Buzz Dance Theatre
25.03.03	Ms Michelle Mackenzie	Manager, Community and Cultural Development	Town of Port Hedland
28.03.03	Mr Clive Newman	General Manager	Fremantle Arts Centre Press
27.03.03	Ms Jenny Gregory	Director UWA Press	South West Region Publications Fund
27.03.03	Ms Jenny Gregory	Director UWA Press	UWA Press
28.03.03	Ms Jacquie Thomson	A/Director Community Funding	Lotteries Commission
24.03.03	Mr Ian Hill	Director Community Development	City of Mandurah
03.03	Mr Rob Finlayson	State Literature Officer	Western Australia State Literature Centre Inc.
17.04.03	Mr Neil Guard	Executive Director	Healthway
13.05.03	Ms Dale Johnson	Chair	Esperance Community Arts Inc
03.03	Mr Andy Farrant	General Manager	Country Arts WA
22.03.03	Mr Graham Walne Mr Peter Alexander	Chairman Deputy Chairman	The Institute of Independent Arts Consultants (WA) Inc.

COMMUNITY DEVELOPMENT AND JUSTICE STANDING COMMITTEE

Date	Name	Position	Organisation
28.03.03	Mr Geoff Dobson		
5.06.03	Mrs Rosalie Richards	President	Mandurah - Murray Arts Council
5.06.03			Mandurah Performing Arts Centre
11.06.03	Mrs Lesley Couzens	Production Coordinator	Mandurah Performing Arts Centre
11.06.03	Ms Coral Richards	Treasurer	Mandurah - Murray Arts Council
16.06.03	Ms Marion Palmer	Head of Drama Mandurah Senior College	
16.06.03	Mrs Elizabeth Hoek	Councillor	Shire of Boddington
27.08.03			Mowanjum Aboriginal Corporation
1.9.03			Goolarri Media
10.10.03	Dr Ian Taylor	President	Theatre '8' Geraldton Inc
10.10.03	Mrs Patricia Gallaher	Councillor	City of Geraldton
2003			Desart

APPENDIX TWO

HEARINGS HELD

Date	Witness	Position	Organisation
16.06.03	Mr Ian Hill	Director Community Development	City of Mandurah
	Mrs Rosalie Richards	President	Mandurah - Murray Arts Council
	Mrs Lesley Couzens	Production Coordinator	Mandurah Performing Arts Centre
	Ms Coral Richards	Treasurer	Mandurah - Murray Arts Council
	Ms Marion Palmer	Head of Drama	Mandurah Senior College
	Mrs Elizabeth Hoek	Councillor	Boddington Shire Council
	Mr Mark Newman	Chief Executive Officer	City of Mandurah
	Ms Michelle Emmerson-Law	Manager Community Services	City of Mandurah
	Mr John Scott	Community Development Officer	City of Mandurah
	Ms Jane Tillson	Arts and Cultural Development Officer	City of Mandurah
	Mr Ron Wotherspoon	Board of Management	Mandurah Performing Arts Centre
	Mr Peter Reading	Board of Management	Mandurah Performing Arts Centre
	Ms Bethwyn Harvey	Board of Management	Mandurah Performing Arts Centre
	Ms Wendy Wise	Board of Management	Perth International Arts Festival
	Mrs Anne Bennetts	Member	Mandurah-Murray Arts Council
	Ms Anthea Fitzhardinge	Member	Mandurah-Murray Arts Council

COMMUNITY DEVELOPMENT AND JUSTICE STANDING COMMITTEE

Date	Witness	Position	Organisation
16.06.03 <i>cont.</i>	Ms Trudy Bryant	President	Boddington Arts Council
28.07.03	Ms Pippa Davis	Theatre Manager	Walkington Theatre
	Ms Robyn Barrett-Levy		Karratha Youth Theatre
	Ms Rose Murray	Arts Development Officer	Pilbara Arts Crafts and Design Aboriginal Corporation
	Ms Bernadette Baumgarten	Artist	Warba Mirdawaji
	Ms Lynn Evans	Coordinator	Warba Mirdawaji
	Ms Pamella Toster	Farmer/Arts Worker	Ballidu Contemporary Arts Society Inc
	Mr Peter Phillips	Farmer/ Artist	Ballidu Contemporary Arts Society Inc
	Mr John Chodorowski	Manager, Recreation and Community Development	Shire of Roebourne
	Ms Janet Brown	Project Manager	Bujee Nhoorr Pu Aboriginal Cultural Enterprise
	Mr Brendan Worrell	Masters Student	
1.09.03	Ms Nik Wevers	Deputy Shire President	Shire of Broome
	Mrs Jillian Philp	President	Shinju Matsuri
	Miss Adele Dixon	Project and Events Manager	Shinju Matsuri
	Ms Clare Chang	Director	Broome Arts and Music Foundation
	Mr Gary Bourne	Executive Director	Broome Arts and Music Foundation
	Mr Mark Bin Bakar	Artistic Director	Goolarri Media Enterprises
	Mr Alopi Latukefu	Strategic and Commercial Development Officer	Goolarri Media Enterprises

COMMUNITY DEVELOPMENT AND JUSTICE STANDING COMMITTEE

Date	Witness	Position	Organisation
1.09.03 <i>cont.</i>	Mr Stephen "Baamba" Albert	Cultural Liaison and Public Relations Officer	Goolarri Media Enterprises
	Ms Kim Hart	Chairperson	Kimberley Performing Arts Council
10.10.03	Ms Lorraine Lambert	Regional Community and Cultural Development Officer	Arts and Cultural Development Council of Geraldton
	Mrs Bernadette Anderson	Artist/ Arts Administrator	Arts and Cultural Development Council of Geraldton
	Mrs Glenys McDonald	Manager, Community Development	City of Geraldton
	Mr Geoffrey Shoemark	Executive Manager, Technical Services	City of Geraldton
	Mr Stephen Cope	Executive Manager, Development and Community Services	City of Geraldton
	Mrs Andrea Jones	City Librarian	Geraldton Regional Library
	Mr Adam Wolfe	Regional Manager	WA Museum - Geraldton
	Dr Marisa Gilles	Doctor/Senior Lecturer	Combined Universities Centre for Rural Health
	Mr Mark Lennard	Regional Manager	Geraldton Regional Art Gallery
	Dr Ian Taylor	President	Theatre '8'
	Mr Colin Miles	Fundraiser	Theatre '8'
	Miss Kimberly Stuart	Youth Drama Teacher	Theatre '8'
	Mr Brian Robartson	Local Government Venue Manager	Queens Park Theatre
	Mrs Patricia Gallaher	City Councillor	City of Geraldton Council
	Ms Bianca McNear	Artist	
	Ms Roxanne Grant	Artist	
7.11.03	Mrs Barbara Howard	Festival Coordinator	Rhythms in the Outback Music Festival

COMMUNITY DEVELOPMENT AND JUSTICE STANDING COMMITTEE

Date	Witness	Position	Organisation
7.11.03 <i>cont.</i>	Mr Anthony Chisolm	Director Community Development Services	City of Kalgoorlie-Boulder
	Mr Troy Jones	Manager Leisure and Community Development	City of Kalgoorlie-Boulder
	Ms Jeanette Beckett	Cultural Development Officer	City of Kalgoorlie-Boulder
	Ms Nerida Glanfield	Manager	Goldfields Art Centre
	Mrs Christine Boase	Aboriginal Economic Development Officer	Goldfields Esperance Development Commission
	Mrs Leanne Gunthur	Board Member	Freefall Theatre Company
	Mrs Sandy Oxenburgh	Board Member	Freefall Theatre Company
	Mr Geralt Moody	Board Member	Freefall Theatre Company
	Mr Geoffrey Stokes	Tour Operator	Wongutha Birni Aboriginal Corporation
	Dr Christine Jeffries-Stokes	Paediatrician	Wongutha Birni Aboriginal Corporation
	Ms Monika Dvorakova-Mokhayber		Desert Art Gallery
11.11.03	Mr Christian Siemer	Farmer/Artist	Cannery Arts Centre
	Ms Tracy Hill	Artistic Manager	Cannery Arts Centre
	Mrs Heather Gee	Tour Coordinator	Esperance Showbizz Inc
	Ms Dale Johnson	Artist	Esperance Community Arts
	Mr Rodney Hilton	Executive Manager Community Services	Shire of Esperance
	Mr Derek Clarke	President	Esperance Theatre Guild
	Ms Ainsley Foulds	Secretary/Treasurer	Ravensthorpe Regional Arts Council
	Ms Dale Johnson	Artist	Esperance Community Arts
	Ms Catherine West	Media Liaison	Esperance Bay Music Club

COMMUNITY DEVELOPMENT AND JUSTICE STANDING COMMITTEE

Date	Witness	Position	Organisation
11.11.03 <i>cont.</i>	Mrs Louise Paterson	Administrator	Esperance Community Arts
	Mrs Heather Gee	Past Coordinator	Festival of the Wind
	Ms Lara McIntyre	Secretary	Festival of the Wind
	Mrs Margaret Rutter	Past Chairperson	Festival of the Wind
	Ms Lyndel Taylor	Chair	Festival of the Wind
19.02.04	Mr Graham Harvey	Manager	Bunbury Regional Entertainment Centre
	Mr Anthony Blee	Executive Manager, City Life	City of Bunbury
	Ms Robyn McCarron	Senior Lecturer, Creative Industries Program	Edith Cowan University
	Ms Jo O'Dea	Arts Events Coordinator	Arts Events
	Mr Flyn Narkle	Project Officer	South West Development Commission
3.03.04	Ms Allanah Lucas	Director	ArtsWA
	Mr Alastair Bryant	Director General	Department of Culture and the Arts
	Mr Ellis Griffiths	Director, Planning and Policy	Department of Culture and the Arts
10.03.04	Mr Andrew Farrant	General Manager	Country Arts WA
	Ms Rosalind Brown	Arts Worker	Country Arts WA
31.03.04	Mr Neil Guard	Executive Director	WA Health Promotion Foundation
	Mr Lindsay Lovering	Arts Program Manager	Healthway
	Ms Jude Van Der Merwe	Acting General Manager	Artists Foundation of WA, ArtSource
7.04.04	Ms Pamela Peelen	Acting Grants Promotion and Communication Coordinator	Lotterywest

COMMUNITY DEVELOPMENT AND JUSTICE STANDING COMMITTEE

Date	Witness	Position	Organisation
7.04.04 <i>cont.</i>	Ms Jacquie Thomson	Director, Lotterywest Grants and Community Development	Lotterywest
30.04.04	Mr Trevor Dack	President	Albany Light Opera & Theatre Company
	Mr Christopher Holden	President	Spectrum Theatre
	Ms Annette Davis	Freelance art Curator and Member	Albany Arts Advisory Committee
	Ms Beth Kirkland	Artist/Lecturer	TAFE and Edith Cowan University
	Mr Ian Haines	Member	Albany Arts Advisory Committee
	Ms Shaaron Du Bignon	Artist/Art Lecturer	Great Southern Regional College TAFE
	Mr Douglas Walker	Artistic Director	Southern Edge Arts
	Mr William Madigan	Executive Director, Corporate and Community Services	City of Albany
	Mr Rod Vervest	Regional Coordinator	Perth International Arts Festival
	Ms Stevie Cole	Development Officer	Great Southern Development Commission
	Dr Graham Townley	Development Officer	Great Southern Development Commission
	Mr Peter Cox	Manager	Office of Aboriginal Economic Development
16.06.04	Mr Lachlan McDonald	Producer, Community Regional Special Events	UWA Perth International Arts Festival
	Mr Drew Dymond	Technical Director	UWA Perth International Arts Festival
	Ms Pilar Kasat	Managing Director	Community Arts Network Western Australia Ltd

APPENDIX THREE

BRIEFINGS HELD

Date	Name	Organisation	Location
12.03.02	Mr Andy Farrant, General Manager	Country Arts WA	Perth, WA
19.03.02	Mr Alistair Bryant, Director General	Department of Culture and the Arts	Perth, WA
	Mr Ellis Griffiths, Director, Planning and Policy	Department of Culture and the Arts	Perth, WA
28.04.03	Ms Bernice Gerrand Manager, Community and Cultural Development	Australia Council	Sydney, NSW
	Mr Brett Johns, Arts Advisor to Premier	Government of New South Wales	Sydney, NSW
	Mr Michael Goss	NSW Arts	Sydney, NSW
29.04.03	Mr Charles Parkins, Artistic Director	Hothouse Theatre	Albury, NSW
	Mr Chris Pidd, Regional Arts Development Officer	Murray Arts	Wodonga VIC
30.04.03	Ms Narelle Vogel, Cultural Development Officer	Albury City Council	Albury NSW
01.05.03	Ms Margaret Brickhill, President	Wangaratta Arts Council	Wangaratta, VIC
	Mr David Briggs, RADO	North Eastern Victoria	Wangaratta, VIC
02.05.03	Ms Giacomina Pradolini, Manager	Public Galleries Association of Victoria	Melbourne, VIC
	Mr Peter Matthews, General Manager	Regional Arts Victoria	Melbourne, VIC
	Ms Judy Spokes, Executive Officer	Cultural Development Network (Vic)	Melbourne, VIC
03.05.03	Ms Debra Jefferies, General Manager	Regional and International, Arts Victoria	Melbourne, VIC

COMMUNITY DEVELOPMENT AND JUSTICE STANDING COMMITTEE

Date	Name	Organisation	Location
03.05.03 <i>cont.</i>	Ms Celia Roach	Victorian College of the Arts	Melbourne, VIC
27.08.03	Mr John Oster	Mowanjum Community	Mowanjum Community, WA
	Mr Peter Croll	Mowanjum Community	Mowanjum Community, WA
	Mr Warren Barunga	Mowanjum Community	Mowanjum Community, WA
28.08.03	Ms Suzanne Rigney	Community Development and Recreation Services, Shire of Derby	Derby, WA
	Mr Ross Humphries	Community Development and Recreation Services, Shire of Derby	Derby, WA
	Ms Maxine Armstrong	Nunga Design/Nunga Women's Group	Derby, WA
	Ms Sharon Henderson	Nunga Design/Nunga Women's Group	Derby, WA
	Mr Dave Rennardson	Yuriny Aboriginal Culture Centre	Derby, WA
	Ms Natasha Simmonds	"Boab Babbler"Newspaper	Derby, WA
	Ms Kath Bowering	Derby District High School	Derby, WA
	Mr Mark Norval		Derby, WA
	Mr Wesley Sibosado		Derby, WA
	Ms Tina Higgins		Derby, WA
01.09.03	Mr Ian Perdrisat	Madjulla Community	Broome, WA
02.09.03	Ms Gwen Knox	Worn Art	Broome, WA
	Mr Chris Hill	Worn Art	Broome, WA
	Ms Jill Martin	Shire of Broome	Broome, WA
	Mr Greg Powell	Shire of Broome	Broome, WA
	Ms Mary Horne	Jarndu Yawuru Women's Resource Centre	Broome, WA

COMMUNITY DEVELOPMENT AND JUSTICE STANDING COMMITTEE

Date	Name	Organisation	Location
02.09.03 <i>cont.</i>	Ms Judy McGinn	Broome Youth Advisory Council	Broome, WA
09.10.03	Ms Jane Wardlaw	Mid West Development Commission	Geraldton, WA
	Ms Catherine Piota	Marra Art & Design Gallery	Geraldton, WA
10.11.03	Mr Phil Shelton	Youth Arts Officer	Esperance, WA
29.04.04	Mr Dean Malcolm	South Coast Wood Works Gallery	Denmark, WA
	Mr Chris Reid	South Coast Wood Works Gallery	Denmark, WA
	Mr Justin Clapin	South Coast Wood Works Gallery	Denmark, WA
	Ms Hannah Clapin	South Coast Wood Works Gallery	Denmark, WA
	Mr Andre Steyl	Denmark Arts Council	Denmark, WA
	Mr Graham Mason	Denmark Arts Council	Denmark, WA
	Mrs Melanie McKenzie	Arts South WA / Edge Gallery	Denmark, WA
	Mr Angus McKenzie	Arts South WA / Edge Gallery	Denmark, WA
	Ms Sue Cody	Vancouver Arts Centre	Albany, WA
23.06.04	Mr Tony York	International Art Space Kellerberrin Australia	Kellerberrin, WA
	Cr. Pauline Scott	Shire of Kellerberrin	Kellerberrin, WA
	Mr Mick Cole	Shire of Kellerberrin	Kellerberrin, WA
	Mr Frank Peczka	Shire of Kellerberrin	Kellerberrin, WA