

## BUDGET ESTIMATES 2022 - 2023

## Environment And Communications

Lead/Support contact: Dr Stephen Arnott / Alison Todd

SB22-000204

**SUBJECT:** Restart Investment to Sustain and Expand (RISE) Fund**Talking Points**

- The RISE Fund was a \$200 million investment in 541 projects established by the previous government as part of the COVID-19 response, the Creative Economy Support Package.
- The previous government committed an additional \$20 million for a final funding round of RISE as part of their May 2022-23 Budget.
- The 2022-23 Budget included a reallocation of funding for the RISE Fund, where decisions were made at the discretion of the Minister. Future funding decisions for the sector will be set out in the new National Cultural Policy, which will be delivered before the end of the year and provide the foundation for a better future for our creatives and for every Australian.
- RISE funded projects are continuing to support the recovery of the live performance sector. As at 1 November 2022 there are almost 320 RISE projects still active with the last project scheduled to conclude 30 November 2024.

**Key Issues**

- The RISE Fund was established to support the arts and entertainment sector to reactivate by funding the presentation of cultural and creative activities and events disrupted by the pandemic.
- The primary objectives of the Fund were to provide increased employment opportunities and economic activity, and support the sustainability of cultural and creative organisations in providing cultural and creative experiences to audiences across Australia.
- In total \$200 million has been expended through RISE under seven batched funding allocations.

The previous government made a commitment for an additional \$20 million for a final round of RISE as part of their 2022-23 Budget.

- The current government has not proceeded with a final round of RISE, noting that:
  - While the COVID recovery support provided through RISE kept some parts of the sector going, the 2022-23 Budget included a reallocation of funding for the RISE Fund, where decisions were made at the discretion of the Minister. Future funding decisions for the sector will be set out in the new National Cultural Policy, which will be delivered before the end of the year and provide the foundation for a better future for our creatives and for every Australian.
  - There remains a strong pipeline of RISE funded projects, continuing to support the recovery of the live performance sector.

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Media reports on the status of remaining \$20 million RISE funding

- On 27 September 2022, the previous Minister for the Arts, the Hon Paul Fletcher MP, issued a media release stating that the current government has refused to release \$20 million in committed funding, which has left the arts and performance sector to struggle through pandemic recovery.
- On 6 September 2022, Arts Hub magazine published an article, *Where is the final \$20 million RISE grant round?* asking when the sector will see the extra \$20 million commitment for RISE.
- On 29 August 2022, Mr Fletcher, published a media release claiming the Government has left the arts and entertainment sector facing a \$20 million cut to support to help it recover from the pandemic.

Continued support for the sector through the RISE Fund

- COVID-19 and related illness are continuing to impact the live performance industry.
- While there will be no further rounds of RISE, RISE funded projects are continuing to support the recovery of the live performance sector. As at 1 October 2022 there were 346 RISE projects still active.
- The Office for the Arts has been working with funding recipients who have had to reschedule projects and activities as a result of ongoing disruption caused by COVID-19 and has been providing extensions and variations to funding agreements to amend their activities. Almost 150 variations have been provided to funding recipients to date.
- The RISE guidelines provided a maximum grant period of two years for activities, starting from the date a grant agreement was executed. With the staggered delivery of the funding batches and a large number of grant agreement variations, project activity dates cover the period from December 2020 to November 2024.

**Background**

- Primary aims of the RISE Fund were to support the employment of artists and art workers, and contribute to rebuilding Australia's economy by growing confidence among investors, producers and consumers following the disruption caused by COVID-19.
- The RISE Fund was announced on 25 June 2020 with \$75 million of funding. On 25 March 2021, the previous government announced an additional \$125 million to support arts and entertainment organisations to present cultural and creative projects, activities and events.
- RISE opened to applications on 31 August 2020 and closed on 5 December 2021.
- RISE is supporting 213,000 jobs, occurring in 4,693 locations, including 2,368 in regional and remote Australia, and expected to reach an audience numbers totalling approximately 54.8 million.

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- Examples of RISE funded activities still being delivered include:
  - Sculpture by the Sea received a contribution of \$2 million towards its exhibitions in Bondi in October 2022 and 2023 and Cottesloe Beach in March 2022 and 2023.
  - The West Australian Ballet Company's reimagined Swan Lake (Kuljak-Maallii Ba) received funding of \$768,970 for a re-imagined Swan Lake collaboration with Nyungar artists that features artists from Gya Ngoop Keeninyarra. The Ballet will run from 18 Nov - 11 Dec 2022.
  - The Gympie Music Muster Revival 2022 – 2023 received \$1 million towards its musters which celebrate Australian music. The 2023 event will take place between 23-27 August 2023.

See **Attachment A** for additional information on RISE.

**Attachments**

- Attachment A: Additional information on RISE

## Attachment A

### RISE Background and Statistics

The former Government announced the RISE Fund on 25 June 2020 as part of its Creative Economy Support Package.

The primary objectives of the Fund were to provide increased employment opportunities and economic activity, build the long-term sustainability of cultural and creative organisations and provide cultural and creative experiences to audiences across Australia.

The RISE Fund has committed \$200 million to fund 541 projects delivering 4,693 activities across all Australian states and territories with 2,368 in regional and remote locations. Projects funded are anticipated to result in 213,000 employment opportunities and to reach an audience of approximately 55 million.

#### *Eligibility*

As set out in the RISE guidelines entities with the primary purpose of arts and entertainment were eligible to apply for funding. Eligible entities included incorporated organisation, local government or local government-owned entities, partnerships, not-for-profit, Aboriginal and/or Torres Strait Islander Corporations registered under the Corporations (Aboriginal and Torres Strait Islander) Act 2006 and Sole Traders. Consortia applications with a lead organisation were also eligible.

#### *Assessment Process*

All applications underwent an eligibility check by the RISE Fund team at the Office for the Arts. Eligible applications proceeded to assessment by a minimum of 2 experienced assessors within the Office for the Arts against the fund specific criteria outlined in the Fund guidelines.

Moderation of projects was undertaken to ensure a balance of projects across art forms and types of activity, geographic and community diversity, generation of jobs and value for money.

The Australia Council was consulted on the eligible applications and high-level advice was sought from the Creative Economy Taskforce, composed of external experts appointed by the former Minister for the Arts. The Office for the Arts provided funding recommendations to the relevant minister who made the decision on who received funding.

#### *Demand*

The Rise Fund was consistently oversubscribed with 2,801 total applications received. Of these 2,647 were eligible according to the RISE Guidelines. The total funding request of eligible applications was close to \$1.2 billion.

#### *Impact*

Projects funded by RISE leveraged \$1.138 billion in public and private co-investment. RISE projects continue to occur across all jurisdictions (Table 1) and within a wide variety of art forms (Table 2). Remote and regional organisations comprise 22% of RISE recipients and small to medium organisations represent 76% of all organisations funded.



RISE Funding by Jurisdiction									
	NSW	VIC	SA	QLD	TAS	WA	NT	ACT	Total
<b>Funding \$</b>	\$65,484,365	\$59,021,665	\$17,836,530	\$29,119,957	\$5,600,186	\$16,974,311	\$4,155,465	\$1,807,521	<b>\$200 m</b>
<b>Funding %</b>	33%	30%	9%	15%	3%	8%	2%	1%	—
<b>Projects</b>	155	167	43	91	23	41	15	6	<b>541</b>
<b>Projects %</b>	29%	31%	8%	17%	4%	8%	3%	1%	—
<b>Jobs</b>	45.3k	78.3k	38.1k	32.8k	4.6k	9.8k	2.4k	1.9k	<b>213k</b>
<b>Audience</b>	26.903m	13.58m	5.974m	5.882m	1.202m	0.777m	0.314m	0.106m	<b>54.8m</b>
<b>S – M Orgs</b>	116	127	28	72	17	31	12	6	<b>409</b>
<b>% S-M Orgs</b>	75%	76%	65%	79%	74%	76%	80%	100%	<b>76%</b>

RISE Investment by Art Form									
	Total	Circus	Dance/ Physical Theatre	Literature	Music	Opera and Musical Theatre	Theatre	Visual Arts	Other*
Eligible applications	2,647	59	157	60	910	180	327	244	710
Successful applications	541	13	36	21	185	35	85	52	114
Success rate^	20%	22%	23%	35%	20%	19%	26%	21%	16%
Percentage of successful applications^	100%	2.4%	6.65%	3.88%	34.19%	6.48%	15.71%	9.61%	21.07%
Total value of successful application funding	\$200m	\$5.4m	\$12.3m	\$4.34m	\$72.8m	\$17.4m	\$32.7m	\$16.6m	\$38.5m
Percentage of funding^ (ie % of \$200m)	100%	2.71%	6.15%	2.17%	36.41%	8.71%	16.34%	8.29%	19.20%
*Includes: Cultural Heritage, Cross artform, Film, Digital Arts, Puppetry, Screen based art, Multimedia and Community Arts.									
^Please note rounding discrepancies may result in the tally falling slightly under 100%									

## BUDGET ESTIMATES 2022 - 2023

## Environment And Communications

Lead/Support contact: Dr Stephen Arnott / Alison Todd

SB22-000146

**SUBJECT: Live Performance Support Fund****Talking Points**

- On 27 September 2022, the Government delivered on an election commitment by announcing a national COVID-19 Live Performance Support Fund.
- With the decision by National Cabinet to end mandatory isolation periods from 14 October 2022, industry can now proceed with events such as plays, concerts and festival with confidence, and without the need to access pandemic related coverage from the Commonwealth.
- The Government will continue to support the arts, entertainment and cultural sector, and will announce details in a new National Cultural Policy by the end of this year.

**Key Issues**

- The live performance sector was hit hard by the pandemic. It was one of the first industries shut down and has faced significant disruption due to continued COVID-19 infection rates and isolation requirements, with shows being cancelled as a result of cast and crew illness.
- With the summer season of productions, festivals and events approaching, and with COVID-19 infections continuing to cause disruption and concern in the community, the Government announced the national COVID-19 Live Performance Support Fund to provide confidence for the sector to proceed with their scheduled events.
- As the Live Performance Support Fund was planned to only operate between November 2022 and February 2023, and cease when national COVID-19 isolation requirements were removed, there is no longer a need for the fund to be implemented.

**Background**

- Prior to the 2022 Federal Election, the Government promised to examine the need for a live performance insurance scheme as part of consultations on the new National Cultural Policy.
- The Scheme was designed to be demand-driven and provide live performance businesses with access to coverage up to a defined percentage of their anticipated revenue.
- It was to provide coverage for events affected by the nationwide requirement to mandatorily isolate following a positive test.

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SB22-000146

- The previous government put a scheme in place for the film industry, the Temporary Interruption Fund. It did not extend to the live performance sector.
- As part of the 2022-23 Budget, funding of \$22 million was allocated to support recovery in other areas of the creative sector through the Live Performance Support Fund.
- As a result of the announcement by National Cabinet to end mandatory periods of isolation across all states and territories from 14 October 2022, the Temporary Interruption Fund is no longer accepting applications and the Live Performance Support Fund will not open.
- Submissions to the National Cultural Policy continued to call for a Commonwealth-backed live performance insurance /business interruption scheme.
- In 2018, audiences to live arts performances purchased over 26 million tickets to shows, generating revenue of \$2.2 billion. Ticket sales and revenue for across the sector collapsed following the onset of COVID-19 in March 2020.
- Live Performance Australia's 2019 and 2020 Ticket Attendance and Revenue Report stated that, following record years in 2018 and 2019, in 2020 the number of tickets issued to live performance events fell by 68% to under 8 million, and ticket sales revenue fell by 69 per cent to \$600 million.
- The *I Lost My Gig* survey found that in July 2021 alone, more the 23,000 events were cancelled due to COVID-19 restrictions, with only one per cent of these events being insured

Minister Burke's media release on the Live Performance Support Fund is at **Attachment A**.

**Attachments**

**Attachment A:** Live Performance Support Fund Media Release



**TONY BURKE MP**

**MINISTER FOR EMPLOYMENT AND WORKPLACE RELATIONS  
MINISTER FOR THE ARTS  
LEADER OF THE HOUSE**

**LIVE PERFORMANCE SUPPORT FUND**

The Albanese Labor Government will establish a national COVID-19 Live Performance Support Fund for events such as plays, concerts and festivals.

The live performance sector was hit hard by the pandemic. It was one of the first industries shut down – and two-and-a-half years later it's still a long way from normal.

While the industry is learning to live with COVID-19 it still faces significant challenges that threaten its viability.

With COVID-19 still prevalent and isolation requirements still in place, the industry desperately needs confidence going into the summer events season. Organisers still face enormous financial risks putting on events that cannot be commercially insured against COVID-19.

The Live Performance Support Fund will be a demand-driven fund that will allow eligible event organisers to access coverage up to a defined percentage of their anticipated revenue – supported by the Commonwealth.

The program will run from November 2022 until February 2023.

It will provide coverage for events affected by the nationwide requirement to mandatorily isolate following a positive test.

This should have been set up years ago. The previous government put an insurance scheme in place for the film industry but stubbornly refused to extend it to the live performance sector. The industry's pleas fell on deaf ears.

That meant a number of organisers lost their investments when events had to be cancelled at short notice because of public health orders.

Those cancellations were devastating not just for organisers but for the musicians, performers, tradies, lighting operators, food van workers, hospitality employees and others who had been counting on income from those events.

In Opposition, Labor promised to examine the need for such a scheme as part of consultations on our new National Cultural Policy. But this cannot wait until the end of the year. The industry needs confidence now – and the Government is giving it to them.

More information on guidelines and the application process will be available soon.

**TUESDAY, 27 SEPTEMBER 2022**

**MEDIA CONTACT: JAMIE TRAVERS – 0499 781 130**

Released under FOI Act by DITRDCA

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## Environment and Communications

Lead/Support contact: Stephen Arnott/Greg Cox

SB22-000147

**SUBJECT: October Budget Outcomes****Talking Points**

- The Government has announced new measures of \$36.8 million over four years in the October 2022-23 Budget for the arts.
- \$34.6 million will be provided in 2022-23.
- This announced figure does not include the \$1.2 million in 2022-23 provided as additional indexation for arts programs and funded organisations.
- The funding is targeted to deliver election commitments and help with critical needs.
- The costs of these measures will be partially met from within the Arts Portfolio.
- The Australian Government's total investment through the Arts Portfolio in 2022-23 is \$1,012.1 million (over \$1 billion).
- The Government remains focused on bringing new drive, direction and vision to Australia's arts sector through the development of a landmark cultural policy

**Key Issues**

- A summary of the October 2022-23 budget new funding measures for the Arts portfolio is provided below (all figures are GST exclusive).
- Financial information is as at 25 October 2022.

	2021-22	2022-23	2023-24	2024-25	2025-26	TOTAL
	\$m	\$m	\$m	\$m	\$m	\$m
<b>Live Performance Support Fund</b>						
Administered (DITRDC)						
	0.0	22.0	0.0	0.0	0.0	<b>22.0</b>
<b>Total – DITRC</b>	0.0	22.0	0.0	0.0	0.0	<b>22.0</b>
<b>National Institute of Dramatic Art</b>						
Administered (DITRDC)						
	0.0	5.0	0.0	0.0	0.0	<b>5.0</b>
<b>Total - DITRDC</b>	<b>0.0</b>	<b>5.0</b>	<b>0.0</b>	<b>0.0</b>	<b>0.0</b>	<b>5.0</b>
<b>NAISDA Dance College</b>						

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	2021-22	2022-23	2023-24	2024-25	2025-26	TOTAL
	\$m	\$m	\$m	\$m	\$m	\$m
Administered (DITRDC)	0.0	5.0	0.0	0.0	0.0	5.0
<b>Total - DITRDC</b>	<b>0.0</b>	<b>5.0</b>	<b>0.0</b>	<b>0.0</b>	<b>0.0</b>	<b>5.0</b>
<b>National Performing Arts Training Organisations – Funding to offset application of the Efficiency Dividend</b>						
Administered (DITRDC)	0.0	0.2	0.5	0.7	1.0	2.4
<b>Total - DITRDC</b>	<b>0.0</b>	<b>0.2</b>	<b>0.5</b>	<b>0.7</b>	<b>1.0</b>	<b>2.4</b>
<b>Bundanon Trust</b>						
Administered (DITRDC)	0.0	2.4	0.0	0.0	0.0	2.4
<b>Total - DITRDC</b>	<b>0.0</b>	<b>2.4</b>	<b>0.0</b>	<b>0.0</b>	<b>0.0</b>	<b>2.4</b>
<b>Creative Partnerships Australia - Transfer of functions to Australia Council</b>						
Administered (DITRDC)	0.0	0.0	(5.0)	(5.1)	(5.2)	(15.2)
Departmental (Australia Council)	0.0	0.0	5.0	5.1	5.2	15.2
<b>Total</b>	<b>0.0</b>	<b>0.0</b>	<b>0.0</b>	<b>0.0</b>	<b>0.0</b>	<b>0.0</b>
<b>Additional indexation for eligible community sector organisations (CPA, PATOs, Bundanon, RAF, IVIAS and ACTF)</b>						
Administered (DITRDC)	1.2	1.2	1.2	1.2	1.2	4.8
<b>Total - DITRDC</b>	<b>1.2</b>	<b>1.2</b>	<b>1.2</b>	<b>1.2</b>	<b>1.2</b>	<b>4.8</b>

\*Totals may have discrepancies due to rounding.

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**Background**

Information on each budget component is detailed below.

**Live Performance Support Fund \*election commitment\***

- \$22 million in 2022-23 for a Live Performance Support Fund to provide confidence for the sector to proceed with their scheduled events over the approaching summer season.
- Funding has been redirected from other sources within the Arts Portfolio to this priority.

	2021-22	2022-23	2023-24	2024-25	2025-26	TOTAL
	\$m	\$m	\$m	\$m	\$m	\$m
<b>Administered (DITRDCA)</b>	0.000	22.000	0.000	0.000	0.000	<b>22.000</b>
<b>Total - DITRDCA</b>	0.000	22.000	0.00	0.00	0.000	<b>22.000</b>

**National Institute of Dramatic Art**

- An additional \$5.0 million in 2022-23 for the National Institute of Dramatic Art (NIDA) to support its ongoing sustainability.
- This funding is in addition to the \$8.1 million in operational funding and \$1.6 million in capital funding which NIDA will receive to deliver its course offerings and maintain its government-owned building.
- Funding has been redirected from other sources within the Arts Portfolio to this priority.

	2021-22	2022-23	2023-24	2024-25	2025-26	TOTAL
	\$m	\$m	\$m	\$m	\$m	\$m
<b>Administered (DITRDCA)</b>	0.000	5.000	0.000	0.000	0.000	<b>5.000</b>
<b>Total - DITRDCA</b>	0.000	5.000	0.00	0.00	0.000	<b>5.000</b>



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**NAISDA Dance College \*election commitment\***

- An additional \$5.0 million in 2022-23 for the NAISDA Dance College to upgrade its existing training and accommodation facilities at its Kariong Campus.
- This funding is in addition to the \$1.9 million in operational funding which NAISDA will receive to deliver its course offerings.
- Funding has been redirected from other sources within the Arts Portfolio to this priority.

	2021-22	2022-23	2023-24	2024-25	2025-26	TOTAL
	\$m	\$m	\$m	\$m	\$m	\$m
<b>Administered (DITRDCA)</b>	0.000	5.000	0.000	0.000	0.000	<b>5.000</b>
<b>Total - DITRDCA</b>	0.000	5.000	0.00	0.00	0.000	<b>5.000</b>

**National Performing Arts Training Organisations – Funding to offset application of the Efficiency Dividend**

- \$2.4 million over four years from 2022-23 to offset the application of the efficiency dividend on the national performing arts training organisations.
  - \$0.2 million will be provided in 2022-23.
- This is in addition to funding of \$108.7 million over the forward estimates from 2022-23 for the national performing arts training organisations for programs and operations (including any new measures).
- The seven national performing arts organisations receiving the funding are:
  - Australian Youth Orchestra, National Institute of Circus Art, Australian National Academy of Music, Australian Ballet School, Flying Fruit Fly Circus, NAISDA Dance College and National Institute of Dramatic Art.
- Funding has been redirected from other sources within the Arts Portfolio to this priority.

	2021-22	2022-23	2023-24	2024-25	2025-26	TOTAL
	\$m	\$m	\$m	\$m	\$m	\$m
<b>Administered (DITRDCA)</b>	0.000	0.227	0.469	0.711	0.965	<b>2.372</b>
<b>Total - DITRDCA</b>	0.000	0.227	0.469	0.711	0.965	<b>2.372</b>

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**Bundanon Trust**

- An additional \$2.4 million in 2022-23 for Bundanon Trust to support its expanded operations and increased activities associated with the new Art Museum and Bridge for Creative Learning.
- This is in addition to funding of \$4.6 million provided to Bundanon Trust in 2022-23 for its programs and operations.
- Funding has been redirected from other sources within the Arts Portfolio to this priority.

	2021-22	2022-23	2023-24	2024-25	2025-26	TOTAL
	\$m	\$m	\$m	\$m	\$m	\$m
Administered (DITRDCA)	0.000	2.400	0.000	0.000	0.000	2.400
Total - DITRDCA	0.000	2.400	0.00	0.00	0.000	2.400

**Creative Partnerships Australia - Transfer of functions to Australia Council \*election commitment\***

- Creative Partnerships Australia's functions will be transferred to the Australia Council from 2023-24 onwards.

	2021-22	2022-23	2023-24	2024-25	2025-26	TOTAL
	\$m	\$m	\$m	\$m	\$m	\$m
Administered (DITRDCA)	0.000	0.000	(4.960)	(5.080)	(5.176)	(15.216)
Total - DITRDCA	0.000	0.000	(4.960)	(5.080)	(5.176)	(15.216)

	2021-22	2022-23	2023-24	2024-25	2025-26	TOTAL
	\$m	\$m	\$m	\$m	\$m	\$m
Departmental (Australia Council)	0.000	0.000	4.960	5.080	5.176	15.216
Total - Australia Council	0.000	0.000	4.960	5.080	5.176	15.216

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## Screen Australia – \$0.8 million revenue

	2021-22	2022-23	2023-24	2024-25	2025-26	TOTAL
	\$m	\$m	\$m	\$m	\$m	\$m
Departmental (Screen Australia)	0.000	0.800	0.000	0.000	0.000	0.800
Total – Screen Australia	0.000	0.800	0.000	0.000	0.000	0.800

- With the extension of the Temporary Interruption Fund (TIF) to 30 June 2023, Screen Australia are forecast to recover \$0.8 million in receipts for applications under the TIF.

## Additional indexation for eligible arts programs and funded organisations

- \$4.8 million over four years from 2022-23 in additional indexation for community sector organisations, including:
  - Creative Partnerships Australia; the seven national performing arts training organisations; Bundanon Trust; Regional Arts Australia (through the Regional Arts Fund); more than 90 Indigenous art centres and arts organisations (through the Indigenous Visual Arts Industry Support program); and Australian Children's Television Foundation.
- \$1.2 million will be provided in 2022-23.

	2021-22	2022-23	2023-24	2024-25	2025-26	TOTAL
	\$m	\$m	\$m	\$m	\$m	\$m
Administered (DITRDCA)	0.000	1.187	1.191	1.192	1.193	4.763
Total - DITRDCA	0.000	1.187	1.191	1.192	1.193	4.763

## National Collecting Institutions

- Since 2021-22, the Australian Government has committed \$204.5 million in additional funding to the National Collecting Institutions (NCIs) over the forward estimates. This includes an additional \$16.3 million announced in the 2022-23 Budget.
- This includes a \$9.3 million supplement in funding to the National Museum of Australia to continue its delivery of public programs and services in the context of COVID-19 impacts on own-source revenue.
- Bundanon Trust is similarly receiving a supplement to its funding, of \$2.4 million to support its expanded operations and increased activities associated with the new Art Museum and Bridge for Creative Learning (further details provided above). Bundanon will also receive support by way of additional indexation for eligible community sector

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organisations from 2022-23, as outlined above. These measures add to the approximately \$1.6 million it is receiving in 2022-23 in ongoing operational funding, and an additional \$3 million of supplementary operational support in 2022-23 that was announced in the 2021-22 Budget.

- The long-term financial sustainability of nine NCIs is being examined (Australian National Maritime Museum, Bundanon Trust, Museum of Australian Democracy at Old Parliament House, National Archives of Australia, National Film and Sound Archive of Australia, National Gallery of Australia, National Library of Australia, National Museum of Australia, and National Portrait Gallery of Australia).
- Work underway will inform the Government's future NCI funding consideration.

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Lead/Support contact: Dr Stephen Arnott/Leonie Holloway

SB22-000148

**SUBJECT: National Cultural Policy****Talking Points**

- The Australian Government committed during the recent Federal election to deliver a new National Cultural Policy by the end of 2022.
- The new policy will be based on the 2013 *Creative Australia* policy and will be shaped around the following five pillars:
  - First Nations first: recognising and respecting the crucial place of these stories at the centre of our arts and culture.
  - A place for every story: reflecting the diversity of our stories and the contribution of all Australians as the creators of culture.
  - The centrality of the artist: supporting the artist as worker and celebrating their role as the creators of culture.
  - Strong institutions: providing support across the spectrum of institutions which sustain our arts and culture.
  - Reaching the audience: ensuring our stories reach the right people at home and abroad.
- Public consultation began on 1 July and closed on 22 August.
  - 16 town hall meetings were held in every state and territory between 6 July and 22 August, with over 800 people attending.
  - Over 1200 submissions have been received. Over 800 submissions are available on the arts website.
- The Minister for the Arts continues to consult actively with the sector.
- Submissions have been reviewed by five expert Review Panels (comprising three members each), one for each pillar, appointed by the Minister to identify key themes and issues raised during the consultation process.
- A Policy Advisory Group (of seven members) is providing overarching strategic advice on the arts, entertainment and cultural sector.
- The Minister met with arts and cultural ministers on 19 August to identify state and territory priorities for the National Cultural Policy.
- The Department of Infrastructure, Transport, Regional Development, Communications and the Arts has held two interdepartmental committee meetings (20 July; 15 September) to drive whole-of-government engagement with the National Cultural Policy.
- The Minister has stated that the National Cultural Policy is a whole-of-government process that speaks to every portfolio, and is developing a whole-of-government approach.

**Contact:** Leonie Holloway**Cleared by First Assistant Secretary:** Greg Cox**Phone:** (02) 6271 1821**Version Number:** 01**Date:** 24/10/2022

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- The National Cultural Policy will articulate a long-term vision or strategic framework for Australian culture. Any announcement regarding funding commitments to implement the National Cultural Policy are a matter for the Government.

**Key Issues***Consultation costs:*

- Please see response to Parliamentary Question on Notice from Senator the Hon Michaela Cash at **Attachment A**. Total cost of town hall events was \$39,603.54.
- The Minister hosted informal dinner consultations for stakeholders in Brisbane (18 and 19 September), Melbourne (29 September) and Sydney (20 October). Dinners were held in department offices with takeaway meals. No alcohol was provided. Total cost of the Brisbane, Melbourne and Sydney dinners was \$3,963.25. An additional dinner is being arranged for Adelaide (30 October).
- Printing costs for 7500 postcards was \$1,508.10.
- Communications, including social media, cost \$5,467.18.

*Key points from submissions:*

- Submissions have responded to the five pillars.
- First Nations:
  - Support self-determination by funding and growing First Nations-led companies and initiatives
  - Improve understanding and protection for Indigenous Cultural Intellectual Property, including addressing 'fake art'
  - Recognise that regional and remote arts/media/music centres benefit First Nations communities and deliver on broader government policy.
- A place for every story:
  - Make equity, diversity and access the central tenets of the policy
  - Increase youth engagement, including arts education and Vocational Education and Training (VET) courses
  - Safeguard the voices of First Nations people and women
  - Increase Australian content quotas or reinvestment quotas; and include international streaming platforms in those obligations
  - Decentralise funding so it is accessible to rural, regional, remote and outer suburban artists.

## BUDGET ESTIMATES 2022 - 2023

## Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Leonie Holloway

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- Centrality of the artist:
  - Recognise artists as workers, and address high rates of insecure work, unsustainable and unsafe working conditions, lack of minimum standards, pay and typical legal relationships of “employer” and “employee”
  - Introduce a Basic Income Scheme for artists
  - Scale up existing initiatives to quickly upskill workers, such as partial qualifications; short courses; partnerships with education departments and schools; paid traineeship roles; partnerships between education/training providers and industry to build on the job learning.
- Strong institutions:
  - Increase collaboration around institutions across the three tiers of government, including increased funding
  - Restore core funding, including removing the efficiency dividend from major institutions
  - Recognise that arts and culture are an ecology/ecosystem, where artists and arts workers intersect at various times on their career paths
  - Fund cultural infrastructure
  - Build relationships between arts institutions and educational institutions.
- Reaching the audience:
  - Drive access to different audiences through cross-portfolio engagement, especially cultural diplomacy and tourism
  - Gather data on audience development, engagement with diverse audiences, and reaching audiences where they are located
  - Develop targeted approaches and strategies for specific demographics
  - Recognise the mental health and civic benefits of arts engagement for audiences
  - Support digital games expansion and develop a digital strategy.

## BUDGET ESTIMATES 2022 - 2023

## Environment and Communications

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*Review Panels and Policy Advisory Group*

- On 2 August, the Minister announced five National Cultural Policy Review Panels, each with three members:

<b>Panel 1: First Nations</b>	<b>Panel 4: Strong institutions</b>
Mr Wesley Enoch AM (QLD)	Ms Kerri Glasscock (NSW)
Dr Rachael Maza AM (VIC)	Ms Karen Quinlan AM (VIC)
Ms Claire G. Coleman (VIC)	Mr Kim Walker (NSW)
<b>Panel 2: A place for every story</b>	<b>Panel 5: Reaching the audience</b>
Ms Caroline Bowditch (VIC)	Ms Kate Ben-Tovim (WA)
Professor Deborah Cheetham AO (VIC)	Mr Fintan Magee (QLD)
Mr Khoa Do (SA)	Mr Emile Sherman (NSW)
<b>Panel 3: The centrality of the artist</b>	
Mr Matthew Chesher (NSW)	
Mr Michael Hohnen (NT)	
Ms Deena Lynch (QLD)	

- These five Review Panels are reviewing the public submissions received as part of the consultation process and providing advice to the Minister on the key issues and themes raised in these submissions.
- Meetings were held via videoconference on the following dates:

	<b>Introductory meeting</b>	<b>Meeting 1</b>	<b>Meeting 2</b>	<b>Meeting 3</b>	<b>Meeting with Minister Burke</b>
<b>First Nations</b>	9 Aug	16 Sept	30 Sept	14 Oct	10 Oct
<b>Centrality of the artist</b>	1 Aug	20 Sept	N/A	N/A	19 Oct
<b>A Place for every story</b>	4 Aug	12 Sept	19 Sept	N/A	10 Oct
<b>Strong institutions</b>	2 Aug	14 Sept	14 Oct	N/A	10 Oct
<b>Reaching the audience</b>	4 Aug	15 Sept	28 Sept	6 Oct	10 Oct

- On 26 August, the Minister announced a seven member Policy Advisory Group, which will provide overarching strategic advice on the National Cultural Policy to the Minister:
  - Ms Janet Holmes à Court AC (WA)
  - Mr Adrian Collette AM (NSW)

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- Ms Alysha Herrmann (SA)
- Ms Sinsa Mansell (Tas.)
- Ms Kitty Taylor (Tas.)
- Mr Christos Tsiolkas (Vic.)
- Professor Clare Wright OAM (Vic.)
- Meetings were held via videoconference on the following dates:

<b>Introductory meeting</b>	7 Sept
<b>Meeting 1</b>	30 Sept
<b>Meeting 2</b>	5 Oct
<b>Meeting 3 (Minister Burke)</b>	13 Oct
<b>Meeting 4 (Minister Burke)</b>	17 Oct
<b>Meeting 3 (Minister Burke)</b>	18 Oct
<b>Meeting 3 (Minister Burke)</b>	21 Oct

- An in-person meeting of the Policy Advisory Group was held on 24 October in Melbourne with costs totalling \$3887.10 consisting of \$3681.80 in travel costs and \$205.30 in catering costs.
- Across the Review Panels and Advisory Group:
  - Approximately 77 per cent (17 members) are based in metropolitan areas and 23 per cent (five members) are based regionally
  - 59 per cent (13 members) are female and 41 per cent (9 members) are male
  - 23 per cent (five members) identify as First Nations
  - 14 per cent (3 members) are culturally and linguistically diverse.
- Geographically, 12 members (54 per cent) are based in NSW and Vic. Three members are based in Queensland (13 per cent), SA, Tas and WA are each represented by two members, and the NT is represented by one member. No members are currently based in the ACT. Ms Quinlan was based in the ACT at the time of appointment but has recently relocated to Victoria.
- In terms of art form representation, panel members represent the diversity of the sector, including performing arts (opera, dance and theatre), screen, music, literature, philanthropy, history, visual arts, workplace relations, the galleries, libraries and museums (GLAM) sector, and festivals.
- *If asked: How much have the Review Panel and Policy Advisory Group members been paid and at which rate?*

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- Consistent with the Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination the panel members are paid at the following rates:

Daily Fee Committee Sitting Fee of \$430.00		
Meeting duration	Rate	Payment per member per meeting
Less than 2 hrs	40% of daily fee	\$172.00
More than 2 hours and less than 3 hours	60% of daily fee	\$258.00
More than 3 hours	Full daily rate	\$430.00

- Note that in line with Section 7 of the Remuneration Tribunal Act 1973, Commonwealth employees are not remunerated for their participation. This includes:
  - Adrian Collette (Policy Advisory Group and CEO of Australia Council)
  - Karen Quinlan (Strong Institutions Review Panel and former Director of National Portrait Gallery of Australia until 3 October 2022.) Ms Quinlan was not eligible to be remunerated for her attendance at the first two meetings of the Strong Institutions Review Panel.
- In regard to total payments, figures will be available once the Panels and Policy Advisory Group have concluded meetings and the National Cultural Policy development process has been finalised.

*Cultural Ministers engagement on the National Cultural Policy:*

- State and territory governments have had the opportunity to contribute to the development of the National Cultural Policy through the public submissions process.
- In addition, the Minister hosted an ad hoc Cultural Ministers meeting from all states and territories (Northern Territory was an apology) on 19 August to discuss the Policy
- The National Cultural Policy is a whole-of-government exercise and connects across government portfolios.
- All jurisdictions already have cultural or arts policies in place.

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## BUDGET ESTIMATES 2022 - 2023

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Lead/Support contact: Dr Stephen Arnott/Leonie Holloway

SB22-000148

*Whole-of-government involvement:*

- The department has established an interdepartmental committee to drive cross-portfolio engagement on the National Cultural Policy.
- The department has also met bilaterally with a number of departments to inform the development of the Policy.

*What is the departmental cost of developing the Policy:*

- Development of the policy is being supported by the National Cultural Policy Taskforce which is a branch in the Office for the Arts.

**Background**

- Australia's two previous cultural policies were *Creative Nation* (under then Prime Minister Paul Keating and Minister for the Arts Michael Lee in 1994) and *Creative Australia* (launched in 2013 by then Prime Minister Julia Gillard and Minister for the Arts Simon Crean).
- The arts, entertainment and cultural sector was disproportionately affected by the pandemic – according to the Australian Bureau of Statistics, 94 per cent were severely affected compared to 53 per cent in other industries.
- Submissions anticipate that the arts, entertainment and cultural sector expects a substantial package of measures to accompany the National Cultural Policy when it is released late in 2022.
- The sector has responded positively to the development of a National Cultural Policy.
- Media coverage has largely summarised submissions. Negative coverage has addressed perceived omissions:
  - Kelly Burke, 14 September 2022, "A national scandal': Australian authors take aim at 'woefully underfunded' literary sector", The Guardian – a summary of submissions from Australian authors and members of the book sector, which argue that funding from the Australia Council is dominated by the performing arts and the inequity in funding for literature has forced writers to live on or near the poverty line. As a result, the Australian literary sector needs its own national peak body.
  - Michelle Arrow and Frank Bongiorno, 18 August 2022, "What good is a new national policy without history?", The Conversation – argues that the Review Panels are lacking representation from historians. The article notes that the imposition of efficiency dividends on Australia's national cultural institutions diminishes user experience as institutions no longer have funds to preserve collections.
  - When the Review Panels were announced on 2 August, there was some concern that Tasmania was not represented. Sinsa Mansell's membership of the Policy

## BUDGET ESTIMATES 2022 - 2023

## Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Leonie Holloway

SB22-000148

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Advisory Group was announced on 13 August. Ms Mansell was approached by the Office for the Arts in July 2022.

**Attachments**

- **Attachment A:** Response to Parliamentary Question on Notice from Senator the Hon Michaela Cash on events.

**MINISTER FOR THE ARTS****Question No. 267**

**Senator the Hon Michaelia Cash** asked the Minister representing the Minister for the Arts, in writing, on 25 August 2022:

With reference to any functions, official or unofficial receptions or other events hosted by Ministers, Assistant Ministers or their Departments in their portfolio since 1 June 2022, can the following information be provided for each function:

- name of function;
- list of attendees including departmental officials and members of the Minister's staff;
- function venue;
- itemised list of costs;
- details of any food served;
- details of any alcohol served including brand and vintage; and
- details of any entertainment provided.

**Senator the Hon Murray Watt** – The Minister representing the Minister for the Arts has provided the following answer to the honourable Senator's question:

**ARTS PORTFOLIO****Events attended by the Minister for the Arts or the Special Envoy for the Arts**

<b>Name of function</b>	<b>List of attendees including departmental officials and members of the Minister's staff</b>	<b>Function venue</b>	<b>Itemised list of costs</b>	<b>Details of any food served</b>	<b>Details of any alcohol served including brand and vintage</b>	<b>Details of any entertainment provided</b>
Hobart Town Hall	See below	The Duke of Wellington	Venue hire, hospitality and Welcome to Country - \$1,080.00 AV hire - \$467.40	Light refreshments	Nil	Nil
Sydney Town Hall	See below	The Foundry 616	Venue hire, hospitality and Welcome to Country - \$5,384.00 AV hire - \$150.00	Light refreshments	Nil	Nil
Brisbane Town Hall	See below	Lefty's Music Hall	Venue hire, hospitality and Welcome to Country - \$5,126.50 AV hire - \$563.88	Light refreshments	Nil	Nil
Dubbo Town Hall	See below	The Milestone Hotel	Venue hire, hospitality and Welcome to Country - \$565.00 AV hire - \$337.00	Light refreshments	Nil	Nil
Bathurst Town Hall	See below	The Victoria	Venue hire, hospitality and welcome to country- \$1,129.50 AV hire - \$487.17	Light refreshments	Nil	Nil
Canberra Town Hall	See below	Ainslie Arts Centre	Venue hire, hospitality and Welcome to Country - \$2,537.30 AV hire - \$153.96	Light refreshments	Nil	Nil

Albury – Wodonga Town Hall	See below	SS&A Club	Venue hire and hospitality - \$1,840.00 AV hire - \$0.00	Light refreshments	Nil	Nil
Bendigo Town Hall	See below	Ulumbarra Theatre	Venue hire, hospitality and Welcome to Country - \$1,475.00 AV hire - \$580.00	Light refreshments	Nil	Nil
Melbourne Town Hall	See below	The Esplanade Hotel	Venue hire and hospitality - \$4,010.00 AV hire - \$576.00	Light refreshments	Nil	Nil
Adelaide Town Hall	See below	The Jade	Venue hire, hospitality and Welcome to Country - \$1,896.00 AV hire - \$460.90	Light refreshments	Nil	Nil
Perth Town Hall	See below	Rosemont Hotel	Venue hire, hospitality and Welcome to Country - \$2465.00 *AV hire - \$2510.00	Light refreshments	Nil	Nil
Cairns Town Hall	See below	The Cotton Club	Venue hire, hospitality - \$2,000.00 AV hire - \$434.50	Light refreshments	Nil	Nil
Broome Town Hall	See below	The Mangrove Hotel	Venue hire, hospitality and Welcome to Country - \$1,430.10 AV hire - \$0.00	Light refreshments	Nil	Nil
Darwin Town Hall	See below	Brown's Mart Theatre	Venue hire, hospitality and Welcome to Country - \$1,805.00 AV hire - \$0.00	Light refreshments	Nil	Nil

\* Includes filming of the Minister's speech

We have not provided details of attendees due to privacy considerations, noting the privacy requirements of the third-party booking system used for the Town Hall meetings. The town halls were hosted by the Hon Tony Burke MP, Minister for the Arts or Ms Susan Templeman MP, Special Envoy for the Arts. Attendees included members of the public; Traditional Owners; artists; workers in the arts, entertainment and cultural sector; industry stakeholders; and departmental officials. In addition, the following Parliamentarians attended one or more of the town halls:

- Senator Catrina Bilyk, Senator for Tasmania
- The Hon Andrew Gee MP, Member for Calare
- Senator the Hon Katy Gallagher, Minister for Finance, Women and the Public Service
- Mr David Smith MP, Member for Bean
- Ms Alicia Payne MP, Member for Canberra
- Ms Lisa Chesters MP, Member for Bendigo
- Mr Josh Burns MP, Member for Macnamara
- Senator Linda White, Senator for Victoria
- Ms Zoe Daniel MP, Member for Goldstein
- Ms Louise Miller-Frost MP, Member for Boothby
- Senator Sarah Hanson-Young, Senator for South Australia
- Mr Steve Georganas MP, Member for Adelaide
- Mr Josh Wilson MP, Member for Fremantle
- The Hon Partick Gorman MP, Member for Perth
- The Hon Warren Entsch MP, Member for Leichhardt
- Mr Luke Gosling OAM, MP, Member for Solomon



**Departmental events**

<b>Name of function</b>	<b>List of attendees including departmental officials and members of the Minister's staff</b>	<b>Function venue</b>	<b>Itemised list of costs</b>	<b>Details of any food served</b>	<b>Details of any alcohol served including brand and vintage</b>	<b>Details of any entertainment provided</b>
Artbank – Salon Sessions.	We have not provided details of attendees due to privacy considerations. Attendees included Traditional Owners, Artbank staff, curators, artists and members of the public. The Minister and Minister's staff did not attend the event.	Artbank Collingwood.	Food = \$1,551.40 Drinks = \$84.68 Wait Staff = \$240.00	Assorted canapes and finger food.	Elephant in the Room, Pinot Noir (6 x 750ml bottles)  Sileni Estates Cellar Selection, Sauvignon Blanc (3 x 750ml bottles)	Nil

## BUDGET ESTIMATES 2022 - 2023

## Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Rebecca Rush

SB22-000149

**SUBJECT: Digital Games Tax Offset****Talking Points**

- The Australian Government recognises the value of digital games. Storytelling through interactive media is culturally significant, and digital games are an artform comprising creative vision and digital and technical skill.
- On 28 October 2022, the Government announced its intention to introduce legislation to give effect to a Digital Games Tax Offset in the coming months.
- The Offset will grow Australia's digital games industry, attract international digital games development, and support investment and highly skilled transferable jobs.
- The Treasurer is responsible for introducing legislation to support a Digital Games Tax Offset, as such a scheme forms part of the *Income Tax Assessment Act 1997*.
- Questions about the timing of the introduction of the legislation should be directed to the Treasury.
- An exposure draft bill and explanatory statement for the proposed Offset were open for public consultation from 21 March 2022 to 18 April 2022. These provided further detail on the proposed operation, eligibility, inclusions and exclusions of the Offset, and are still available for review on the Treasury website.
- During consultation, questions emerged around the treatment of related party expenditure, the \$20 million rebate cap and 'cancelled' games. Industry also provided feedback on further clarifying the intent and operation of the scheme.
- The Offset will offer a 30 per cent refundable tax offset to eligible games developers that spend a minimum of \$500,000 on qualifying Australian development expenditure, for new eligible games or on updates across a slate of released eligible games (live ops).
- Recognising there are concerns around the effects of certain video games, the Offset will not be available for games that are unable to achieve a classification rating or that have gambling elements.
- The global video games industry is the largest creative industry in the world, worth approximately AU\$250 billion.
- In 2020-21, Australian game development studios generated \$226.5 million of income and employed 1,327 fulltime workers.
- Building a strong games and interactive entertainment sector will support enhanced skill and technology development that will flow into 'serious game' applications, for use in a variety of sectors such as defence, health, education, agriculture and urban planning.

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## BUDGET ESTIMATES 2022 - 2023

## Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Rebecca Rush

SB22-000149

**Key Issues**

- The Offset aligns with the Government's ambition for a National Cultural Policy. As one of the fastest growing creative industries, a thriving domestic digital games sector will: provide a meaningful and diverse career path for Australian creatives; support the growth of industry and employment opportunities in cities, suburbs and the regions; and promote Australian stories and Australian talent, at home and abroad.

**Background**The Digital Games Tax Offset

- The former government announced the Digital Games Tax Offset as part of the Digital Economy Strategy in the 2021-22 Budget. The Office for the Arts led consultation with the games development sector to inform policy design, including game developers and studios across Australia, international game development firms, and other industry stakeholders such as financiers, educational facilities, accountants and lawyers, and peak industry association the Interactive Games and Entertainment Association.
- One of the key themes to emerge from consultation was that the business model of modern game development is 'games as a service', which is premised on continuous development to hold audiences and attract new ones, as well as maintaining functionality of games. Recognising that post-release work is highly skilled and generates significant employment opportunities and investment in the digital games space, the former government expanded the Offset to include ongoing expenditure on eligible games post-release in December 2021.
- The Government publicly announced its commitment to the Offset on Friday 28 October 2022.
- The Offset will apply retrospectively from 1 July 2022, providing a 30 per cent refundable tax offset for eligible businesses that spend a minimum of \$500,000 on qualifying Australian development expenditure. Under the Offset, companies will be able to claim per-project for new eligible games, and annually for a slate of work on existing/released eligible games across the financial year. Eligible businesses must be Australian resident companies or foreign resident companies with a permanent establishment in Australia. The maximum offset a game developer will be able to claim in each year is capped at \$20 million.
- The Offset will not be available for games that would be unable to achieve a classification rating or that had gambling elements (including some loot boxes).
- Exposure draft legislation was open for public consultation from 21 March to 18 April 2022, providing industry with an opportunity to comment on the clarity and operation of the legislation, prior to the introduction to Parliament.

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## BUDGET ESTIMATES 2022 - 2023

## Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Rebecca Rush

SB22-000149

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- The Offset will form part of the *Income Tax Assessment Act 1997*, and be administered by the Office for the Arts and the Australian Taxation Office.

Screen Australia's Games: Expansion Pack

- *Games: Expansion Pack* is a Screen Australia initiative to help Australian game studios increase the ambition and quality of their digital games, and to transition into businesses of scale that can better compete in the global market. The *Games: Expansion Pack* initiative is aimed at projects with small budgets, and is complementary to the Offset.
- Screen Australia provides production funding to successful applicants in the form of a grant towards the financing of their game. The fund is aimed at games with development budgets below \$500,000 and can be for any video game platform including PC, mobile and console. The first round of funding launched in March 2022, closed in April with 106 eligible applications, and resulted in more than \$4 million being allocated to 30 games across a range of genres, platforms, audiences and styles. The fund has now reopened with a rolling deadline until early May 2023.
- This initiative will run for the 2021-22 and 2022-23 financial years, with up to \$6 million committed across the two years. The initiative is funded within existing Screen Australia resources, supported by the \$30 million of additional funding announced by the former government in 2020.

**Financial Information**

- The former government agreed to provide an additional \$19.6 million over two years from 2023-24 to expand the announced Offset to include ongoing operational work on games following their public release. This builds on the initial announcement that the Offset was estimated to deliver \$18.8 million in support to the digital games development industry over the forward estimates. The Offset is an ongoing measure.

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## BUDGET ESTIMATES 2022 - 2023

## Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Rebecca Rush

SB22-000150

**SUBJECT:** Australian Content Standards – Performance**Talking Points**

- Commercial television broadcasters are required to comply with Australian content programming obligations under the *Broadcasting Services Act 1992*:
  - Australian programming transmission quota obligations; and
  - Genre-specific Australian programming obligations set out in the *Broadcasting Services (Australian Content and Children's Television) Standards 2020*.
- The Australian Communications and Media Authority (ACMA) administers the Australian content obligations that apply to commercial television broadcasters.

*Australian programming transmission quota obligations under the Broadcasting Services Act*

- Compliance reporting to ACMA for the 2021 calendar year shows:
  - All metropolitan commercial television broadcasters complied with the transmission quota obligations; and
  - All 62 regional and/or remote commercial television broadcasters complied with the transmission quota obligations (through actual or deemed compliance).

*Australian programming obligations under the Broadcasting Services (Australian Content and Children's Television) Standards 2020 (the standards)*

- For the first time, in 2021, commercial networks reported on their compliance with the new standards that commenced on 1 January 2021.
  - Licensees can flexibly provide any mix of first-release Australian commissioned drama, documentary and children's program and first-release acquired Australian films to acquit the 250 points obligation.
- Compliance reporting to ACMA for the 2021 calendar year shows:
  - Aggregated program expenditure has increased slightly but has not yet returned to pre-COVID levels.
  - A significant decrease in total broadcast hours and expenditure on children's content – both drama and non-drama – from previous years.
  - The results are not directly comparable because results under the previous standard and the current standard calibrate the points differently.
- Australian content policy settings will be reviewed as part of the National Cultural Policy.

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## BUDGET ESTIMATES 2022 - 2023

## Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Rebecca Rush

SB22-000150

**Key Issues**2021 compliance with the Standards (genre-specific obligations)

- The Standards require commercial television broadcasters to broadcast enough relevant first-release Australian programming (between 6am and midnight) each calendar year to accrue 250 points. Points can be accrued via the broadcast of:
  - commissioned Australian drama (including children's drama);
  - commissioned Australian children's programs (non-drama);
  - commissioned Australian documentary programs;
  - acquired Australian films.
- The Standards do not require the broadcast of minimum amounts of programming in each specific genre.
- Points are allocated to an hour of content based on the content's genre (and, in the case of drama and films, its hourly production budget or licence fee). The genre point allocation set out in the Standards is included at **Attachment A**.

*Metropolitan commercial television broadcaster compliance*

- Compliance reporting for the 2021 calendar year, published by ACMA, indicates that all metropolitan commercial television broadcasting licensees reported complying with the Standards during the 2021 calendar year.
  - Seven Network metropolitan licensees accrued 374 points (373.75 before rounding).
  - Most Nine Network metropolitan licensees accrued 271 points (with one accruing 270 points).
  - Ten Network metropolitan licensees accrued 370 points (369.67 before rounding).

*Children's content compliance*

- Both the 2021 calendar year compliance reporting under the Standards and the 2020-21 financial year program expenditure reporting by the metropolitan commercial television broadcasters show a decrease in children's content in terms of hours broadcast and money spent.
  - ACMA has noted that the results are not directly comparable with previous reporting.
- Seven Network reported broadcasting 6.5 hours of Australian children's drama in relevant cities.
- Nine Network reported broadcasting 24.08 hours of Australian children's drama and 22.5 hours of Australian children's non-drama in relevant cities.
- Ten Network reported broadcasting 16 hours of Australian children's drama and 24 hours of Australian children's non-drama in relevant cities.

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## BUDGET ESTIMATES 2022 - 2023

## Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Rebecca Rush

SB22-000150

*Regional and/or remote commercial television broadcaster compliance*

- All regional and/or remote commercial television broadcasting licensees reported complying with the Standards during the 2021 calendar year (through either actual or deemed compliance). Specifically:
  - 44 licensees accrued between 270 and 374 points.
  - 18 licensees accrued under 250 points and relied on the deemed compliance provisions in the Standards.
- Similarly, ACMA has indicated that the compliance reports from regional and/or remote commercial television broadcasters for the 2021 calendar year also show a marked reduction in children's drama and non-drama programming.

Former Government's changes to genre-specific commercial TV obligations

- The Standards commenced on 1 January 2021. The Standards repealed and replaced the Broadcasting Services (Australian content) Standard 2016 and the Children's Television Standards 2009.
- The Standards were made by ACMA under subsection 122(1) of the *Broadcasting Services Act 1992* in accordance with a direction given by the former Minister for Communications.
- The Standards do not require the broadcast of minimum amounts of programming in each specific genre.
- Points are allocated to an hour of content based on the content's genre. In the case of drama and films, the hourly production budget or licence fee is taken into consideration to incentivise higher production value content.
- The Australian Children's Producers Group has raised concerns that there are now no regulations specifically requiring any television or streaming service to commission Australian children's screen content.
- In particular, the Australian Children's Producers Group has stated that the reforms closed off the pathways to market and that without market pathways in Australia, further significant declines in production and Treaty Co-productions are inevitable, which they believe will lead to additional significant job losses and business closures.

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Contact: Rebecca Rush

Cleared by A/g First Assistant Secretary: Ann Campton

Phone: (02) 6271 1153

Version Number: 01

Date: 21/09/2022

## BUDGET ESTIMATES 2022 - 2023

## Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Rebecca Rush

SB22-000150

**Background**2021 compliance – Transmission quota

- Commercial television broadcasters are subject to overall transmission quota obligations, as set out in the Broadcasting Services Act 1992, that require:
  - Australian programming to make up 55 per cent of the total hours of all programming broadcast between 6am and midnight on primary channels each year; and
  - not less than 1,460 hours of Australian programs to be broadcast on multi-channels between 6am and midnight each year.
- Information published by ACMA indicates that all metropolitan licensees reported complying with, and exceeding, these transmission quota obligations in 2021.
- According to ACMA, in terms of the 55 per cent primary channel requirement:
  - the Seven Network provided an average of 73 per cent Australian programming;
  - the Nine Network provided an average of 77 per cent Australian programming; and
  - Network Ten provided an average of 68 per cent Australian programming.
- All three metropolitan networks also reported meeting the non-primary (multi-channel) quota obligation in 2021:
  - the Seven Network averaged 5307 hours;
  - the Nine Network averaged 2230 hours; and
  - Network Ten averaged 1725 hours.
- Information published by ACMA also indicates that all 62 regional and/or remote commercial television broadcasting licensees met or exceeded the transmission quota obligations in 2021 through actual or deemed compliance.
- According to ACMA:
  - In terms of the 55 per cent primary channel requirement, regional and/or remote licensees broadcast between 67.81 per cent to 77.7 per cent Australian content.
  - In terms of the multi-channel transmission quota:
    - 52 regional and/or remote licensees broadcast a range of hours between 1502 and 8205 hours;
    - 10 licensees broadcast less than the required 1,460 hours and relied on the 'deemed compliance' with the multi-channel transmission quota that is available under the *Broadcasting Services Act 1992*.

Cancellation of Neighbours

- In February 2022, it was reported in the media that UK broadcaster Channel 5 had decided not to renew its deal with *Neighbours'* producer Fremantle and, as a result, that Australian production on the show would be finishing in mid-2022.

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## BUDGET ESTIMATES 2022 - 2023

## Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Rebecca Rush

SB22-000150

- Network Ten broadcast the final episode of Neighbours in late July 2022
- Commercial television broadcasters are required to broadcast specified amounts of relevant Australian programming each calendar year. However, the decision to cancel, and no longer broadcast a particular program is ultimately a commercial decision for the broadcaster. How Network Ten meets its Australian content obligations is a matter for the broadcaster.

National Cultural Policy – streaming services

- The Australian Government has committed to delivering a National Cultural Policy by the end of 2022.
- The Policy will provide a broad and comprehensive roadmap for Australia's arts and culture that touches all areas of government, from cultural diplomacy in foreign affairs to health and education.
- One of the five pillars that the National Cultural Policy will be based on is reaching the audience to ensure our stories reach people at home and abroad.
- Streaming services are one of the most popular ways Australians consume screen and music content. However, unlike free-to-air commercial broadcasting services and subscription television, these streaming services have no requirements to make Australian content available.
- The Policy will examine the question of how we promote Australian creators on streaming platforms to ensure Australian audiences have access to quality, home-grown content. The Government will work with all stakeholders to determine ways that Australian screen and music content can be boosted on streaming platforms.

**Attachments:**

- Attachment A – Genre point allocation set out in the Broadcasting Services (Australian Content and Children's Television) Standards 2020.

**Contact:** Rebecca Rush**Cleared by A/g First Assistant Secretary:** Ann Campton**Phone:** (02) 6271 1153**Version Number:** 01**Date:** 21/09/2022

## Genre point allocation set out in the Broadcasting Services (Australian Content and Children's Television) Standards 2020

### Schedule 1 to the Broadcasting Services (Australian Content and Children's Television) Standards 2020

Genre	Points per hour broadcast
Commissioned first release Australian documentary program (capped at a maximum 50 points per calendar year)	1
Commissioned first release Australian children's program (non-drama)	1.5
Commissioned first release Australian drama program (less than or equal to \$450,000 production budget per hour)	1.5
Commissioned first release Australian drama program (more than \$450,000 up to \$700,000 production budget per hour)	4
Commissioned first release Australian drama program (more than \$700,000 up to \$1,000,000 production budget per hour)	5
Commissioned first release Australian drama program (more than \$1,000,000 up to \$1,400,000 production budget per hour)	6
Commissioned first release Australian drama program (more than \$1,400,000 production budget per hour)	7
Acquired first release Australian film (licence fee per film less than \$50,000)	1
Acquired first release Australian film (licence fee per film equal to or more than \$50,000)	2

Released under  
the Australian  
Government  
Information  
Act 1982

## BUDGET ESTIMATES 2022 - 2023

## Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Rebecca Rush

SB22-000151

**SUBJECT:** Location Incentive and Large Budget International Film Production**Talking Points**

- The Location Incentive has attracted 36 large budget footloose productions to film in Australia that will bring investment of over \$3.09 billion to the economy.
- The Australian Government supports the production of screen content in Australia because it is considered culturally and economically beneficial to the nation.
- The foreign investment, skills development opportunities and infrastructure that international productions bring are invaluable for strengthening the local industry.

**Key Issues**

- In 2021-22, the Government invested approximately \$456 million in the screen sector, recognising the immense economic and cultural value it brings to our country, including:
  - Over \$354 million (over 77 per cent) was provided to support local Australian productions through Australian Children's Television Foundation (ACTF), Screen Australia, the Producer Offset and Post, Digital and Visual Effects (PDV) Offset, and the Temporary Interruption Fund.
    - This included \$145.2 million to Australian productions supported through the Producer Offset.
  - Around \$102 million was invested to attract large budget international productions to Australia to support our world-class production and VFX sector through the Location Offset, Location Incentive, Ausfilm and the PDV Offset.
- The Government also provided \$1.4 billion in 2021-22 to the Australian Broadcasting Corporation (ABC), Special Broadcasting Service (SBS), and the Australian Film, Television and Radio School, to support their operations.

**Benefits of large budget international productions**

- The Location Incentive directly supports the Australian screen production industry by attracting large and highly technical productions to Australia. This provides invaluable employment and development opportunities for Australian cast and crew. It also strengthens the domestic industry and its capacity to produce high-quality cultural content for Australian and international audiences.
- Large budget international productions also provide significant benefits to the broader economy, including in infrastructure, and business development, local and international engagement and tourism.

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## BUDGET ESTIMATES 2022 - 2023

## Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Rebecca Rush

SB22-000151

*If asked, how much remains to be committed under the Location Incentive? What is the Government's plan once the money runs out?*

- There has been a high level of interest in the Location Incentive since it opened for applications in 2018.
- To date, \$412 million has been committed under the Location Incentive, to attract 36 international productions to Australia.
- The Location Incentive is still accepting applications.
- The Government will continue to monitor the policy settings that support the production of content in Australia to effectively target assistance to the areas of most in need and maintain growth in the sector.

**Background**The Location Offset

- The Location Offset, a rebate under the *Income Tax Assessment Act 1997*, is the Government's primary mechanism for attracting large budget international productions to Australia. The current rate of the Offset of 16.5 per cent of qualifying Australian production expenditure is not competitive with other jurisdictions and is now the lowest in the world.

The Location Incentive

- In May 2018, the Government announced \$35 million per annum for four years, commencing in 2019-20, to establish the Location Incentive to attract large budget international productions to film in Australia. In July 2020, the Government committed an additional \$400 million to the Location Incentive, boosting the funds available over the next three years and extending the program until 2026–27. The Location Incentive provides grants of up to 13.5 per cent of qualifying Australian production expenditure, effectively increasing the Location Offset rate from 16.5 to 30 per cent for eligible large budget international productions that are successful in the application process.
- As at 10 October 2022, \$412 million of the total \$540 million allocation for the program has been publicly announced.

**Attachments:**

- Attachment A – List of announced productions under the Location Incentive

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Version Number: 1

Date: 21/09/2022

**List of announced productions under the Location Incentive:**

- Legendary Entertainment's feature film **Godzilla vs Kong**, shot at Village Roadshow Studios on the Gold Coast
- Disney-ABC International Television's series **Reef Break**, shot on location on the Gold Coast
- Paramount Pictures' feature film **Monster Problems**, shot at the Screen Queensland Studios in Brisbane
- Sony Pictures Television's series **Preacher Season 4**, shot at Docklands Studios in Melbourne
- Marvel Studios' feature films **Shang-Chi and the Legend of the Ten Rings** and **Thor: Love and Thunder** shot at Fox Studios Australia in Sydney
- Paramount Television's series **Shantaram**, shot at Docklands Studios in Melbourne
- NBCUniversal and Netflix's series **Clickbait**, shot at Docklands Studios in Melbourne
- Dick Cook Studios' **The Alchemyst** to film at Docklands Studios in Melbourne
- NBCU's series **Young Rock Season 1** shot in Brisbane, and series **Joe Exotic** shot on the Gold Coast, and **Irreverent** shot in Brisbane, as well as locations in South East Queensland and Far North Queensland
- NBCU's series **Young Rock Season 2** shot in South-East Queensland and at Village Roadshow Studios
- Feature film **Blacklight** shot in Melbourne and surrounding areas, and Canberra
- Netflix's feature film **Escape from Spiderhead** shot on the Gold Coast, and series **Pieces of Her** shot in Homebush and regional areas of New South Wales
- Imagine Entertainment and MGM's feature film, **Thirteen Lives**, shot on the Gold Coast
- Two Brothers Pictures' series, **The Tourist**, shot in South Australia
- Endemol Shine Australia's television series **Australian Survivor Season 6** shot in Cloncurry, in north-west Queensland, and **Australian Survivor Season 7** shot in Charters Towers
- Netflix's series **God's Favorite Idiot** shot in New South Wales
- Amazon Prime Video series **The Wilds Season 2**, shot on the Gold Coast
- Universal's **Ticket to Paradise**, starring George Clooney and Julia Roberts, shot in South Queensland and the Whitsundays
- Universal Studio Group's science fiction series **La Brea** shot at Docklands Studios in Melbourne
- **La Brea Season 2** shot in Melbourne and the surrounding areas in Victoria
- Disney's **Nautilus** is filming in Queensland at Village Roadshow Studios
- Universal 1440 Entertainment's **Woody Woodpecker 2** shot in Melbourne and across regional areas of Victoria
- Legendary Entertainment's **sequel to Godzilla vs Kong** will film on the Gold Coast and in South East Queensland
- Series **Ten Pound Poms**, produced by UK production company Eleven Film, shot in New South Wales
- NBCUniversal Studio Group's pipeline of projects, including **Metropolis**, to film in Victoria
- Plan B and See-Saw Films' feature film **Wizards!** shot in Far North Queensland
- Universal's **The Fall Guy**, starring Ryan Gosling, will film in Sydney
- Hoodlum Productions' feature film **Land of Bad** is filming on the Gold Coast and South East Queensland
- 20th Century Studios' latest feature film, **Kingdom of the Planet of the Apes**, will film in Sydney

## BACKPOCKET BRIEF

### SUPPORT FOR THE DOMESTIC SCREEN SECTOR

BP-01

#### Key issues

- Support for the domestic screen sector is delivered through several funding avenues:
  - **Producer Offset** entitles a production company to a 40 per cent tax rebate on qualifying Australian production expenditure on eligible feature films and 30 per cent on other formats (TV, online, DVD) for productions with significant Australian content.
  - **Post, Digital and Visual Effects (PDV) Offset** provides a 30 per cent rebate on qualifying expenditure for productions undertaking PDV production in Australia.
  - **Screen Australia** is the Australian Government's principal funding agency for providing direct support to Australian screen practitioners. Screen Australia will receive \$98.288 million in 2022-23 to support its operations and support Australian content and practitioners.
  - **Australian Children's Television Foundation (the Foundation)** supports the development, production and distribution of Australian children's content and educational resources. The Foundation will receive \$12.964 million in 2022-23 to support its operations and the development, production and distribution of content.
  - **Temporary Interruption Fund (the Fund)** provided coverage for Australian productions that were unable to start due to production insurance exclusions relating to COVID-19 (see BP-13 Temporary Interruption Fund).
  - **Australian Film, Television and Radio School (the School)** – the national institution for the provision of specialist education and training for Australia's screen arts and broadcast sector. The School will receive \$22.997 million in 2022-23 to support its operations.
- Incentives to attract international productions to film in Australia are delivered through:
  - **Location Offset** providing a 16.5 per cent tax rebate on qualifying Australian production expenditure for eligible productions with a minimum Australian spend of \$15 million.
  - **Location Incentive** providing grants of up to 13.5 per cent of qualifying Australian production expenditure. When combined with the Location Offset it effectively increases the available support to 30 per cent for eligible productions. There is no cap on grants under the Location Incentive.
    - To date, \$412 million has been committed under the Location Incentive, to attract 36 international productions to Australia. This will generate more than \$3.09 billion in private investment, providing more than 22,200 employment opportunities for local cast and crew, and creating work for over 22,200 businesses that support these big productions.
    - Minister Burke recently announced \$17 million in funding has been committed to attract the feature film *Kingdom of the Planet of the Apes* to Australia.
  - **PDV Offset** providing a 30 per cent rebate on qualifying expenditure for productions undertaking PDV production in Australia regardless of where the production is shot.
  - **Ausfilm** promoting Australia as a destination for film production to attract work to our shores that will generate jobs and investment. Ausfilm will receive \$1.649 million in 2022-23.

The National Cultural Policy will consider the appropriate settings to showcase and incentivise more Australian stories. The Government has committed to consider requiring more Australian content on premium streaming services.

## Background

- The Australian Government supports the production of Australian screen content because it is considered culturally beneficial to the nation.
- The cultural imperative for the Australian Government to invest in the local screen industry is complimented by attracting international productions to film in Australia. The foreign investment, skills development opportunities and infrastructure that international productions bring are invaluable for strengthening the local industry.
- The Australian Government invests in the Australian screen industry through a range of mechanisms designed to support the production of Australian content and promote the development of a sustainable production sector.

	2020-21		2021-22	
	Domestic	International	Domestic	International
<b>AFTRS</b>	\$25,059,000		\$22,263,000	
<b>Screen Australia</b>	\$83,985,000		\$98,784,000	
<b>Producer Offset</b>	\$175,123,966		\$145,245,016	
<b>ACTF</b>	\$2,894,500		\$12,915,000	
<b>PDV Offset</b>	\$61,873,216		\$47,174,394	
<b>TIF</b>	\$50,000,000		\$50,000,000	
<b>SCREEN Fund</b>	\$8,000,000		\$12,000,000	
<b>Location and PDV Offset</b>		\$101,018,493		\$40,708,540
<b>Location Incentive</b>		\$56,741,690		\$60,000,000
<b>Ausfilm</b>		\$1,688,445		\$1,649,000
<b>TOTAL</b>	<b>\$406,935,682</b>	<b>\$159,448,628</b>	<b>\$388,856,410</b>	<b>\$102,357,540</b>

	2020-21	2021-22
<b>ABC</b>	\$1,065,354,000	\$1,070,097,000
<b>SBS</b>	\$224,173,000	\$310,021,000
<b>TOTAL</b>	<b>\$1,289,527,000</b>	<b>\$1,380,118,000</b>

Version: 1	Cleared by: Stephen Arnott	Action officer: Rebecca Rush
Current at: 18 October 2022	Phone number: 6271 1313	Action officer number: 6271 1153

## BACKPOCKET BRIEF

### 2022-23 Arts Funding

BP-02

#### Key issues

The arts portfolio is receiving **\$1,012.1 million** (over \$1 billion) of government funding in 2022-23 (refer to **Attachment A**).<sup>1</sup> This funding is comprised of:

- **\$661.1 million** to arts agencies as direct appropriation
- **\$351.0 million** to the Office for the Arts within the Department of Infrastructure, Transport, Regional Development, Communications and the Arts (DITRDCA)
- This includes the new 2022-23 budget measures:
  - \$22.0 million in 2022-23 for a Live Performance Support Fund to provide confidence for the sector to proceed with their scheduled events over the approaching summer season
  - \$5.0 million in 2022-23 for National Institute of Dramatic Art to support its ongoing sustainability
  - \$5.0 million in 2022-23 for NAISDA Dance college to upgrade training facilities
  - \$2.4 million in 2022-23 for Bundanon Trust to support its expanded operations
  - \$2.4 million over four years from 2022-23 to offset the impact of the efficiency dividend on the national performing arts training organisations [\$0.227 million in 2022-23]
  - Creative Partnerships Australia's functions will transfer to the Australia Council from 2023-24
  - For further information on Arts and Cultural funding in the 2022-23 October Budget refer to **Attachment B**: Media Release on arts funding 25 October 2022.

**s47E(d) - certain operations of agencies**

#### Arts agencies

**\$661.1 million** of direct appropriation funding to nine arts agencies includes:

- \$389.8 million to support the eight flagship National Collecting Institutions (NCIs), excluding the following funding for NCIs administered through the Office for the Arts' appropriation:
  - \$4.4 million departmental payments provided under the NCI Capital Works Budget measure
  - \$7.0 million administered grant to Bundanon Trust
  - \$0.6 million of grants from the Distributed National Collections program (\$0.5 million Community Heritage Grant to the National Library of Australia and \$0.1 million Maritime Museums of Australia Project Support Scheme to the Australian National Maritime Museum)

<sup>1</sup> This amount excludes departmental funds for the National Collecting Institutions – preserving Australia's cultural heritage measure as the funding was reported as 'not for publication' as the amount is subject to commercial sensitivities.



- \$220.5 million to the Australia Council to support Australian artists and arts organisations to create and present art that is accessed by audiences across Australia and overseas
- \$50.8 million to the screen industry through Screen Australia and the Australian Film, Television and Radio School
  - Excludes \$70.5 million grant funding provided by the Office for the Arts to Screen Australia

### **Office for the Arts (DITRDCA)**

**\$351.0 million** of administered and departmental program funding includes:

- \$178.1 million for film and television through Screen Australia, Ausfilm, Australian Children's Television Fund, Temporary Interruption Fund and the Location Incentive
- \$55.8 million to support Aboriginal and Torres Strait Islander arts, languages and repatriation activities through the Indigenous Languages and Arts program, the Indigenous Repatriation program, and the Indigenous Visual Arts Industry Support program
- \$33.7 million to support the seven national performing arts training organisations, including the Australian Ballet School and the National Institute of Dramatic Art
- \$24.3 million to support Australian literature through the Public and Educational Lending Right schemes and the Prime Minister's Literary Awards
- \$22.0 million for the Live Performance Support Fund
- \$7.5 million for programs to support regional and remote communities
- \$7.0 million to Bundanon Trust which includes an additional \$3.0 million of financial sustainability funding provided in the 2021-22 Budget
- \$6.4 million to support Australian music through the Australian Music Industry Package and Live Music Australia grant
- \$4.8 million to support Creative Partnerships Australia to encourage and facilitate philanthropy and private sector support
- \$4.6 million to support development and access to arts and cultural collections
- \$4.4 million departmental funding to three NCIs for critical capital works as part of the 2020-21 budget measure
- \$2.3 million for grants to support arts and cultural development activity including \$1.2 million for the International Cultural Diplomacy Arts Fund and \$1.0 million for the AACF that have been re-allocated to the funds from 2022-23 RISE savings

Version: 1	Cleared by: Greg Cox	Action officer: Marie Gunnell
Current at: 2 November 2022	Phone number: 6271 1901	Action officer number: 6271 1087

Background

Annex: Arts Portfolio Funding (\$m)

s47E(d) - certain operations of agencies

Released under FOI Act by D17

s47E(d) - certain operations of agencies



**Attachment B: October 2022-23 Budget Media Release ([Arts sector centre stage on Budget night | Ministers for the Department of Infrastructure](#))**

***Arts sector centre stage on Budget night***

The Albanese Government is delivering on its commitment to a better future for Australia's creative talent.

The arts, entertainment and cultural sector is intrinsic to who we are as Australians and plays a vital role in our economy.

We know that the arts sector was amongst the hardest hit by the pandemic and while the industry is learning to live with COVID-19 it still faces significant challenges that threaten its viability.

That's why – ahead of the launch of our landmark National Cultural Policy at the end of the year – we are delivering immediate measures following almost a decade of wilful neglect under the former government.

This will support the Australian arts and culture sector at this critical time, and includes:

- Providing \$5 million to NAISDA Dance College to support them to continue delivering vital vocational training in traditional and contemporary Aboriginal and Torres Strait Islander dance to talented young Aboriginal and Torres Strait Islander people seeking careers in dance and arts.
- Providing \$5 million to the National Institute of Dramatic Art to support the ongoing delivery of its courses recognising the acute skills shortages in the arts and creative sectors.
- Providing \$2.4 million to Bundanon to support its expanded operations in the Shoalhaven region.
- Providing \$2.4 million over four years from 2022-23 to offset the impact of the Efficiency Dividend on national performing arts training organisations.
- Delivering on the Government's election commitment to transfer Creative Partnerships Australia's functions and funding to the Australia Council, which will expand the Council's remit to work more closely with philanthropists and philanthropic foundations, as well as the corporate and commercial sectors.

The Budget provides immediate support to artists and arts organisations to deliver high-quality programs to diverse audiences, to build new networks and partnerships, and to equip emerging talent with the skills to take their careers to the next level.

The Albanese Government is also investing in arts and culture through a broad range of portfolios, this includes:

- Providing \$80 million for the National Aboriginal Art Gallery in Alice Springs to establish a world-leading facility displaying Australia's most significant First Nations artists.
- Providing \$50 million for Perth's Aboriginal Cultural Centre to develop an institution showcasing Western Australia's First Nations history and culture.
- Providing \$13 million to the Burnie Cultural Precinct in Tasmania as part of the Government's support for regional arts and cultural institutions.
- Funding the ABC to undertake a feasibility study into the expansion of Double J on radio, which will consider options to help great Aussie artists on Double J reach more ears, particularly in regional areas.

The 2022-23 Budget also includes a reallocation of funding announced by the Morrison Government for the Restart Investment to Sustain and Expand (RISE) Fund, where decisions were made at the discretion of the Minister.

Future funding decisions for the sector will be set out in the new National Cultural Policy, which will be delivered before the end of the year and provide the foundation for a better future for our creatives and for every Australian.

## BACKPOCKET BRIEF

### Indigenous Languages

**BP - 03**

#### Key issues

- Progress against Target 16 will be delivered through the Aboriginal and Torres Strait Islander Languages Policy Partnership, which is in the process of being established.
- The Language Policy Partnerships will identify opportunities to work more effectively across governments with First Nations peoples, to support the shared commitment under the National Agreement.

#### National Agreement on Closing the Gap

- The revamped Closing the Gap National Agreement includes Outcome 16: Aboriginal and Torres Strait Islander cultures and languages are strong, supported and flourishing.
- Outcome 16 has an associated target which is: by 2031, there is a sustained increase in the number and strength of Aboriginal and Torres Strait Islander languages being spoken.
- On 5 August 2021, an additional investment of \$22.8 million for the ILA program to support the Commonwealth's first Closing the Gap Implementation Plan was announced. This new investment comprises four elements that will directly contribute to achieving progress against Target 16:
  - Increased investment to support the existing network of ILA-funded Indigenous language centres (\$12.1 million over four years from 2021-22; \$3.1 million ongoing). Funding agreements are in place with the network of 23 Indigenous languages centres and First Languages Australia committing this funding through to 2024-25.
  - New investment to establish three new Indigenous language centres, in partnership with community (\$5.6 million over four years from 2021-22; \$1.7 million ongoing). Consultations with stakeholders in the three communities recommended by First Languages Australia are continuing to establish what the communities want from an Indigenous language centre and identifying existing organisations that could operate a centre.
  - Increased investment for Indigenous language projects that protect the most at-risk Indigenous languages (\$0.8 million over four years from 2021-22; \$0.2 million ongoing). A funding agreement is in place with First Languages Australia committing this funding through to 2024-25 to expand their existing Priority Languages Support Project.

- New investment in the development of place-based partnerships between Indigenous language centres and local service delivery partners in health and early childhood (\$4.3 million over three years from 2021-22; terminating 30 June 2024). Grant funding recommendations are with the Minister for approval (MS22-001892 refers).
- The National Agreement includes five policy partnerships identified under Clause 38 of the National Agreement, agreed between the Commonwealth Government, state and territory governments and the Coalition of Aboriginal and Torres Strait Islander Peak Organisations (Coalition of Peaks).
- The Aboriginal and Torres Strait Islander Languages Policy Partnership is one of the five policy partnerships and is expected to commence in early 2023.
- The Policy Partnerships are intended to identify opportunities to work more effectively across governments with First Nations peoples, to support the shared commitment under the National Agreement.

#### **UN International Decade of Indigenous Languages 2022-2032**

- Rolling on from the success of the International Year of Indigenous Languages in 2019, the United Nations has designated the period 2022 to 2032 as the International Decade of Indigenous Languages.
- The Government's participation in the International Decade embeds a best-practice approach to working in partnership with Aboriginal and Torres Strait Islander people to improve outcomes for Australia's Indigenous languages, consistent with the National Agreement on Closing the Gap, including its Priority Reforms.
- The Department established an International Decade Directions Group (Directions Group), comprised of 13 First Nations people, to work in partnership with Government to shape Australia's participation in the International Decade.
- The Australian National Action Plan for the International Decade is being co-authored in partnership between the Directions Group and Government, and is guided by UNESCO's Global Action Plan.
- Work on this is underway, with the Directions Group recently meeting in Alice Springs on 12 and 13 September to agree a high-level framework for the National Action Plan.
- Australia is proud to support, and undertake a leadership role, in the UNESCO Global Task Force for organising the International Decade of Indigenous Languages 2022-32 (the International Decade).

- Australia, represented by Mr Craig Ritchie Chief Executive Officer of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), was Co-Chair and member of the Steering Committee for the International Decade from March 2021 to June 2022.
- On 21 June 2022, Australia rotated into the role of advisor to the Steering Committee and ceased its term as Co-chair.

### **Indigenous Languages and Arts (ILA) Program**

- The ILA program is administering a budget of \$27.501 million in 2022-23 to invest in community-based organisations that support Aboriginal and Torres Strait Islander peoples to express, preserve and maintain their cultures through languages and arts activities throughout Australia.
- The ILA program received an additional \$22.8 million over four years from 2021-22 to implement Closing the Gap measures.
- The ILA program funds mostly Indigenous-led organisations working on reawakening, revitalising and sustaining Aboriginal and Torres Strait Islander languages. The ILA Program also supports Aboriginal and Torres Strait Islander peoples to develop, produce, present, exhibit or perform Indigenous arts projects that showcase Australia's traditional and contemporary Indigenous cultural and artistic expressions.
- The ILA program includes supporting a network of 23 Indigenous Language Centres throughout Australia with annual operational funding. There are 19 Indigenous Language Centres located in regional and remote communities. The ILA program is consistent with, and complementary to, the Government's broader support for Indigenous cultural expression and wellbeing under the Indigenous Advancement Strategy and the Closing the Gap National Agreement.
- Funding under the ILA program is distributed annually through two grant streams:
  - An open competitive grant opportunity for eligible organisations wishing to submit applications for languages and arts projects.
  - A restricted competitive grant opportunity for eligible organisations invited by the ILA program to apply for multi-year annual operational funding – for example, the network of Indigenous Language Centres.
  - Pending the availability of ILA program funding, the restricted competitive grant opportunity may cater for projects where there is demonstration of a strategic, urgent or specialised need that aligns with the relevant objectives of the ILA program.

- The 2022-23 ILA program grant opportunity is providing \$57.4 million over 3 years for 84 community-based Indigenous languages and arts activities throughout Australia. This funding includes annual operational funding for First Languages Australia and the network of 23 Indigenous Language Centres.
- As at the 2022-23 October Budget, the annual appropriation budget profile for the ILA program is as follows:

Ongoing ILA Program Funding (\$millions)	2022-23	2023-24	2024-25	2025-26
Ongoing Appropriation and Forward Estimates	19.984	22.281	22.795	22.221
Closing the Gap: Indigenous Language Measures	7.517	7.318	5.186	5.288
<b>Totals</b>	<b>27.501</b>	<b>29.599</b>	<b>27.981</b>	<b>28.509</b>

#### Background to the establishment of the ILA program

- The ILA program commenced in 2015-16 following a consolidation and streamlining of longstanding Indigenous arts and culture programs, including: Indigenous Languages Support (ILS); Indigenous Culture Support (ICS); and the Indigenous Employment Initiative (IEI).
- These programs were merged into the ILA program in response to a range of factors including:
  - A 2014-15 Budget measure which reduced overall funding across the suite of Indigenous arts and culture programs by \$27 million over four years from 2014-15 to 2017-18.
  - The need to align specific Indigenous languages and arts programs with the government's then newly established Indigenous Advancement Strategy, which replaced more than 150 individual programs and activities with five:
    - Jobs, Land and Economy
    - Children and Schooling
    - Safety and Wellbeing
    - Remote Australia Strategies
    - Culture and Capability
  - The opportunity to implement the government's productivity agenda by streamlining the delivery of programs and reducing regulatory red tape for funding recipients.
  - The need to recalibrate outdated program arrangements and funding distribution formulas under the former IEI program.



Version: 1	Cleared by: Greg Cox	Action officer: Marie Gunnell
Current at: 8 November 2022	Phone number: 6271 1901	Action officer number: 6271 1087

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**BACKPOCKET BRIEF****BP-04****Bundanon Trust****Key issues*****2022-23 October Budget***

- Bundanon Trust will receive additional funding of \$2.4 million in 2022-23 to address immediate cashflow issues being faced by the company. This is a one-off investment, to provide supplementary support in this financial year.
- While its commercial activities are raising strong revenues, they are currently insufficient to maintain the operation of its expanded facilities and manage the extensive natural and heritage property assets at the site. Unforeseen costs due to flooding events and reductions to some revenue forecasts due to COVID-19 have also had an impact on Bundanon's financial position.
- Bundanon's ongoing funding requirements will be considered by the Government as part of work underway on assessing the financial sustainability of the National Collecting Institutions.
- As part of the 2021-22 Budget, Bundanon was provided with an additional \$7.1 million over two years to support its operations and maintenance of the property.
- This funding was in recognition of Bundanon's changed operations due to the opening of the new Art Museum and Bridge for Creative Learning and is allowing Bundanon to complete much needed restoration works to two heritage listed buildings. This work will ensure the safety of staff, visitors and the collection.

***2021-22 Annual Report***

- On 20 September 2022, Bundanon's Acting Chair wrote to the Minister for the Arts seeking an extension to the delivery date for its 2021-22 Annual Report to 16 December 2022, rather than by 31 October as specified for Commonwealth companies.
- Bundanon cited funding uncertainty and its ability to demonstrate Going Concern as the key issues requiring additional time to resolve.
- On 21 October 2022, the Minister for the Arts agreed to grant an extension to Bundanon and requested that the Annual Report be provided to the Minister by 25 November 2022.

***Masterplan***

- The former Government committed \$22 million as part of the 2019-20 Budget to support the delivery of the Bundanon Trust Masterplan. An additional \$0.5 million was also provided in 2019-20.
- The Masterplan has delivered a state-of-the-art contemporary art gallery, storage space, a Bridge for Creative Learning with associated accommodation for artists and students, and a new visitor hub with an onsite café.
- Construction of the Bundanon Trust Masterplan was completed in December 2021. The new facilities opened to the public on 29 January 2022.

## Background

### Australian Government Funding for Bundanon Trust

Type of funding	2020-21 \$m	2021-22 \$m	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m
Operational funding*	1.495	1.494	1.634	1.694	1.718	1.735
2019-20 Budget measure (Masterplan)	16.000	0.000	0.000	0.000	0.000	0.000
2021-22 Budget Measure (financial sustainability)	0.000	3.000	3.000	0.000	0.000	0.000
2021-22 Budget Measure (safety measures)	0.000	1.100	0.000	0.000	0.000	0.000
2022-23 Budget Measure (cashflow support)	0.000	0.000	2.400	0.000	0.000	0.000
Total	17.495	5.594	7.034	1.694	1.718	1.735

\*These amounts are as at the 2022-23 October Budget and subject to change, including for indexation. Adjustments inclusive of additional indexation measure, Support for Community Sector Organisations, 2022-23 to 2025-26.

### Additional funding and financial forecast

As part of the 2021-22 Budget, Bundanon was provided with \$6 million over two years (\$3 million in 2021-22 and \$3 million in 2022-23) to support the expanded operations. In addition, Bundanon received \$1.1 million in 2021-22 to address critical safety and maintenance issues in the Bundanon Homestead and Boyd Education Centre.

As part of the 2022-23 October Budget, Bundanon Trust will receive an additional \$2.4 million of funding in 2022-23.

The Department has requested monthly financial reports from Bundanon Trust to December 2022, so that the financial situation can continue to be monitored.

### Masterplan

As part of the 2019-20 Budget, Bundanon received new funding of \$22 million over three years (\$6 million in 2019-20, \$8 million in 2020-21 and \$8 million in 2021-22) to support the construction of Bundanon's Masterplan. A re-phasing of the funding was approved, for it to be paid over two years (\$6 million in 2019-20 and \$16 million in 2020-21) to better align with the timeline of the build. The Department entered into a Funding Agreement with Bundanon on 21 January 2020. An additional \$0.5 million was also provided for the Masterplan in 2019-20.

This funding complements the \$10.3 million received from the New South Wales (NSW) Government through Create NSW.

The Masterplan has provided a subterranean gallery and storage, to protect and display the Trust's \$46 million art and objects collection, created world class facilities for students and artists, expanded its education and public programs and provide additional on-site accommodation. Early civil works began at the Riversdale site in April 2020, and construction of the gallery and creative spaces commenced in July 2020. There were some delays due to rain and the ongoing impacts of COVID-19. The build was completed in December 2021 and opened to the public from 29 January 2022.

Bundanon established a Project Control Group to oversee the Masterplan build and to monitor progress and cost. A departmental representative was a member of this group. The Bundanon Trust Masterplan Independent Audit Report documents the total cost of the Masterplan as \$34,236,337.

#### Site access disruption and impacts

Bundanon has experienced a prolonged period of disruption, due to the 2019-20 bushfire season, COVID-19, as well as several flood events that have required unforeseen expenditure on infrastructure repairs and have reduced program delivery.

Upcoming weather patterns remain an ongoing concern regarding the potential impacts to access and travel between the two key Bundanon properties – Riversdale (site of the new Art Museum and Bridge for Creative Learning), and Bundanon (site of the Homestead and Arthur Boyd's Studio).

In addition, public programming, and the education and Artist in Residence programs continue to be affected by ongoing COVID-19 restrictions and effects. This has reduced Bundanon's ability to earn revenue. In 2019-20, Bundanon received Australian Government COVID-19 impact funding of \$987,365.

Version: 1	Cleared by: Greg Cox	Action officer: Marie Gunnell
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**BACKPOCKET BRIEF****BP-05****NATIONAL INSTITUTE OF DRAMATIC ART – FINANCIAL POSITION****Key issues**

- The Australian Government will provide additional funding of \$5 million to the National Institute of Dramatic Art (NIDA) in 2022-23 to **s47G - business information**
- The Australian Government is also providing \$2.4 million from 2022-23 over four years to the national performing arts training organisations, which includes NIDA, to address the cumulative impact of the efficiency dividend.
- These new measures are in addition to the ongoing funding provided to NIDA which in 2022-23 is \$7.9 million in operational funding and \$1.6 million in capital funding to maintain its Australian Government-owned premises in Sydney.
- It is also in addition to \$7.75 million provided to NIDA through three one-off grants under the COVID-19 Arts Sustainability Fund in 2021 and 2022.
- Since the onset of the pandemic, NIDA has experienced a sharp decline in self-generated revenue which, along with rising post COVID business costs, has placed significant financial pressure on the organisation.
- In June 2022, NIDA wrote to the Minister for the Arts **s47G - business information**
- **s47G - business information**
- As part of the 2022-23 Budget, the Government has removed the efficiency dividend from all the Arts Training Organisations, including NIDA. **s47G - business information**

**Background**

- Founded in 1958 as Australia's first professional theatre training school, NIDA is one of the seven national performing arts training organisations funded by the Australian Government under the Arts and Cultural Development Program. These seven organisations include, National Institute of Dramatic Art, Flying Fruit Fly Circus, National Institute of Circus Arts, Australian Youth Orchestra, Australian Ballet School, Australian Academy of Music and NAISDA Dance College.
- NIDA delivers vocational and tertiary-level training to talented young people who aspire to national and international careers across the performing arts. It consistently ranks in The Hollywood Reporter's World's 25 Best Drama Schools, and in June 2022 it was the only drama school outside of England and the United States of America on the list. In 2019 it was named in the top five acting schools globally.

**Australian Government funding**

- The Australian Government has provided funding to NIDA since 1979 and has historically provided around one-third of its operating revenue.

- Across 2020-21 and 2021-22 the previous Government provided NIDA with funding of \$7.75 million through three one-off grants under the COVID-19 Arts Sustainability Fund including:
  - \$3.75 million in January 2021
  - \$2 million in October 2021
  - \$2 million in February 2022

- **s47G - business information**

*The removal of the Efficiency Dividend from the national performing arts training organisations*

- While efficiency dividend savings contributed by these organisations to government appear small each year, they have had a disproportionate cumulative effect on their ability to deliver training outcomes.
- This funding will restore a level of funding to these organisations which will contribute to their recovery from COVID-19 and support their ongoing viability.

Version: 1	Cleared by: Greg Cox	Action officer: Alison Todd
Current at: 18 October 2022	Phone number: 6271 1901	Action officer number: 6271 1084

## BACKPOCKET BRIEF

### Australian Content Quota Reform

**BP-06**

#### Key issues

- Streaming services are one of the most popular ways Australians consume content. However, unlike free-to-air commercial broadcasting services and subscription television, these streaming services have no requirements to make Australian content available.
- While streaming services are currently investing in Australian content, this is not guaranteed over the long term.
- As part of the National Cultural Policy, the Government has committed to work with all stakeholders to determine ways Australian screen and music content can be boosted on streaming platforms.
- The Government is actively seeking input from the screen sector on this measure through the National Cultural Policy consultation process.
- The national broadcasters play a key role in the provision of Australian content, particularly children's programs. They currently report some Australian content data in their annual reports.
- More information on Australian program commissions, particularly key genres such as children's and scripted drama programs, would provide greater transparency and a more robust evidence base to inform policy decisions.
- It would also provide greater consistency of reporting under the Australian Content Reporting Framework administered by the ACMA, which currently includes commercial free-to-air broadcasters, subscription television providers and streaming services.
- The department is discussing with the national broadcasters and the ACMA a proposal for voluntary, increased reporting over time.

#### Background

##### Voluntary SVOD reporting

- Over the past two years, large SVOD services operating in Australia – Disney+, Stan, Amazon and Netflix – have reported voluntarily to ACMA on the provision of Australian programming on their respective services, and the associated investment in Australian programming.
- In 2020-21, Disney+, Stan, Amazon and Netflix collectively reported investment of \$178.9 million in Australian programs, comprising commissions, co-commissions and acquisitions. This compares to \$153 million reported in 2019-20.
- Spending on acquisitions increased in 2020-21, while spending on commissions decreased. 58 per cent of total expenditure by SVODs was on commissions, down from 80 per cent in 2019-20. There were 22 commissions in 2020-21, down from 30 in 2019-20.
- The four services claimed \$450 million of Australian-related expenditure (up significantly from \$115 million in 2019-20). This is Australian-related content that meets a broader definition than Australian program, and includes programming that meets any one aspect of the Australian program definition (e.g. an Australian director or producer).
- ACMA and the Department have each agreed strict confidentiality and disclosure terms with the four services that have provided data.

### Commercial television obligations

- On 1 January 2021, the *Broadcasting Services (Australian Content and Children's Television) Standards 2020* came into effect.
- These Standards replaced the previous quota system and introduced streamlined and simplified obligations on commercial television broadcasters in relation to their provision of Australian drama, children's and documentary content.

### Subscription television obligations

- Under the New Eligible Drama Expenditure (NEDE) scheme, subscription television broadcasting licensees must maintain minimum levels of expenditure on new drama programs of 10 per cent.

### National broadcasters reporting

- The Department will propose a graduated approach to national broadcasters' reporting under the Australian Content Reporting Framework, which includes free-to-air, subscription TV and SVOD data, commencing with provision of more granular data in their annual reports over time.
- The Department is discussing the proposal with the national broadcasters and the ACMA.

### Key dates

**16 May 2022:** Labor announces the intention to develop a new National Cultural Policy, including a commitment to boosting Australian screen and music content on streaming services.

**1 July 2022:** Consultation for the National Cultural Policy opens, including online submissions and town hall sessions in major cities around Australia.

**22 August 2022:** Consultation for the National Cultural Policy closes; over 1200 submissions are received.

**29 August 2022 - present:** The Minister for the Arts hosts stakeholder events on topics relevant to the five pillars of the National Cultural Policy. The Department consults with the screen industry on the streaming services measure.

**August 2022 – present:** National Cultural Policy Review Panel meetings commence to discuss and provide advice to the Minister on the key issues and themes relating to the five pillars. There is a panel dedicated to each of the five pillars.

Version: 1	Cleared by: Stephen Arnott	Action officer: Rebecca Rush
Current at: 18 October 2022	Phone number: 6271 1313	Action officer number: 6271 1153



**BACKPOCKET BRIEF****BP - 07****Arts Portfolio – Agency Appointments and Vacancies****Vacancies**

As at **27 October 2022** there were potentially **12 vacancies** (with **zero long-standing vacancies** of greater than 3 years) in the Arts portfolio.

No	Board/Council/Committee	Vacant Position	Position vacant from (Long-standing vacancy = >3 years vacant)	Acting arrangement (if applicable)
1	Australian Children's Television Foundation	1 x Cth Rep Member	19 October 2022	N/A
2	Bundanon Trust	1x Member	16 June 2022	Mr Samuel Edwards is Acting Chair
3	National Cultural Heritage Committee	1x Member	1 January 2022	N/A
4-7	Screen Australia Board	4 x Members	14 March 2020 13 April 2022 23 August 2022 23 August 2022	N/A
8-9	Creative Partnerships Australia	2 x Members	16 May 2022 5 August 2022	N/A
10	National Gallery of Australia	1 x Member	21 July 2022	N/A
11-12	National Portrait Gallery of Australia	2 x Members	24 July 2022 30 September 2022	N/A

**Appointments**

There are 18 Arts Committees/Boards as detailed in [Attachment A](#).

Appointments made by the Government in the Arts portfolio are included in Senate Order 15 – Departmental and Agency Appointments reports which covered appointments made in the period 5 March 2022 – 25 September 2022 ([Attachment B](#)).

- As at 27 October, **6 appointments** have been made by the current Government since the Prime Minister was sworn in on 23 May. **6 appointees have resigned** their position since the 23 May (see second table below).
- Overall **52 Arts portfolio appointments have been made** by the former and current Government since the 5 March 2022. In addition, there have been **6 ex-officio or Parliament appointments** made since the 23 May 2022.
- **41 Arts portfolio appointments were reported to the Senate** as being made between 5 March and 25 September 2022 in the most recent Senate Order 15 report (see [Attachment B](#) and table below)
- **11 Arts appointments** were finalised outside the reporting period of the Senate Order (between 25 September and 27 October) or are not required to be reported under the Senate Order (ex-officio and appointments by Senate or House of Representatives) (refer to table below).

**Appointments made between 5 March and 27 October****(includes all new appointments including those listed in Senate Order 15)**

	Reported in Senate Order 15
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	Appointee	Position	Start date	End date	Remuneration	Residence	Comment
Australia Council							
1	Ms Filippina (Tina) Arena AM	Member	22/03/2022	21/03/2025	\$34,470 per annum	VIC	
2	Mr Stephen Found	Member	22/03/2022	21/03/2025	\$34,470 per annum	VIC	
3	Ms Marie-Louise Theile	Member	22/03/2022	21/03/2025	\$34,470 per annum	QLD	
4	Hon Donald (Don) Harwin	Member	23/03/2022	22/03/2025	\$34,406 per annum	NSW	
5	Mr Philip Watkins	Member	31/03/2022	30/03/2025	\$34,470 per annum	NT	
6	Ms Alexandra Dimos	Member	04/04/2022	03/04/2025	\$34,470 per annum	SA	
7	Mr Leigh Carmichael	Member	01/07/2022	30/06/2025	\$34,470 per annum	TAS	Appointed by former Government
Australian Children's Television Foundation Board							
8	Dr Michael Carr-Gregg	Member (Commonwealth Representative)	09/04/2022	08/04/2025	Nil	VIC	
9	Mr Ian Booth	Member (Commonwealth Representative)	09/04/2022	08/04/2025	Nil	WA	
Australian Film, Television and Radio School Council							
10	Ms Deborah Richards	Member	31/03/2022	30/03/2025	\$27,070 per annum	NSW	
Australian National Maritime Museum Council							
11	Ms Gisele Kapterian	Member	10/04/2022	09/05/2025	\$22,790 per annum	NSW	Appointed by Governor-General on 10 April 2022
12	Ms Daryl Karp AM	Director	18/06/2022	17/06/2027	Base salary is \$284,450	ACT	Appointed by Governor-General on 17 March 2022. Term

							commenced on 17 June, but she started in the role on 4 July after a short period of leave.
13	Rear Admiral Jonathan Earley CSC, RAN	Naval member	18/08/2022	No specified end date.	N/A	NSW	Appointed by the Chief of Defence Force on 23 August 2022 (for term commencing on 18 August)
14	Mr John Mullen AM	Chair	29/09/2022	28/05/2025	\$45,570 per annum	NSW	Appointed by Governor-General on 29 September 2022
Bundanon Trust							
15	Dr Peta Seaton AM	Chair	10/04/2022	21/06/2022	N/A	NSW	
16	Hon John Sharp	Director	01/04/2022	31/03/2025	N/A	NSW	
17	Mr Philip Bacon AO	Director	08/04/2022	07/04/2025	N/A	QLD	
18	Ms Catherine Livingstone AO	Director	10/04/2022	16/06/2022	N/A	NSW	
19	Mr Samuel Edwards	Acting Chair	22/06/2022	18/09/2022	N/A	NSW	
20	Mr Samuel Edwards	Acting Chair	19/09/2022	18/12/2022	N/A	NSW	
Creative Partnerships Australia							
21	Ms Caroline Sharpen	Non-Executive Director	28/03/2022	27/03/2025	\$18,520 per annum	TAS	
22	Ms Natasha Bowness	Non-Executive Director	03/04/2022	02/04/2025	\$18,520 per annum	VIC	
23	Ms Sophie Dunstone	Non-Executive Director	03/04/2022	02/04/2025	\$18,520 per annum	SA	
24	Mr Leonard Vary	Non-Executive Director	15/05/2022	14/05/2025	\$18,520 per annum	VIC	
Film Certification Advisory Board							

25	Ms Miranda Culley	Member	30/04/2022	29/04/2025	\$418 per diem	NSW	Appointed by Minister on 19 March.
26	Ms Rebecca Rush	Chair – Ex Officio	10/08/2022	Ongoing	Nil	ACT	
National Archives of Australia							
27	Mr Simon Froude	Director-General	23/05/2022	22/05/2027	\$398,630	SA	
28	Ms Rachael Connors	Member	05/05/2022	04/05/2025	\$720 per diem	QLD	
29	Dr Anthony Dillon	Member	11/03/2022	10/03/2025	\$720 per diem	NSW	
30	Ms Suzanne Hampel	Member	08/04/2022	07/04/2025	\$720 per diem	VIC	
31	Ms Amy Low	Member	11/03/2022	10/03/2025	\$720 per diem	QLD	
32	Alice Spalding	Member	11/03/2022	10/03/2025	\$720 per diem	NSW	
33	Mr David Smith MP	Member	28/07/2022	27/07/2025	Nil	ACT	
34	Senator Dean Smith	Member	26/07/2022	25/07/2025	Nil	WA	
National Film and Sound Archive							
35	Ms Toni Cody	Deputy Chair	25/03/2022	10/08/2023	\$22,790 per annum	NSW	Appointed by Minister on 25/03/22
36	Mr Ewen Jones	Member	28/03/2022	27/03/2025	\$22,790 per annum	QLD	Appointed by Minister on 28/03/22
37	Mr Stephen Peach	Member	25/03/2022	24/03/2025	\$22,790 per annum	NSW	Appointed by Minister on 25/03/22
National Gallery of Australia Council							
38	Ms Ilana Atlas AO	Member	31/03/2022	30/03/2025	\$27,070 per annum	NSW	
39	Professor Sally Smart	Member	29/09/2022	28/09/2025	\$27,070 per annum	VIC	
40	Ms Esther Anatolitis	Member	29/09/2022	28/09/2025	\$27,070 per annum	VIC	
National Library of Australia							
41	Senator Linda White	Member (elected by the Senate)	1/08/2022	31/07/2025	N/A	VIC	Senator White was elected by the Senate on 1/08/2022 – not included in

							Senate Order 15
National Museum of Australia							
42	Mr Bernard Salt AM	Member	17/03/2022	16/03/2025	\$22,790 per annum	VIC	Appointed by Governor-General on 17 March 2022
43	Mr Ben Maguire	Chair	27/10/2022	20/8/24	\$45,570 per annum	NSW	Appointed by Governor-General on 27 October 2022
44	Ms Claire Wright	Member	27/10/2022	26/10/25	\$22,790 per annum	VIC	Appointed by Governor-General on 27 October 2022 – appointed to Mr Maquires vacated member's position
National Portrait Gallery of Australia							
45	Ms Elizabeth Pakchung	Member	23/03/2022	22/03/2025	\$22,790 per annum	NSW	
46	Mr Hugo Michell	Member	10/04/2022	09/04/2025	\$22,790 per annum	SA	Reappointed 23 March 2022
47	Ms Hailie Baillie	Member	31/03/2022	30/03/2025	\$22,790 per annum	NSW	
48	Mr John Barrington AM	Deputy Chair	4/05/2022	3/05/2025	\$22,790 per annum	WA	Appointed 31 March 2022
49	Ms Jennifer Bott AO	Member	25/07/2022	24/07/2025	\$22,790 per annum	NSW	s47F
Old Parliament House (known colloquially as the <i>Museum of Australian Democracy</i> at Old Parliament House)							
50	Prof Greg Craven AO	Member	07/04/2022	06/04/2025	\$22,790 per annum	NSW	Appointed by Minister on 4 April 2022
51	Mr Andrew Harper	Acting Director	17/06/2022	Sooner of 16/06/2023 or	\$220,418 per annum	ACT	Appointed by the OPH

				appointment of Director			Board on 25 August 2022
Screen Australia Board							
52	Ms Deborah Mailman AM	Member	06/04/2022	05/04/2025	\$34,470 per annum	NSW	

### **Resignations given between 23 May and 27 October**

Appointee	Board/ position	Date appointed	Appointment period	Date of resignation
Dr Peta Seaton	Bundanon Trust/ Chair  Member	10/04/2022	10/04/22 – 21/06/22  06/08/22 – 9/04/22	s47F - personal privacy
Catherine Livingstone AO	Bundanon Trust/ Member	10/04/22	10/04/22-16/06/22	
Jennifer Bott AO	National Portrait Gallery of Australia/ Member	31/03/22	25/07/22-24/07/25	
Mr Stuart Wood AM KC	National Portrait Gallery of Australia/ Member	27/06/21 20/04/18	27/06/21-26/06/24 20/04/18-19/04/21	
Hon Warwick Smith AO	National Museum of Australia/ Chair	28/10/2021	28/10/2021-27/10/2024	
Dr Michael Carr-Gregg	Australian Children's Television Foundation (Commonwealth Representative Member)	6/04/22 9/04/19	9/04/22-8/04/25 9/04/19-8/04/22	

### **Multiple appointments**

As at 27 October 2022, there were 8 individuals serving on more than one body within the Infrastructure, Transport, Regional Development, Communications and the Arts portfolio:

Name	Bodies
Ms Natasha Bowness	<ul style="list-style-type: none"> <li>Director, Creative Partnerships Australia Board (term ends 2 April 2025) \$18,520 per annum</li> <li>Member, National Museum of Australia Council (term ends 31 October 2024), \$22,790 per annum</li> </ul>
Mrs Lucinda (Lucy) Brogden AM	<ul style="list-style-type: none"> <li>Member, National Film and Sound Archive (term ends 16 December 2024) \$22,180 per annum</li> <li>Chair, National Mental Health Commission (term ends 31 July 2022) \$1,199 daily rate</li> </ul>
Mr Settimio (Mario) D'Orazio	<ul style="list-style-type: none"> <li>Member, Australia Council (term ends 11 March 2025) \$34,470 per annum</li> </ul>

	<ul style="list-style-type: none"> <li>Non-executive Director, Australian Broadcasting Corporation (term ends 12 May 2026) \$60,290 per annum</li> </ul>
Ms Rosheen Garnon	<ul style="list-style-type: none"> <li>Director, Australian Rail Track Corporation Limited Board (term ends 21 February 2022) \$83,150 per annum</li> <li>Deputy Chair, Australia Council Board (term ends 26 June 2024) \$47,000 per annum</li> </ul>
Dr Richard Dammery	<ul style="list-style-type: none"> <li>Chair, Creative Partnerships Australia Board (term ends 20 April 2023) \$37,040 per annum</li> <li>Member, Australia Postal Corporation Board (term ends 29 September 2024) \$96,890 per annum</li> </ul>
Mr Ewen Jones	<ul style="list-style-type: none"> <li>Member, National Film and Sound Archive (term ends 27 March 2025) \$22,790 per annum</li> <li>Non-executive Director, Defence Housing Australia Board (term ends 20 December 2022) \$61,230 per annum</li> </ul>
Mr Nicholas Moore	<ul style="list-style-type: none"> <li>Chair, Screen Australia (term ends 30 March 2024) \$62,660 per annum</li> <li>Member, National Gallery of Australia Council (term ends 17 March 2024) \$27,070 per annum</li> <li>Chair, Financial Regulator Assessment Authority (term ends 14 September 2026)</li> </ul>
Mr Tony Nutt AO	<ul style="list-style-type: none"> <li>Member, National Museum of Australia (term ends 17 March 2024) \$22,790 per annum</li> <li>Non-Executive Director, Australia Post (term ends 1 April 2024) \$99,560 per annum</li> </ul>

\*Source: Australian Government Organisations Register - government appointed boards under the Infrastructure, Transport and Regional Development, Communications and the Arts portfolio.

#### **Gender Balance of Arts Boards\***

- As at 27 October, 7 Boards within the Arts portfolio are **not meeting** the Government's target of **women and men each holding at least 40 per cent of positions at the individual board level**. These are:
  - Australian Children's Television Foundation Board – **0 per cent Female** (2 members in total, 1 vacancy)
  - Australian Film, Television and Radio School Council – **33 per cent Male** (no vacancies)
  - National Archives of Australia Advisory Council – **38 per cent Male** (13 current members, no vacancies)
  - National Cultural Heritage Committee – **33 per cent Female** (9 current members, 1 vacancy)
  - National Library of Australia Council – **33 per cent Female** (12 members in total, no vacancies)
  - National Portrait Gallery of Australia Board – **29 per cent Male** (no vacancies)
  - Screen Australia Board – **20 per cent Male** (4 vacancies)
- The Government also has a target of women holding **50 per cent of government board positions** (as outlined in *Our Plan to Support Australian Women*).
- 7 Boards within the Arts portfolio have **less than 50 per cent overall representation by female members**. These include the 3 above related to female representation (ACTF, NCHC and NLA) plus:
  - Australia Council – **45 per cent Female** (no vacancies)
  - Bundanon Trust – **45 percent female** (1 vacancy)
  - Creative Partnerships Australia Board – **43 per cent Female** (2 vacancies)
  - Old Parliament House Board – **43 per cent Female** (no vacancies).
- As at 27 October, **48 per cent of reportable positions across 18 Arts Boards and Committees\*** are held by **females** (69 positions from a total of 145).

Version: 2	Cleared by: Greg Cox	Action officer: Ann Campton
Current at: 28 October 2022	Phone number: 6271 1901	Action officer number: 6271 1144

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## Positions across Boards/Committees

Appointments as at **27 October 2022**

There are **160 positions across 18 Boards, Committees and Councils.\*** Of these, **148 positions are filled and 12 positions** are vacant. **None** of the vacancies are long standing (greater than 3 years).

	Board / Committee	Positions available	Positions filled	Vacancies
1	ACIR	6	6	Nil
2	ACTF	3	2	1
3	AusCo	12	12	Nil
4	AFTRS	4	4	Nil
5	ANMM	12	12	Nil
6	Bundanong	11	10	1
7	CPA	9	7	2
8	FCAB	3	3	Nil
9	NAA	13	13	Nil
10	NCHC	10	9	1
11	NFSA	9	9	Nil
12	NGA	11	10	1
13	NLA	12	12	Nil
14	NMA	12	12	
15	NPG	9	7	2
16	OPH	8	8	Nil
17	PLRC	7	7	Nil
18	Screen Australia	9	5	4
	<b>TOTAL</b>	<b>160</b>	<b>149</b>	<b>11</b>

\*Copyright Tribunal has been removed with 6 members and the Creative Economy Taskforce has been removed with 12 members. NAA and OPH have been added to the arts portfolio.

(The above positions include ex-officio or Parliament appointed positions that are not subject to the gender targets.)

## 1. Advisory Committee for Indigenous Repatriation

Upcoming vacancies: Nil.  
Current vacancies: Nil.

Current Vacancies:	0	Current Members:	6	Next Vacancy	8 September 2023
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Mr Phillip Gordon	Male	NSW	Co-Chair <i>Member</i>	PT	Minister	08/09/2020 02/08/2017 15/04/2015 21/03/2012	07/09/2023 01/08/2020 14/04/2017 20/03/2015
Ms Christine Grant	Female	QLD	Co-Chair	PT	Minister	08/09/2020 02/08/2017	07/09/2023 01/08/2020
Ms Jill Gallagher AO	Female	VIC	Member	PT	Minister	11/11/2020	10/11/2023
Dr Lyndon Ormond-Parker	Male	VIC	Member	PT	Minister	13/07/2021 22/05/2018 15/04/2015	12/07/2024 21/05/2021 14/04/2018
Dr Christopher Wilson	Male	SA	Member	PT	Minister	13/07/2021	12/07/2024
Dr Jilda Andrews	Female	ACT	Member	PT	Minister	20/08/2021	19/08/2024

Gender balance	Female: 50%	Geographic balance	NSW: 1	WA: 0	SA: 1	NT: 0
(reportable positions)	Male: 50%	(all positions)	VIC: 2	QLD: 1	TAS: 0	ACT: 1

Appointing Authority	Minister (no requirement to consult the Prime Minister or Cabinet before appointing). The Prime Minister is to be advised in writing after an appointment has been made.
Statutory criteria	The ACIR is not a statutory body. Its Terms of Reference provide that the Minister must be satisfied that the appointee has an understanding of Aboriginal and Torres Strait Islander culture and traditions and experience in Indigenous repatriation and/or cultural heritage work.
Maximum Term	No maximum terms - members can be reappointed.
Quorum	3 members.
Remuneration	Equivalent to 'other office holders' daily fees provided by section 10 of the Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination 2019: \$556 (Chair) and \$418 (member).
2022 meeting dates	29 April.

## 2. Australian Children's Television Foundation Board

**Upcoming vacancies:** Nil.

**Current vacancies:** One – Member vacancy arising from the resignation of Mr Michael Carr-Gregg on 19/10/2022.

<b>Current Vacancies:</b>	<b>1</b>	<b>Current Members:</b>	<b>2</b>	<b>Next Vacancy</b>	<b>24 March 2024</b>
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Mr Ian McGill	Male	NSW	Member (Commonwealth Representative)	PT	Minister	25/03/2021	24/03/2024
Mr Ian Booth	Male	WA	Member (Commonwealth Representative)	PT	Minister	9/04/2022 9/04/2019	8/04/2025 8/04/2022
Vacant (as at 19/10/22)							

<b>Gender balance</b> (reportable positions)	<b>Female:</b>	<b>0%</b>	<b>Geographic balance</b> (all positions)	<b>NSW:</b>	<b>1</b>	<b>WA:</b>	<b>1</b>	<b>SA:</b>	<b>0</b>	<b>NT:</b>	<b>0</b>
	<b>Male:</b>	<b>100%</b>		<b>VIC:</b>	<b>0</b>	<b>QLD:</b>	<b>0</b>	<b>TAS:</b>	<b>0</b>	<b>ACT:</b>	<b>0</b>

<b>Appointing Authority</b>	Minister, with the approval of the Prime Minister or Cabinet. Other members of the Board are appointed by State and Territory Governments, or by the Board itself.
<b>Statutory criteria</b>	N/A
<b>Maximum Term</b>	3 years, there is no maximum timeframe for cumulative terms specified in the ACTF Constitution.
<b>Quorum</b>	Majority of current members.
<b>Remuneration</b>	Members do not receive remuneration.
<b>2022 meeting dates</b>	8 March, 7 June, 6 September, 29 November.

### 3. Australia Council

**Upcoming vacancies:** Nil.  
**Current vacancies:** Nil.

<b>Current Vacancies:</b>	<b>0</b>	<b>Current Members:</b>	<b>12</b>	<b>Next vacancy</b>	<b>20 January 2024</b>
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#### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Mr Adrian COLLETTE AM	Male	NSW	*CEO	FT	Board	21/01/2019	20/01/2024
		VIC	Member	PT	Minister	01/11/2018	30/01/2019
						10/10/2016	31/10/2018
						01/07/2016	01/10/2016
						01/07/2013	30/06/2016
Mr Robert MORGAN	Male	NSW	Chair	PT	Minister	01/07/2021	30/06/2024
Ms Rosheen GARNON	Female	NSW	Deputy Chair	PT	Minister	27/07/2021	26/07/2024
Ms Christine SIMPSON STOKES	Female	WA	Member	PT	Minister	25/02/2022	24/02/2025
			A/g Deputy Chair			25/02/2019	24/02/2022
						16/05/2021	16/08/2021
			Member			25/02/2016	24/02/2019
Mr Settimio (Mario) D’ORAZIO	Male	WA	Member	PT	Minister	12/03/2022	11/03/2025
						12/03/2019	11/03/2022
Ms Filippina (Tina) ARENA AM	Female	VIC	Member	PT	Minister	22/03/2022	21/03/2025
						06/03/2019	05/03/2022
Mr Stephen FOUND	Male	VIC	Member	PT	Minister	22/03/2022	21/03/2025
Ms Marie-Louise THEILE	Female	QLD	Member	PT	Minister	22/03/2022	21/03/2025
The Hon Donald (Don) HARWIN	Male	NSW	Member	PT	Minister	23/03/2022	22/03/2025
Mr Philip WATKINS	Male	NT	Member	PT	Minister	31/03/2022	30/03/2025
Ms Alexandra DIMOS	Female	SA	Member	PT	Minister	04/04/2022	03/04/2025
Mr Leigh CARMICHAEL	Male	TAS	Member	PT	Minister	01/07/2022	30/06/2025
						01/07/2019	30/06/2022
						10/10/2016	30/06/2019

<b>Gender balance</b> (reportable positions)	<b>Female:</b>	<b>45%</b>	<b>Geographic balance</b> (all positions)	<b>NSW:</b>	<b>3</b>	<b>WA:</b>	<b>2</b>	<b>SA:</b>	<b>1</b>	<b>NT:</b>	<b>1</b>
	<b>Male:</b>	<b>55%</b>		<b>VIC:</b>	<b>2</b>	<b>QLD:</b>	<b>1</b>	<b>TAS:</b>	<b>1</b>	<b>ACT:</b>	<b>0</b>

\* The position of CEO is appointed by the Board, after consultation with the Minister, and not counted in gender/ geographic balance.

<b>Appointing Authority</b>	Minister.
<b>Statutory criteria</b>	Under s17 of the <i>Australia Council Act 2013</i> , a person must not be appointed unless the Minister is satisfied that the person has appropriate qualifications, knowledge, skills or experience. In making appointments, the

	Minister must have regard to the desirability of the Board including members who have skills, experience or involvement in the arts.
Maximum Term	Members can be reappointed but total sum of terms cannot exceed 9 years.
Quorum	Majority of the current members.
Remuneration	<p>\$62,660 pa (Chair), \$47,000 pa (Deputy Chair) and \$34,470 (Member) with special provisions, see Table 3B, item 23 which states the Hon Don Harwin, while he occupies the office of member, receives an annual fee of \$34,406.</p> <p>A member (other than the Board Chair or Deputy Chair) who is appointed as an Audit Committee member, as stated in Table 3B, item 3 receive additional fees: for the Chair - \$10,160 per year and for a member - \$5,080 per year – Travel Tier 1. The Hon Don Harwin, while a member of the Audit Committee, will receive additional fees of \$2,543 per year, see Table 3B item 24.</p>
2022 meeting dates	2 March, 12 April, 21 June, 30 August, 13 October, 6 December.

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## 4. Australian Film, Television and Radio School Council

Upcoming vacancies: Nil.  
Current vacancies: Nil.

Current Vacancies:	0	Current Members:	4	Next Vacancy	30 June 2023
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Mr Russel Howcroft	Male	VIC	Chair (Commonwealth Representative)	PT	Governor-General	01/07/2020 01/07/2017	30/06/2023 30/06/2020
Ms Annabelle Herd	Female	NSW	Member (Commonwealth Representative)	PT	Governor-General	14/12/2020 14/12/2017	13/12/2023 13/12/2020
Dr Nell Greenwood	Female	NSW	CEO *	FT	Governor-General	05/03/2020	04/03/2025
Ms Deborah Richards	Female	NSW	Member (Commonwealth Representative)	PT	Governor-General	31/03/2022	30/03/2025

\* Director is Ex-Officio, not Commonwealth representative and not counted in gender/ geographic balance.

Gender balance	Female: 67%	Geographic balance	NSW: 2	WA: 0	SA: 0	NT: 0
(reportable positions)	Male: 33%	(reportable positions)	VIC: 1	QLD: 0	TAS: 0	ACT: 0

Appointing Authority	Governor-General. Other members of the Council are appointed by students, staff or convocation.
Statutory criteria	None.
Maximum Term	3 terms of up to 3 years each.
Quorum	5 (the full Council is up to 9 members).
Remuneration	\$54,130 pa (Chair) and \$27,020 pa (member) with special provisions, see Table 3B, items 2 and 19. Item 2 provides that Audit Committee members receive additional fees: for the Chair - \$16,770 per year and for a member \$8,390 per year. Item 16 provides that a member who is appointed Chair of the Academic Board is entitled to an additional fee of \$12,550 per year. The Chair of AFTRS is not entitled to this additional fee. Travel Tier 2.
2022 meeting dates	13 May, 22 July, 9 September, 2 December.

## 5. Australian National Maritime Museum Council

**Upcoming vacancies:** The member terms of Ms Alison Page and Mr Stephen Coutts will expire on 28 May 2023.  
**Current vacancies:** Nil.

<b>Current Vacancies:</b>	<b>0</b>	<b>Current Members:</b>	<b>12</b>	<b>Next vacancy</b>	<b>28 May 2023</b>
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Ms Alison Page	Female	NSW	Member A/g Member Member	PT	Governor-General	29/05/2020 14/04/2020 14/04/2017	28/05/2023 28/04/2020 13/04/2020
Mr Stephen Coutts	Male	NSW	Member	PT	Governor-General	29/05/2020	28/05/2023
Hon Ian Campbell	Male	WA	Member Member Member	PT	Governor-General	18/02/2021 12/12/2017 12/12/2014	17/02/2024 11/12/2020 11/12/2017
Mr Nyunggai Warren Mundine AO	Male	NSW	Member	PT	Governor-General	29/04/2021	28/04/2024
Ms Judy Potter	Female	SA	Member	PT	Governor-General	13/05/2021	12/05/2024
Ms Arlene Tansey	Female	NSW	Member	PT	Governor-General	30/09/2021 03/08/2018	29/09/2024 02/08/2021
Hon Justice Sarah Derrington AM	Female	QLD	Member Member Member A/g Member	PT	Governor-General	08/03/2022 08/03/2019 12/02/2016 04/11/2015	07/12/2024 07/03/2022 11/02/2019 29/01/2016
Mr John Longley AM	Male	WA	Member Member	PT	Governor-General	06/05/2022 06/05/2019	05/05/2025 05/05/2022
Ms Gisele Kapterian	Female	NSW	Member	PT	Governor-General	10/04/2022	09/04/2025
Mr John Mullen AM	Male	NSW	Chair Chair Member	PT	Governor-General	29/09/2022 18/08/2019 06/05/2019 06/05/2016	28/05/2025 17/08/2022 17/08/2019 05/05/2019
Ms Daryl Karp AM*	Female	NSW	Director	FT	Governor-General	17/06/2022	16/06/2027
Rear Admiral Jonathan Earley CSC, RAN*	Male	NSW	Naval member	PT	Chief of Defence Force	18/08/2022	31/12/2099^

\* Individuals marked with an asterisk (\*) are exempt from gender and geographic balance as they are ex-officio members.

^ Appointment end-date is arbitrary because the position is normally filled by the current Commander of the Australian Navy Fleet

<b>Gender balance</b>	<b>Female:</b>	<b>50%</b>	<b>Geographic balance</b>	<b>NSW:</b>	<b>6</b>	<b>WA:</b>	<b>2</b>	<b>SA:</b>	<b>1</b>	<b>NT:</b>	<b>0</b>
<b>(reportable positions)</b>	<b>Male:</b>	<b>50%</b>	<b>reportable positions)</b>	<b>VIC:</b>	<b>0</b>	<b>QLD:</b>	<b>1</b>	<b>TAS:</b>	<b>0</b>	<b>ACT:</b>	<b>0</b>

Appointing Authority	Governor-General (other than Royal Australian Navy officer appointed by Chief of the Defence Force); Minister can make acting appointments
Statutory criteria	Governor-General is to have regard to appointees' knowledge and experience with respect to matters relating to Australian maritime history or with respect to any other area of knowledge relevant to the affairs of the Museum.
Maximum Term	Members can be reappointed but cannot exceed maximum term of 9 years.
Quorum	Majority of the current members.
Remuneration	\$45,570 pa (Chair) and \$22,790 pa (member) – Travel Tier 2.
2022 meeting dates	2 March, 22 June, 28 September, 30 November.



## 6. Bundanon Trust

**Upcoming vacancies:** One – The Acting Chair term for Mr Samuel Edwards will end 18 December 2022  
**Current vacancies:** One – Ms Catherine Livingstone AO resigned on 16 June 2022.

<b>Current Vacancies:</b>	<b>1</b>	<b>Current Members:</b>	<b>10</b>	<b>Next vacancy</b>	<b>18 December 2022</b>
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Mr Samuel Edwards*	Male	NSW	Acting Chair	PT	Minister	19/09/2022	18/12/2022
						22/06/2022	18/09/2022
			Deputy Chair			14/12/2021	13/12/2024
			Director			14/09/2021	13/12/2021
						14/09/2018	13/09/2021
Ms Michelle Bishop	Female	NSW	Director	PT	Minister	28/04/2020	27/04/2023
Hon Craig Laundy	Male	NSW	Director	PT	Minister	31/08/2020	30/08/2023
Ms Anne Flanagan	Female	NSW	Director	PT	Minister	22/04/2021	21/04/2024
						19/03/2018	18/03/2021
						18/03/2015	17/03/2018
Mr Ezekiel Solomon AM	Male	NSW	Director	PT	Minister	22/04/2021	21/04/2024
Professor Patricia Davidson	Female	NSW	Director	PT	Minister	17/06/2021	16/06/2024
Ms Holly Byrne	Female	VIC	Director		Minister	10/12/2021 18/06/18	9/12/2024 17/06/21
Mr Samuel Edwards	Male	NSW	Director	PT	Minister	14/12/2021 14/09/2021 14/09/2018	13/12/2024 13/12/2021 13/09/2021
Hon John Sharp	Male	NSW	Director	PT	Minister	01/04/2022	31/03/2025
Mr Philip Bacon AO	Male	QLD	Director	PT	Minister	08/04/2022	07/04/2025
Vacant 16/06/2022			Director	PT	Minister		

\* Individuals marked with an asterisk (\*) are exempt from gender and geographic composition as they are an acting in the role and hold a current member term

<b>Gender balance</b> <b>(reportable positions)</b>	<b>Female:</b>	<b>45%</b>	<b>Geographic balance</b> <b>(all positions)</b>	<b>NSW:</b>	<b>7</b>	<b>WA:</b>	<b>0</b>	<b>SA:</b>	<b>0</b>	<b>NT:</b>	<b>0</b>
	<b>Male:</b>	<b>55%</b>		<b>VIC:</b>	<b>1</b>	<b>QLD:</b>	<b>1</b>	<b>TAS:</b>	<b>0</b>	<b>ACT:</b>	<b>0</b>

Appointing Authority	Minister, with the agreement of the Prime Minister or Cabinet Secretary.
Statutory criteria	Members collectively must possess experience or expertise in the visual or performing arts, business administration, the law, the education system and the local community.
Maximum Term	Terms may not exceed three years and members may be reappointed with no maximum terms.
Quorum	6 Directors.
Remuneration	N/A
2022 meeting dates	26 November 31 March, 19 May, 2 July, 8 September 26 November.

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## 7. Creative Partnerships Australia Board

**Upcoming vacancies:** – Nil.

**Current vacancies:** Two Director vacancies. Rosheen Garnon's term expired on 15 May 2022 and Professor Susan Street's term expired on 4 August 2022. At this stage there are no plans to appoint two new Directors given the transfer of functions.

<b>Current Vacancies:</b>	<b>2</b>	<b>Current Members:</b>	<b>7</b>	<b>Next vacancy</b>	<b>20 April 2023</b>
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Dr Richard Dammary	Male	VIC	Chair <i>Director</i>	PT	Minister	16/12/2021 21/04/2020	20/04/2023 15/12/2021
Mr Carl Dilena	Male	VIC	Director		Minister	23/11/2021	22/11/2024
Mr Dan Rosen	Male	NSW	Director	PT	Minister	16/12/2021 16/12/2018 16/12/2015	15/12/2024 15/12/2021 15/12/2018
Ms Caroline Sharpen	Female	TAS	Director	PT	Minister	28/03/2022	27/03/2025
Ms Natasha Bowness	Female	VIC	Director	PT	Minister	03/04/2022	02/04/2025
Ms Sophie Dunstone	Female	SA	Director	PT	Minister	03/04/2022	02/04/2025
Mr Leonard Vary	Male	VIC	Director	PT	Minister	15/05/2022 15/02/2019	14/05/2025 14/05/2025
Vacant (16/5/22)			Director	PT	Minister		
Vacant (5/8/22)			Director	PT	Minister		

<b>Gender balance</b>	<b>Female: 43%</b>	<b>Geographic balance</b>	<b>NSW: 1</b>	<b>WA: 0</b>	<b>SA: 1</b>	<b>NT: 0</b>
<b>(reportable positions)</b>	<b>Male: 57%</b>	<b>(all positions)</b>	<b>VIC: 4</b>	<b>QLD: 0</b>	<b>TAS: 1</b>	<b>ACT: 0</b>

<b>Appointing Authority</b>	Minister.
<b>Statutory criteria</b>	None specified.
<b>Maximum Term</b>	No maximum terms – members may be reappointed.
<b>Quorum</b>	Majority of the total number of Directors.
<b>Remuneration</b>	\$37,040 pa (Chair), \$27,780 pa (Deputy Chair) and \$18,520 pa (Director) – Travel Tier 1.
<b>2022 meeting dates</b>	8 March, 17 May, 30 August, 12 September, 19 October, 22 November.

[  
[Note: the Creative Partnerships Australia CEO, Ms Fiona Menzies, is not a Board member]

## 8. Film Certification Advisory Board

**Upcoming vacancies:** Nil.  
**Current vacancies:** Nil.

<b>Current Vacancies:</b>	0	<b>Current Members:</b>	3	<b>Next Vacancy</b>	19 July 2024
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Mr Ben Grant	Male	NSW	Member	PT	Minister	27/07/2021 27/07/2018 27/07/2015 25/07/2014	19/07/2024 26/07/2021 26/07/2018 24/07/2015
Ms Rebecca Rush*	Female	ACT	Chair	PT	Departmental Secretary	10/08/2022	Ongoing
Ms Miranda Culley	Female	NSW	Member	PT	Minister	30/04/2022 01/05/2019 01/05/2016	29/04/2025 30/04/2022 30/04/2019

\*Ex-officio member exempt and not included in gender composition and geographic spread.

<b>Gender balance</b>	<b>Female:</b>	50%	<b>Geographic balance</b>	<b>NSW:</b>	2	<b>WA:</b>	0	<b>SA:</b>	0	<b>NT:</b>	0
<b>(reportable positions)</b>	<b>Male:</b>	50%	<b>(reportable positions)</b>	<b>VIC:</b>	0	<b>QLD:</b>	0	<b>TAS:</b>	0	<b>ACT:</b>	0

<b>Appointing Authority</b>	Minister.
<b>Statutory criteria</b>	A member must be someone who, in the opinion of the Arts Minister, is, or has been, involved in the film production industry and has experience and expertise in film production budgets, or television production budgets or film auditing.
<b>Maximum Term</b>	3 years, members may be reappointed.
<b>Quorum</b>	2 members, however if two members of the Board are unable to participate in, or to continue to participate in, the performance of their duties as a result of the disclosure of an interest, the quorum necessary for a meeting of the Board is one.
<b>Remuneration</b>	Equivalent to 'other office holders' daily fees provided by section 10 of the Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination 2021: \$430 (member).
<b>2022 meeting dates</b>	The Board conducts its business out of session.

## 9. National Archives of Australia Advisory Council

**Upcoming vacancies:** Nil  
**Current vacancies:** Nil

<b>Current Vacancies:</b>	<b>0</b>	<b>Current Members:</b>	<b>13</b>	<b>Next Vacancy</b>	<b>23 June 2024</b>
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Dr Della D'Abrera	Female	VIC	Member	P/T	Minister	24/06/2021	23/06/2024
Dr Rosemary Laing	Female	ACT	Member	P/T	Minister	24/06/2021	23/06/2024
Dr Joseph Suttie	Male	NSW	Member	P/T	Minister	24/06/2021	23/06/2024
Professor Sally Walker AM	Female	VIC	Member	P/T	Minister	24/06/2021	23/06/2024
Dr Denver Beanland AM	Male	QLD	Chair	P/T	Minister	30/06/2021	29/06/2024
Anne Henderson AM	Female	NSW	Member	P/T	Minister	25/11/2021	24/11/2024
Dr Anthony Dillon	Male	NSW	Member	P/T	Minister	11/03/2022	10/03/2025
Amy Low	Female	QLD	Member	P/T	Minister	11/03/2022	10/03/2025
Alice Spalding	Female	NSW	Member	P/T	Minister	11/03/2022	10/03/2025
Rachel Connors	Female	QLD	Member	P/T	Minister	05/05/2022	04/05/2025
Suzanne Hampel	Female	VIC	Member	P/T	Minister	08/04/2022	07/04/2025
Senator Dean Smith	Male	WA	Member	P/T	Senate	26/07/2022	25/07/2025
David Smith MP	Male	ACT	Member	P/T	House of Representatives	28/07/2022	27/07/2025

<b>Gender balance</b>	<b>Female: 62%</b>	<b>Geographic balance</b>	<b>NSW: 4</b>	<b>WA: 1</b>	<b>SA: 0</b>	<b>NT: 0</b>
<b>(reportable positions)</b>	<b>Male: 38%</b>	<b>(reportable positions)</b>	<b>VIC: 3</b>	<b>QLD: 3</b>	<b>TAS: 0</b>	<b>ACT: 2</b>

<b>Appointing Authority</b>	Minister.
<b>Statutory criteria</b>	None specified.
<b>Maximum Term</b>	3 years, members may be reappointed.
<b>Quorum</b>	A majority of appointed members.
<b>Remuneration</b>	Chair \$800 per day; Members \$720 per day. Parliamentary positions are not paid for the serving on the Advisory Council.
<b>2022</b>	<b>ting dates</b> 16 September, 25 November.

[Note: the Director-General of the National Archives, Mr Simon Froude, is not a Council member]

## 10. National Cultural Heritage Committee

**Upcoming vacancies:** Nil.

**Current vacancies:** One – Member vacancy arising from the resignation of Ms Margaret West on 31/12/2021.

<b>Current Vacancies:</b>	<b>1</b>	<b>Current Members:</b>	<b>9</b>	<b>Next vacancy</b>	<b>4 May 2023</b>
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Mr Joseph Eisenberg OAM	Male	NSW	Member	PT	Minister	5/05/2021	4/05/2023
Prof Duncan Chappell	Male	NSW	Member	PT	Minister	5/05/2021	4/05/2023
Dr Lisa Slade	Female	SA	Chair	PT	Minister	5/05/2021	4/05/2024
Prof Martin Gibbs	Male	NSW	Member	PT	Minister	5/05/2021	4/05/2024
Mr Glenn Iseger (Pilkington)	Male	WA	Member	PT	Minister	29/10/2021	28/10/2024
Mr Tim Sullivan	Male	NSW	Member	PT	Minister	29/10/2021 21/01/16 14/08/12	28/10/2024 27/10/17 13/08/15
Mr Simon Elliott	Male	QLD	Member	PT	Minister	29/10/2021	28/10/2024
Ms Louise Tegart	Female	VIC	Member	PT	Minister	29/10/2021	28/10/2024
Ms Jane Stewart	Female	TAS	Member	PT	Minister	29/10/2021	28/10/2024
Vacant (1/1/2022)			Member	PT	Minister		

<b>Gender balance</b>	<b>Female:</b>	<b>33%</b>	<b>Geographic balance</b>	<b>NSW:</b>	<b>4</b>	<b>WA:</b>	<b>1</b>	<b>SA:</b>	<b>1</b>	<b>NT:</b>	<b>0</b>
<b>(reportable positions)</b>	<b>Male:</b>	<b>67%</b>	<b>(all positions)</b>	<b>VIC:</b>	<b>1</b>	<b>QLD:</b>	<b>1</b>	<b>TAS:</b>	<b>1</b>	<b>ACT:</b>	<b>0</b>

<b>Appointing Authority</b>	Minister (with approval by the Prime Minister, or at their discretion, Cabinet).
<b>Statutory criteria</b>	Four persons each of whom represents a different collecting institution and holds a senior position in connection with the collecting functions of that institution; four persons having experience relevant to the cultural heritage of Australia; a nominee of Universities Australia and a nominee of the Minister for Indigenous Australians.
<b>Maximum Term</b>	Members can be reappointed – there is no maximum term.
<b>Quorum</b>	5 members.
<b>Remuneration</b>	Equivalent to 'other office holders' daily fees provided by section 12 of the Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination 2022: \$572 (Chair) and \$430 (member).
<b>2022 meeting dates</b>	22 February, 5 April, 31 May, 12 July, 30 August, 18 October, 13 December.

## 11. National Film and Sound Archive

Upcoming vacancies: Nil  
Current vacancies: Nil

Current Vacancies:	0	Current Members:	9	Next vacancy	10 August 2023
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Ms Toni Cody	Female	NSW	Deputy Chair Member Acting Member Member	PT	Minister	25/03/2022 11/11/2020 07/08/2020 31/07/2017 30/07/2014	10/08/2023 24/03/2022 06/11/2020 30/07/2020 29/07/2017
Mr Kim Ledger	Male	WA	Member Acting Member Member	PT	Minister	11/11/2020 06/07/2020 06/04/2020 05/04/2017	10/11/2023 05/10/2020 05/07/2020 04/04/2020
Ms Alison Cameron	Female	NSW	Member	PT	Minister	3/05/2021	2/05/2024
Mr Richard Bell	Male	QLD	Member	PT	Minister	3/05/2021	2/05/2024
Ms Judith Donnelly	Female	VIC	Member	PT	Minister	24/07/21 19/12/17	23/07/24 18/12/20
Mrs Lucinda Brogden AM	Female	NSW	Member		Minister	17/12/2021	16/12/2024
Ms Caroline Elliott	Female	VIC	Chair Acting Chair Member Acting Member Member	PT	Minister	17/12/2021 25/09/2021 25/06/2021 11/11/2020 06/07/2020 06/04/2020 05/04/2017	16/12/2024 16/12/2021 24/09/2021 10/11/2023 05/10/2020 05/07/2020 04/04/2020
Mr Stephen Peach	Male	NSW	Member	PT	Minister	25/03/2022	24/03/2025
Mr Ewen Jones	Male	QLD	Member	PT	Minister	28/03/2022 28/03/2019	27/03/2025 27/03/2022

Gender balance	Female: 56%	Geographic balance	NSW: 4	WA: 1	SA: 0	NT: 0
(reportable positions)	Male: 44%	(all positions)	VIC: 2	QLD: 2	TAS: 0	ACT: 0

Appointing Authority	Minister, with the approval of the Prime Minister or Cabinet.
Statutory criteria	None specified.
Maximum Term	Members can be reappointed but cannot exceed maximum term of 9 years.
Quorum	Majority of the current members.
Remuneration	\$45,570 pa (Chair) and \$22,790 pa (Deputy Chair and member) – Travel Tier 2.
2022 meeting dates	3 March, 16 June, 29 September, 6 October, 17 November

[Note: the NFSA Chief Executive Officer, Mr Patrick McIntyre, is not a Board member]

## 12. National Gallery of Australia Council

**Upcoming vacancies:** Nil.

**Current vacancies:** One vacancy following the expiration of Mr Michael Gannon's term expiring on 21 July 2022

<b>Current Vacancies:</b>	<b>1</b>	<b>Current Members:</b>	<b>10</b>	<b>Next vacancy</b>	<b>8 February 2023</b>
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Ms Helen Cook	Female	WA	Member	PT	Governor-General	09/02/2020	08/02/2023
Mr Nick Mitzevich*	Male	ACT	Director	FT	Governor-General	02/07/2018	01/07/2023
Mr Nicholas Moore	Male	NSW	Member	PT	Governor-General	18/03/2021	17/03/2024
Ms Alison Kubler	Female	QLD	Member	PT	Governor-General	13/05/2021 19/04/2018	12/05/2024 18/04/2021
Mr Ryan Stokes AO	Male	NSW	Chair	PT	Governor-General	09/07/2021 09/07/2018	08/07/2024 08/07/2021
The Hon Richard Alston AO	Male	VIC	Member	PT	Governor-General	04/04/2022 04/04/2019	03/04/2025 03/04/2022
Mr Stephen Brady AO CVO	Male	NSW	Member	PT	Governor-General	17/02/2022 6/12/2018	16/02/2025 5/12/2021
Ms Ilana Atlas AO	Female	NSW	Member	PT	Governor – General	31/03/2022	30/03/2025
Professor Sally Smart	Female	VIC	Member	PT	Governor-General	29/09/2022 22/07/2019	28/09/2025 24/07/2022
Ms Esther Anatolitis	Female	VIC	Member	PT	Governor-General	29/09/2022	28/09/2025
Vacant (since 21/07/2022)			Member				

\*Ex-officio member exempt and not included in gender composition and geographic spread.

<b>Gender balance</b>	<b>Female:</b> 56%	<b>Geographic balance</b>	<b>NSW:</b> 4	<b>WA:</b> 1	<b>SA:</b> 0	<b>NT:</b> 0
<b>(reportable positions)</b>	<b>Male:</b> 44%	<b>(reportable positions)</b>	<b>VIC:</b> 3	<b>QLD:</b> 1	<b>TAS:</b> 0	<b>ACT:</b> 0

<b>Appointing Authority</b>	Governor-General.
<b>Statutory criteria</b>	Governor-General is to have regard to appointees' knowledge and experience with respect to the visual arts or any other area of knowledge relevant to the affairs of the Gallery.
<b>Maximum Term</b>	Members can be reappointed but cannot exceed maximum term of 9 years.
<b>Quorum</b>	Majority of the current members.
<b>Remuneration</b>	\$54,130 pa (Chair), \$40,600 pa (Deputy Chair) and \$27,070 pa (member) – Travel Tier 2.
<b>2022 meeting dates</b>	February, 8 April, 3 June, 5 August, 7 October, 2 December.



## 13. National Library of Australia Council

Upcoming vacancies: Nil.  
Current vacancies: Nil.

Current Vacancies:	0	Current Members:	12	Next Vacancy	27 May 2023
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Prof Donald Markwell	Male	SA	Member	PT	Governor-General	28/05/2020	27/05/2023
Dr Brett Mason	Male	QLD	Chair	PT	Governor-General	09/08/2021 09/08/2018	08/08/2024 08/08/2021
Mr James Stevens MP*	Male	SA	Member (House of Representatives)	PT	House of Representatives	09/02/2022	08/02/2025
Dr Shane Simpson AM	Male	NSW	Member	PT	Governor-General	21/03/2022 21/03/2019	20/03/2025 20/03/2022
Dr Bennie Ng	Male	WA	Member	PT	Governor-General	04/04/2022 04/04/2019	03/04/2025 03/04/2022
Rosalie Rotolo-Hassan	Female	SA	Member	PT	Governor-General	04/04/2022 04/04/2019	03/04/2025 03/04/2022
Ms Janet Hirst	Female	ACT	Deputy Chair Member	PT	Governor-General	05/05/2022 05/05/2019 05/05/2016	04/05/2025 04/05/2022 04/05/2019
Mr Douglas Snedden AO	Male	NSW	Member	PT	Governor-General	05/05/2022 05/05/2019 05/05/2016	04/05/2025 04/05/2022 04/05/2019
Ms Alice Wong	Female	VIC	Member	PT	Governor-General	05/05/2022 05/05/2019 05/05/2016	04/05/2025 04/05/2022 04/05/2019
Mr Richard Price	Male	VIC	Member	PT	Governor-General	25/07/2022 25/07/2019	24/07/2025 24/07/2022
Senator Linda White*	Female	VIC	Member (Senate Representative)	PT	Senate	01/08/2022	31/07/2025
Dr Marie-Louise Ayres*	Female	ACT	Director -General Director-General	FT	Governor-General	02/03/2022 02/03/2017	01/03/2027 01/03/2022

\*Ex officio position or position not appointed by the Government and therefore exempt from gender and geographic reporting.

Gender balance	Female: 33%	Geographic balance	NSW: 2	WA: 1	SA: 2	NT: 0
(reportable positions)	Male: 67%	(reportable positions)	VIC: 2	QLD: 1	TAS: 0	ACT: 1

Appointing Authority	Governor-General (other than HoR and Senate representatives); Deputy Chair is elected by members.
Statutory criteria	Governor-General must be of the opinion that the appointees (other than the Director-General and the HoR and Senate Representatives) can advance the development of the Library through their knowledge and experience.
Maximum Term	Members can be reappointed but cannot exceed maximum term of 9 years (other than the Director-General and the HoR and Senate Representatives).
Quorum	Majority of the current members.
Remuneration	\$45,570 pa (Chair), \$34,180 pa (Deputy Chair) and \$22,790 pa (member) – Travel Tier 2.
2022 meeting dates	4 February, 6 May, 12 August, 11 November.

## 14. National Museum of Australia Council

Upcoming vacancies: Nil.  
Current vacancies: Nil.

<b>Current Vacancies:</b>	<b>0</b>	<b>Current Members:</b>	<b>12</b>	<b>Next vacancies</b>	<b>11 November 2023</b>
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Ms Fiona Jose	Female	QLD	Member	PT	Governor-General	12/11/2028 12/11/2017	11/11/2023 27/07/20
Ms Sarah Davies AM	Female	VIC	Member	PT	Governor-General	12/11/2020 28/07/2017	11/11/2023 27/07/2020
Dr Mathew Trinca AM*	Male	NSW	Director	FT	Governor-General	18/02/2019 18/02/2014	17/02/2024 17/02/2019
Mr Tony Nutt AO	Male	ACT	Member	PT	Governor-General	18/03/2021 3/03/2018	17/03/2024 2/03/2021
Ms Tracey Whiting	Female	SA	Member	PT	Governor-General	13/05/2021	12/05/2024
Mr Peter Walker	Male	SA	Member	PT	Governor-General	05/08/2021 20/07/2018	04/08/2024 19/07/2021
Dr Mike Haywood	Male	WA	Member	PT	Governor-General	05/08/2021 20/07/2018	04/08/2024 19/07/2021
Ms Sandra Chipchase	Female	NSW	Member	PT	Governor-General	05/08/2021	04/08/2024
Ms Natasha Bowness	Female	VIC	Member	PT	Governor-General	01/11/2021	31/10/2024
Mr Bernard Salt AM	Male	VIC	Member	PT	Governor-General	17/03/2022	16/03/2025
Mr Benedict Maguire^	Male	NSW	Chair Acting Chair Member (elected Deputy Chair)	PT	Governor-General	27/10/2022 16 July  21/08/2021 21/08/2018 21/08/2015	20/10/24   (20/08/2024) 20/08/2021 20/08/2018
Ms Claire Wright	Female	NSW	Member	PT	Governor-General	27/10/2022	26/10/25

\* Ex-officio member and exempt from gender and geographic balance.

^ Mr Maguire is currently not currently being remunerated as he has a full-time contract with the Navy.

<b>Gender balance</b> (reportable positions)	<b>Female:</b>	<b>55%</b>	<b>Geographic balance</b> (reportable positions)	<b>NSW:</b>	<b>4</b>	<b>WA:</b>	<b>1</b>	<b>SA:</b>	<b>2</b>	<b>NT:</b>	<b>0</b>
	<b>Male:</b>	<b>45%</b>		<b>VIC:</b>	<b>2</b>	<b>QLD:</b>	<b>1</b>	<b>TAS:</b>	<b>0</b>	<b>ACT:</b>	<b>1</b>

<b>Appointing Authority</b>	<b>Governor-General.</b>
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Statutory criteria	Governor-General is to have regard to appointees' knowledge and experience with respect to matters relating to Australian history or with respect to any other area of knowledge relevant to the affairs of the Museum.
Maximum Term	Members can be reappointed but cannot exceed maximum term of 9 years.
Quorum	Majority of the current members.
Remuneration	\$45,570 pa (Chair) and \$22,790 pa (member) – Travel Tier 2.
2022 meeting dates	24 November

Released under FOI Act by DITRDCA

## 15. National Portrait Gallery of Australia Board

**Upcoming vacancies:** Nil.

**Current vacancies:** Two – following Ms Yasmin Allen's term expiring on 24 July 2022 and Mr Stuart Wood AM QC resigning at the Board meeting on 30 September.

<b>Current Vacancies:</b>	<b>2</b>	<b>Current Members:</b>	<b>7</b>	<b>Next vacancy</b>	<b>4 November 2023</b>
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Hon Heidi Victoria	Female	VIC	Member	PT	Minister	05/11/2021	4/11/2024
Mrs Penny Fowler	Female	VIC	Chair Member	PT	Minister	01/01/2022 09/03/2019 09/03/2016	31/12/2024 31/12/2021 08/03/2019
Ms Elizabeth Dibbs	Female	NSW	Member	PT	Minister	01/01/2022	31/12/2024
Ms Elizabeth Pakchung	Female	NSW	Member	PT	Minister	22/03/2022	21/03/2025
Mr Hugo Michell	Male	SA	Member	PT	Minister	10/04/2022 10/04/2019	09/04/2025 09/04/2022
Ms Hayley Baillie	Female	NSW	Member	PT	Minister	31/03/2022	30/03/2025
Mr John Barrington	Male	WA	Deputy Chair	PT	Minister	04/05/2022	03/05/2025
Vacant (24/07/2022)			Member	PT			
Vacant (30/09/2022)			Member	PT			

<b>Gender balance</b>	<b>Female: 71%</b>	<b>Geographic balance</b>	<b>NSW: 3</b>	<b>WA: 1</b>	<b>SA: 1</b>	<b>NT: 0</b>
<b>(reportable positions)</b>	<b>Male: 29%</b>	<b>(all positions)</b>	<b>VIC: 2</b>	<b>QLD: 0</b>	<b>TAS: 0</b>	<b>ACT: 0</b>

<b>Appointing Authority</b>	Minister.
<b>Statutory criteria</b>	Minister must be satisfied that the appointee has knowledge or experience relevant to the affairs of the Gallery.
<b>Maximum Term</b>	Members can be reappointed but cannot exceed maximum term of 9 years.
<b>Quorum</b>	Majority of the current members.
<b>Remuneration</b>	\$45,570 pa (Chair) and \$22,790 pa (Deputy Chair and member) – Travel Tier 2.
<b>2022 meeting dates</b>	11 February, 29 April, 24 June, 30 September, 9 December.

## 16. Old Parliament House Board

**Note:** 'Old Parliament House' is the legal name, although the building is colloquially referred to as the Museum of Australian Democracy (MOAD) at Old Parliament House

**Upcoming vacancies:** The current term of the Deputy Chair, Mr Bernard Wright AO, will expire on 8 December 2022.  
**Current vacancies:** Nil, however the substantive position of Director has been vacant from 16 June 2022, following the departure of Ms Daryl Karp AM. Mr Andrew Harper commenced as the Acting Director on 17 June 2022 and will continue in this role until the earlier of either 16 June 2023 or the appointment of a new Director.

<b>Current Vacancies:</b>	<b>0</b>	<b>Current Members:</b>	<b>8</b>	<b>Next Vacancy</b>	<b>08/12/2022</b>
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Mr Bernard Wright AO	Male	ACT	Member	PT	Minister	09/12/2019 08/12/2016 01/07/2016 23/03/2015	08/12/2022 07/12/2019 07/12/2016 30/06/2016 <sup>^^</sup>
Hon Nick Minchin AO	Male	QLD	Chair	PT	Minister	29/05/2020	28/05/2023
Ms Gai Brodtmann	Female	ACT	Member	PT	Minister	29/05/2020	28/05/2023
Mr Andrew Harper*	Male	ACT	Acting Director	FT	Board <sup>^</sup>	17/06/2022	16/06/2023
Ms Cheryl Cartwright	Female	ACT	Member	PT	Minister	2/02/2021	1/02/2024
Mr Gerard Wheeler	Male	ACT	Member	PT	Minister	7/07/2021	6/07/2024
Ms Lenda Oshalem	Female	WA	Member	PT	Minister	7/07/2021	6/07/2024
Prof Greg Craven AO	Male	NSW	Member	PT	Minister	7/04/2022	6/04/2025

\* Individuals marked with an asterisk (\*) are exempt from gender balance and geographic as they are ex-officio members.

<sup>^</sup> While the current Acting Director was appointed by the Board, the *Public Governance, Performance and Accountability (Establishing Old Parliament House) Rule 2016* specifies that in the case of the first appointment of the Director, the Director is appointed by the Minister.

<sup>^^</sup> Mr Wright's initial term was served prior to 1 July 2016, which is the date Old Parliament House was corporatised

<b>Gender balance</b>	<b>Female:</b>	<b>43%</b>	<b>Geographic balance</b>	<b>NSW:</b>	<b>1</b>	<b>WA:</b>	<b>1</b>	<b>SA:</b>	<b>0</b>	<b>NT:</b>	<b>0</b>
<b>(reportable positions)</b>	<b>Male:</b>	<b>57%</b>	<b>(reportable positions)</b>	<b>VIC:</b>	<b>0</b>	<b>QLD:</b>	<b>1</b>	<b>TAS:</b>	<b>0</b>	<b>ACT:</b>	<b>4</b>

<b>Appointing Authority</b>	Minister (however the Board may reappoint a Director with the written agreement of the Minister, and may also appoint an Acting Director).
<b>Statutory criteria</b>	A person must not be appointed as a Board member unless the Minister is satisfied that the person has knowledge or experience relevant to Old Parliament House's affairs.
<b>Maximum Term</b>	Members can be reappointed but cannot exceed a maximum time served of 9 years.
<b>Quorum</b>	A quorum is constituted by a majority of the Board members for the time being holding office.
<b>Remuneration</b>	\$45,570 pa (Chair), \$22,790 (Deputy Chair and Members) – Travel tier 2.
<b>2022 meeting dates</b>	3 March, 5 May, 25 August, 24 November.

## 17. Public Lending Right Committee

Upcoming vacancies: Nil.  
Current vacancies: Nil.

<b>Current Vacancies:</b>	0	<b>Current Members:</b>	7	<b>Next Vacancy:</b>	19 May 2023
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Ms Eve Woodberry	Female	NSW	Chair	PT	Minister	20/05/2020 23/05/2017	19/05/2023 19/05/2020
Ms Margaret Allen	Female	WA	Member (Library Representative)	PT	Minister	18/06/2020 24/04/2017	17/06/2023 23/04/2020
Dr Lisa Gorton	Female	VIC	Member (Authors Representative)	PT	Minister	18/06/2020 24/04/2017	17/06/2023 23/04/2020
Mr Michael Bollen	Male	SA	Member (Publishers Representative)	PT	Minister	16/03/2021 22/03/2018	15/03/2024 21/03/2021
Mr Steven Carroll	Male	VIC	Member (Authors Representative)	PT	Minister	16/03/2021 22/03/2018	15/03/2024 21/03/2021
Mr Steven Zorzi*	Male	ACT	Member (Copyright Representative)	PT	Minister	29/09/2021	Ongoing
Ms Libby Cass*	Female	ACT	Member (NLA Representative)	PT	Minister	21/08/2019	Ongoing

\* Ex-officio members are exempt from gender composition and geographic spread.

<b>Gender balance</b>	Female: 60%	<b>Geographic balance</b>	NSW: 1	WA: 1	SA: 1	NT: 0
<b>(reportable positions)</b>	Male: 40%	<b>(all positions)</b>	VIC: 2	QLD: 0	TAS: 0	ACT: 0

<b>Appointing Authority</b>	Members are appointed by the Minister and do not require Cabinet approval. The Chair appointment has traditionally required approval by the Prime Minister or at his discretion, the Cabinet.
<b>Statutory criteria</b>	The <i>Public Lending Right Act 1985</i> provides that the Committee is to comprise a Chair plus the following six members: two representatives of Australian authors; one representative of publishers of books written by Australian authors; one representative of Australian libraries; one representative of the Department of Infrastructure, Transport, Regional Development and Communications appointed for expertise in copyright, nominated by the Minister for Communications; and, one representative of the National Library of Australia nominated by the Director-General of the National Library.
<b>Maximum Term</b>	Members may be reappointed but cannot serve for a continuous period of more than 8 years.
<b>Quorum</b>	4 members.
<b>Remuneration</b>	\$37,040 per annum (Chair) – Travel Tier 2 Equivalent to ‘other office holders’ daily fees provided by section 10 of the Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination 2022: \$430 (member) – Travel Tier 2.
<b>2022 meeting dates</b>	March, April, September.

## 18. Screen Australia Board

**Upcoming vacancies:** Nil.  
**Current vacancies:** Four.

<b>Current Vacancies:</b>	4	<b>Current Members</b>	5	<b>Next Vacancy:</b>	13 March 2023
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### Current Membership (in order of current term expiry date):

Member	Gender	State	Position	FT/PT	Appointed By	Start of term	End of term
Ms Joanna Werner	Female	VIC	Member	PT	Minister	14.03/2020 14/03/2017	13/03/2023 13/03/2020
Mr Nicholas Moore	Male	NSW	Chair	PT	Minister	31/03/2021 25/03/2018 25/03/2015	30/03/2024 24/03/2021 24/03/2018
Ms Megan Brownlow	Female	NSW	Deputy Chair	PT	Minister	22/04/2021 22/04/2020 14/03/2017	21/04/2024 21/04/2021 13/03/2020
Ms Helen Leake	Female	SA	Member	PT	Minister	27/06/2021	26/06/2024
Ms Deborah Mailman AM	Female	NSW	Member	PT	Minister	06/04/2022 12/03/2019	05/04/2025 11/03/2022
Vacant (13/04/2022)			Member	PT	Minister		
Vacant (14/03/2020)			Member	PT	Minister		
Vacant (23/08/2022)			Member	PT	Minister		
Vacant (23/08/2022)			Member	PT	Minister		

<b>Gender balance</b> (reportable positions)	<b>Female:</b>	<b>80%</b>	<b>Geographic balance</b> (all positions)	<b>NSW:</b>	<b>3</b>	<b>WA:</b>	<b>0</b>	<b>SA:</b>	<b>1</b>	<b>NT:</b>	<b>0</b>
	<b>Male:</b>	<b>20%</b>		<b>VIC:</b>	<b>1</b>	<b>QLD:</b>	<b>0</b>	<b>TAS:</b>	<b>0</b>	<b>ACT:</b>	<b>0</b>

<b>Appointing Authority</b>	Minister, with the approval of the Prime Minister or Cabinet.
<b>Statutory criteria</b>	None.
<b>Maximum Term</b>	Terms must not exceed 3 years, and consecutive appointments must not exceed 9 years.
<b>Quorum</b>	Majority of current members.
<b>Remuneration</b>	\$62,660 pa (Chair), \$47,000 pa (Deputy Chair) and \$34,470 pa (members) with special provisions, see Table 3B, item 3 which provides that Audit Committee members receive additional fees: for the Chair - \$10,160 per year and for a member - \$5,080 per year. Travel Tier 1.
<b>2022 meeting dates</b>	15 February, 11 April, 20 June, 22 August, 28 November.



## Senate Order 15: Appointments and Vacancies

Infrastructure, Transport, Regional Development, Communications and the Arts portfolio  
Government appointments for the period 5 March to 25 September 2022

Appointee	Position	Start date	End date	Remuneration	Place of residence
<b>Administrator of the Indian Ocean Territories</b>					
Ms Sarah Vandenbroek	Deputy Administrator	18/08/2022	N/A	Nil	ACT
<b>Australia Council</b>					
Mr Leigh Carmichael	Member	01/07/2022	30/06/2025	\$34,470 per annum	TAS
Ms Filippina Arena AM	Member	22/03/2022	21/03/2025	\$34,470 per annum	VIC
Mr Stephen Found	Member	22/03/2022	21/03/2025	\$34,470 per annum	VIC
Ms Marie-Louise Theile	Member	22/03/2022	21/03/2025	\$34,470 per annum	QLD
Hon Donald Harwin	Member	23/03/2022	22/03/2025	\$34,406 per annum	NSW
Ms Alexandra Dimos	Member	04/04/2022	3/04/2025	\$34,470 per annum	SA
Mr Philip Watkins	Member	31/03/2022	30/03/2025	\$34,470 per annum	NT
<b>Australia Post</b>					
Ms Lorna Inman	Non-Executive Director	30/05/2022	29/05/2025	\$96,890 per annum	VIC
Mr Bruce McIver	Non-Executive Director	10/06/2022	30/06/2022	\$96,890 per annum	QLD
Hon Michael Ronaldson	Non-Executive Director	05/05/2022	30/06/2022	\$96,890 per annum	VIC
Ms Robyn Clubb AM	Non-Executive Director	15/09/2022	14/09/2025	\$96,890 per annum	VIC



Australian Children's Television Foundation					
Dr Michael Carr-Gregg	Member (Commonwealth Representative)	09/04/2022	8/04/2025	Nil	VIC
Mr Ian Booth	Member (Commonwealth Representative)	09/04/2022	8/04/2025	Nil	WA
Australian Film, Television and Radio School Council					
Ms Debra Richards	Member (Commonwealth Representative)	31/03/2022	30/03/2025	\$27,070 per annum	NSW
Australian National Maritime Museum Council					
Ms Daryl Karp	Managing Director CEO	17/06/2022	16/06/2027	\$290,672 per annum	NSW
Ms Gisele Kapterian	Member	10/04/2022	09/04/2025	\$22,790 per annum	NSW
Australian Rail Track Corporation Limited					
Mr Ryan Arnold	Non-Executive Director	30/03/2022	29/04/2025	\$85,440 per annum	NSW
Ms Keira Brennan	Non-Executive Director	30/03/2022	29/03/2025	\$85,440 per annum	QLD
Hon Katrina Hodgkinson	Non-Executive Director	30/03/2022	29/03/2025	\$59,900 per annum	NSW
Bundanon Trust					
Dr Peta Seaton AM	Chair	10/04/2022	21/06/2022	Nil	NSW
Hon John Sharp AM	Member	01/04/2022	31/03/2025	Nil	NSW
Mr Philip Bacon AO	Member	08/04/2022	07/04/2025	Nil	QLD
Ms Catherine Livingstone AO	Member	10/04/2022	16/06/2022	Nil	NSW
Mr Samuel Edwards	Chair	22/06/2022	18/09/2022	Nil	NSW
Mr Samuel Edwards	Chair	19/09/2022	18/12/2022	Nil	NSW
Classification					
Mr Iain Humphrey	Member	04/04/2022	3/04/2025	\$142,390 per annum	NSW
Ms Jennifer Marvello	Member	04/04/2022	3/04/2024	\$142,390 per annum	NSW
Mr Paul Tenison	Member	04/04/2022	3/04/2024	\$142,390 per annum	NSW

Mr Tristan Sharp	Deputy Director	02/05/2022	01/05/2025	\$199,330 per annum	NSW
Ms Ellenor Nixon	Member	02/05/2022	31/05/2023	\$142,390 per annum	NSW
Mr Thomas Mann	Member	04/04/2022	31/05/2023	\$142,390 per annum	NSW
<b>Classification Review</b>					
Mrs Susan Bush	Chair	01/07/2022	14/09/2022	\$37,040 per annum	QLD
Mrs Susan Bush	Chair	15/09/2022	14/09/2024	\$37,040 per annum	QLD
Mr Adam Davy	Deputy Chair (Deputy Convenor)	01/07/2022	14/09/2022	\$1,001 per annum	QLD
Mr Adam Davy	Deputy Chair (Deputy Convenor)	15/09/2022	14/09/2024	\$1,001 per annum	QLD
<b>Creative Partnerships Australia</b>					
Mr Leonard Vary	Non-Executive Director	15/05/2022	14/05/2025	\$18,520 per annum	VIC
Ms Natasha Bowness	Non-Executive Director	03/04/2022	02/04/2025	\$18,520 per annum	VIC
Ms Caroline Sharpen	Non-Executive Director	28/03/2022	27/03/2025	\$18,520 per annum	TAS
Ms Sophie Dunstone	Non-Executive Director	03/04/2022	02/04/2025	\$18,020 per annum	SA
<b>Film Certification Advisory</b>					
Ms Miranda Culley	Member	01/05/2022	18/03/2025	\$430 per diem	NSW
Ms Rebecca Rush	Chair	10/08/2022	N/A	Nil	ACT
<b>Infrastructure Australia</b>					
Mr John Mcgee	Member	31/03/2022	30/03/2025	\$61,230 per annum	NSW
<b>National Archives of Australia Advisory Council</b>					
Ms Rachel Connors	Member	05/05/2022	04/05/2025	\$720 per diem	QLD
Mr Anthony William Oswald Dillon	Member	11/03/2022	10/03/2025	\$720 per diem	NSW
Ms Suzanne Hampel	Member	08/04/2022	07/04/2025	\$720 per diem	VIC
Ms Amy Low	Member	11/03/2022	10/03/2025	\$720 per diem	QLD
Ms Alice Spalding	Member	11/03/2022	10/03/2025	\$720 per diem	NSW

Mr Simon Froude	Director-General	23/05/2022	22/05/2027	\$398,630 per annum	SA
<b>National Capital Authority</b>					
Mr Terry Weber	Chair	13/06/2022	12/06/2025	\$60,980 per annum	ACT
<b>National Film and Sound Archive Board</b>					
Mr Ewen Jones	Member	28/03/2022	27/03/2025	\$22,790 per annum	QLD
Mr Stephen Peach	Member	25/03/2022	24/03/2025	\$22,790 per annum	NSW
Ms Toni Cody	Deputy Chair	25/03/2022	10/08/2023	\$22,790 per annum	NSW
<b>National Freight Industry Reference Panel</b>					
Mr John Fullerton	Chair	01/07/2022	31/12/2023	\$890 per diem	SA
<b>National Gallery of Australia Council</b>					
Ms Ilana Atlas AO	Member	31/03/2022	30/03/2025	\$27,070 per annum	NSW
<b>National Intermodal Corporation Limited</b>					
Ms Annette Carey	Non-Executive Director	31/03/2022	30/03/2025	\$59,590 per annum	VIC
Mr Michael Byrne	Non-Executive Director	31/03/2022	30/03/2025	\$59,590 per annum	NSW
<b>National Museum of Australia Council</b>					
Mr Bernard Salt	Member	17/03/2022	16/03/2025	\$22,790 per annum	VIC
<b>National Portrait Gallery of Australia</b>					
Mr John Barrington AM	Deputy Chair	04/05/2022	03/05/2025	\$22,790 per annum	WA
Mr Hugo Michell	Member	10/04/2022	09/04/2025	\$22,790 per annum	SA
Ms Elizabeth Pakchung	Member	22/03/2022	21/03/2025	\$22,790 per annum	NSW
Ms Hayley Baillie	Member	31/03/2022	30/03/2025	\$22,790 per annum	NSW
<b>NBN Co Limited</b>					
Ms Nicole Lockwood	Non-Executive Director	19/03/2022	18/03/2025	\$113,520 per annum	WA
Ms Parmjit (Pam) Bains	Non-Executive Director	19/03/2022	18/03/2025	\$113,520 per annum	QLD
Mr Michael Malone	Non-Executive Director	20/04/2022	19/04/2025	\$113,520 per annum	NSW

<b>Norfolk Island</b>					
Ms Kath Boman	Health and Residential aged care service	01/07/2022	30/06/2024	Nil	ACT
<b>Northern Australia Infrastructure Facility Board</b>					
Mr Mark Darrough	Chief Executive Officer (a/g)	24/03/2022	17/06/2022	\$471,090 per annum	NT
Mr Craig Doyle	Chief Executive Officer	18/06/2022	30/06/2025	\$484,050 per annum	NT
Mr Jim Betts	Other (Secretary of the Department)	11/07/2022	N/A	Nil	ACT
<b>Old Parliament House Board</b>					
Prof Greg Craven AO	Member	07/04/2022	06/04/2025	\$22,790 per annum	NSW
<b>Regional Development Australia Committees (RDAs)</b>					
Mr Richard Everson	Deputy Chair – RDA ACT	31/08/2022	30/06/2025	Nil	ACT
Ms Anna Cruckshank	Deputy Chair – RDA Central Coast	24/03/2022	30/06/2024	Nil	NSW
Mr Paul Fraser	Deputy Chair – RDA Goldfields Esperance	31/08/2022	30/06/2025	Nil	WA
<b>Screen Australia</b>					
Ms Deborah Mailman AM	Member	06/04/2022	05/04/2025	\$34,470 per annum	NSW
<b>Special Broadcasting Service</b>					
Ms Katrina Rathie	Non-Executive Director	31/03/2022	30/03/2027	\$44,350 per annum	NSW
<b>Western Sydney Airport (WSA Co)</b>					
Mr Paul O'Sullivan	Chair	07/08/2022	6/08/2025	\$166,290 per annum	NSW

## Vacancies

Vacancies remaining to be filled in the Infrastructure, Transport, Regional Development, Communications and the Arts portfolio at 25 September 2022

Portfolio Body	Position
Australia Post	Non-Executive Director x 2
Australian Communications and Media Authority	Member x 5
Australian National Maritime Museum Council	Chair x 1
Bundanon Trust	Member x 1
Civil Aviation Safety Authority	Deputy Chair x 1
Classification Review	Member x 1
Creative Partnerships Australia	Non-Executive Director x 2
Infrastructure Australia	Member x 1
International Air Services Commission	Member x 1
National Archives of Australia Advisory Council	Deputy Chair x 1
National Capital Authority	Member x 1
National Cultural Heritage Committee	Member x 1
National Gallery of Australia Council	Deputy Chair x 1 Member x 2
National Intermodal Corporation Limited	Non-Executive Director x 2
National Museum of Australia Council	Chair x 1
National Portrait Gallery of Australia	Member x 1
National Transport Commission	Commissioner x 1
Norfolk Island	Judge x 1
Northern Australia Infrastructure Facility Board	Member x 1
Old Parliament House Board	Director x 1
Regional Development Australia Committees	RDA Chairs x 1 RDA Deputy Chairs x1
Special Broadcasting Service	Non-Executive Director x1
Screen Australia	Member x 4

## BACKPOCKET BRIEF

### Indigenous Visual Arts

**BP-08**

#### Key issues

- **Commitment to First Nations Visual Arts**
  - The Government is committed to supporting and protecting First Nations art, culture and intellectual property including through the development of a new cultural policy which will position First Nations arts and culture as its first pillar in recognition and respect of the crucial place these hold for Australia's identity and culture.
  - In addition to funding commitments, the Department is progressing work on: new stand-alone legislation to protect First Nations knowledge and cultural expressions; a review of the Indigenous Art Code; and responding to the Productivity Commission's final report into First Nations visual arts and crafts, due late 2022.
- **Productivity Commission's report *Aboriginal and Torres Strait Islander Visual Arts and Crafts***
  - The Productivity Commission (the Commission) released its findings into First Nations visual arts in its draft report *Aboriginal and Torres Strait Islander Visual Arts and Crafts* on 19 July 2022 and invited responsive submissions.
  - The draft report includes seven draft recommendations including a mandatory labelling scheme for inauthentic products, the introduction of new cultural rights legislation and shared decision-making in setting objectives for government funding of First Nations visual arts and crafts.
  - The Department provided a submission to the draft report (**Attachment A**). In summary, the response suggests that priority should be given to draft recommendations affecting legislative protection of First Nations cultural rights that inform consumer decision-making in purchasing First Nations arts and crafts. It also emphasises the importance of designing actions and initiatives in formal partnership with First Nations representatives.
  - The Department's submission is publicly available on the Commission's inquiry website page.
  - The Commission's final report is expected later this year and will inform the Government's future support of the Indigenous visual arts industry, including working in partnership with key stakeholders to develop stand-alone legislation and deliver increased economic opportunities for First Nations visual artists.
- **Stand-alone legislation to protect Indigenous knowledge**
  - Exploration of stand-alone legislation to protect Indigenous knowledge is underway including a scoping study, commissioned by IP Australia on behalf of the cross-agency Intellectual Property Policy Group (Policy Group).
  - As advised by IP Australia on 4 October 2022, the Minister for Industry and Science, the Hon Ed Husic MP, has approved the release of the *Interim Report Scoping Study on stand-alone legislation to protect and commercialise Indigenous Knowledge* (interim report).
  - The interim report was released via the IP Australia website on Wednesday 5 October 2022 with consultation closing on 9 November 2022.
  - Targeted consultations with First Nations stakeholders will ensure the views of First Nations peoples are central to developing the final report of the Scoping Study with information to be shared publicly with options to provide input via written submissions, a survey and via phone.
  - The final report is expected to be provided to the Policy Group in early 2023.

- **Indigenous Art Code**

- The Indigenous Art Code (the Code) is a voluntary code that supports fair and ethical trade between commercial art dealers and Indigenous visual artists.
- While the Code's primary focus is on commercial transactions in the fine art market, it has an interest in authenticity matters in the souvenirs space as these have flow-on effects for all Aboriginal and Torres Strait Islander artists and designers.
- Additional funding for the Code, as endorsed at the September 2018 Meeting of Cultural Ministers, commenced from July 2019 to support it to better promote ethical art dealing and take action in response to inauthentic Indigenous 'style' products.
- Complimentary to the Government's commitment to develop new legislation to protect Indigenous knowledge, is the commitment to review the operations of the Code to identify how it could be better resourced and strengthened. The Department is undertaking this review, informed by the sector, in 2023.

- **Indigenous Visual Arts Industry Support (IVAIS) program**

- In 2022-23, the IVAIS program will contribute \$27.2 million to the operations of more than 100 organisations, including more than 80 Indigenous-owned art centres, as well as a number of art fairs, regional hubs and industry service organisations.
- Together, IVAIS-funded organisations provide opportunities for approximately 8,000 Indigenous artists and more than 500 Indigenous arts workers to engage in the art market, generate income and participate in the nation's economy.
- IVAIS funded organisations achieved more than \$38.0 million in art sales in 2020-21.
- An additional \$5.0 million (administered) was provided annually from 2021-22 (ongoing and indexed) to support implementation of the previous Government's National Indigenous Visual Arts Action Plan.
- Initial projects supported with the additional funding included support to:
  - 43 organisations to deliver projects through to 2023-24
  - 12 Indigenous art centres and art fairs with multi-year activities
  - 99 projects largely focused on supporting infrastructure and equipment upgrades in Indigenous art centres.

- **Resale Royalty Scheme**

- At the end of October 2022, the resale royalty scheme has generated \$12.2 million in royalties for 2,484 artists from 28,416 resales.
- Of the royalties paid:
  - 65 per cent by volume was paid to Aboriginal and Torres Strait Islander artists, representing 39 per cent of all royalties by value
  - 89 per cent by volume was paid to living artists, representing 45 per cent by value.
- The Scheme allows for the entry into reciprocal arrangements with countries that have an operating resale royalty scheme.
- As part of the recent Australia-United Kingdom (UK) free trade agreement, the Government has agreed to commence a process to implement reciprocal arrangements with the UK.
- This will extend the Scheme and provide new income opportunities for Australian visual artists whose works are resold in the UK.
- Consultations with key industry stakeholders, are anticipated to inform these arrangements.
- The Scheme's administration is supported through the administration fee collected by collecting society, Copyright Agency, and in-kind support it provides. The Australian Government does not provide ongoing funding to support the Scheme's operation.

## Background

### Productivity Commission Report

- On 5 August 2021, the Productivity Commission was requested to conduct a study into the nature and structure of Aboriginal and Torres Strait Islander visual arts and crafts markets and policies to address deficiencies in these markets.
- The draft report on Aboriginal and Torres Strait Islander Visual Arts and Crafts was released publicly on 19 July 2022 with the final report due to Government in November 2022 and released in December 2022.

### Stand-alone legislation

- The previous Government committed to a study following a recommendation made by the House of Representatives' Standing Committee on Indigenous Affairs, in its *Report on the impact of inauthentic art and craft in the style of First Nations peoples*. The Standing Committee's recommendation was for a consultation process 'to develop stand-alone legislation protecting Indigenous Cultural Intellectual Property, including traditional knowledge and cultural expressions.'
- The Department has galvanised support for cross-government collaboration on a legal framework to empower First Nations peoples to protect and commercialise their Indigenous knowledge. This includes the National Indigenous Australians Agency, IP Australia, Attorney-General's Department and the Australian Competition and Consumer Commission.
- A next step could be the establishment of a wider group tasked with directing consultation and development of legislation that importantly includes First Nations leaders.

### Indigenous Art Code

- The Indigenous Art Code (the Code) was established by the Australian Government in 2010 in response to a 2007 Senate Inquiry into the Indigenous visual arts sector, which raised concerns about the exploitation of Aboriginal and Torres Strait Islander artists by art dealers.
- It is administered by the public company Indigenous Art Code Limited (IartC), which is governed by a board of industry members, including artists, dealers and peak organisation representatives. Since its inception, IartC has been funded through the arts portfolio, initially through the Arts and Cultural Development program and from 2012-13 through IVAIS.
- IartC, along with the Arts Law Centre of Australia and Copyright Agency, launched the *Fake Art Harms Culture* campaign in August 2016 in response to repeated demand for action from Indigenous artists and other stakeholders. The campaign's aim was to draw attention to inauthentic, predominantly imported, Aboriginal and Torres Strait Islander 'style' products available at the tourist or lower end of the market.
- At the September 2018 Meeting of Cultural Ministers, ministers agreed to provide additional support to the Indigenous Art Code of \$150,000 in order to better promote ethical art dealing and take action in response to inauthentic Indigenous 'style' products.
- Delivery of this additional support commenced from 1 July 2019 with total funding of \$350,000 provided to the Indigenous Art Code per annum up until 30 June 2022 (comprising \$275,000 from the Commonwealth through IVAIS and \$75,000 from state and territory governments).



- As part of the National Indigenous Visual Arts Action Plan: 2021-25, the previous Government committed to support the Indigenous Art Code and work to build consumer confidence including evaluating the functions of the Indigenous Art Code and IartC to assess whether it is meeting government objectives as well as industry and consumer expectations.
- An initial internal evaluation process had commenced with an analysis of the outcomes from the increased funding from the Australian Government and states and territories from 2019-20 and recommendations on funding levels from 2022-23 to be considered in tandem with feedback from sector consultation in early 2023.

#### Indigenous Visual Arts Industry Support program

- The objectives of the Indigenous Visual Arts Industry Support (IVAIS) program are to support a professional, viable and ethical Indigenous visual arts industry that features strong participation by Aboriginal and Torres Strait Islander peoples, and to foster the continued exhibition, critique, purchase and collection of Indigenous visual art nationally and internationally.
- An additional \$12 million was provided through the Relief and Recovery Fund to support remote and regional IVAIS-funded art centres and art fairs to address the impact of travel restrictions on tourism and the economic downturn resulting from the COVID-19 pandemic. This funding was delivered in 2019-20 (\$3.5 million) and in 2020-21 (\$8.5 million) and has assisted 86 art centres/arts hubs and six art fairs to maintain their operations and adapt to online platforms during the COVID-19 pandemic.
- IVAIS grants deliver operational funding via multi-year agreements primarily through a closed non-competitive process to organisations that consistently achieve high-level program outcomes. Funding is also made available through an annual open competitive funding round, available to eligible organisations.

#### Resale Royalty Scheme

- The *Resale Royalty Right for Visual Artists Act 2009* (the Resale Act) establishes the Resale Royalty Scheme (the Scheme), which commenced on 9 June 2010. Under the Scheme, visual artists are entitled to a payment of five per cent of the resale price for eligible works of art resold commercially for \$1,000 or more. The right applies to artworks by living artists, and for 70 years after an artist's death.
- Copyright Agency has been the appointed collecting society since the Scheme commenced. On 25 October 2018, Copyright Agency was reappointed for a five-year period from 28 November 2018 to 27 November 2023.
- The Government provided \$2.2 million towards the Scheme until 30 June 2014, including \$2.15 million to the collecting society to establish and administer the Scheme and \$50,000 for independent data modelling as part of a Post-Implementation Review.
- The Scheme is now funded through the 15 percent fee-for-service deducted by Copyright Agency from royalties collected, as well as in-kind support from the collecting society. The fee reflects the cost of managing the scheme, and is consistent with other schemes internationally. No further Government funding has been allocated for the administration of the Scheme.
- A Post-Implementation Review of the Resale Act and Scheme (the Review) took place in 2013 as required by the Office of Best Practice Regulation (OBPR). The Review received nearly 80 submissions from artists, peak organisations, auction houses and dealers.

- The Resale Act allows for the establishment of reciprocal arrangements with countries that have an operating resale royalty scheme.
- As part of the recent Australia-United Kingdom (UK) free trade agreement, the Government has agreed to commence a process to implement reciprocal arrangements with the UK. Consultations with key industry stakeholders are anticipated to take place to inform these arrangements.
- Further, negotiations are underway to establish an Australia-EU free-trade agreement, with interest from the EU in including reciprocal arrangements that could see several European Member States prescribed as countries under the Australian Scheme.
- Copyright Agency have let the Department know that Canada is also progressing establishment of a resale royalty right.

Version: 1	Cleared by: Stephen Arnott	Action officer: Anne-Louise Dawes
Current at: 3 November 2022	Phone number: 6271 1313	Action officer number: s47F

**Australian Government**

**Department of Infrastructure, Transport,  
Regional Development, Communications and the Arts**

**Post-draft submission****Productivity Commission****Aboriginal and Torres Strait Islander visual arts and crafts  
Contents**

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Released under FOI Act by DITR/SCA

## Introduction

The Department of Infrastructure, Transport, Regional Development, Communications and the Arts (the Department) thanks the Productivity Commission for its considered approach to engaging and representing the views of a wide-range of valued stakeholders on this topic, and acknowledges the meaningful input that has been provided in developing this draft report.

The Department acknowledges the patience of First Nation Australians, particularly artists who have called for action, through various inquiries, reports and reviews on the sector and appreciates the opportunity to contribute to a workable, successful outcome. The Department routinely engages with other relevant Australian Government agencies such as the National Indigenous Australians Agency and has representation on the Intellectual Property Policy Group and the Indigenous Knowledge Working Group - cross-departmental groups coordinated by IP Australia and established to assess how stand-alone legislation could support First Nations peoples to protect and commercialise their Indigenous Knowledge.

The Australian Government has collaborated with First Nations visual artists—the people at the heart of this issue—since the early 1970s. This Department currently manages the delivery of a range of initiatives, and manages programs such as the Indigenous Visual Arts Industry Support program, the Indigenous Languages and Arts program and the Indigenous Repatriation Program.

The Australian Government provided \$27.2 million in 2021-22 in support of the operations of over 80 Indigenous owned art centres, as well as a number of art fairs, regional hubs and industry service organisations that are a significant contributor to Australia's world-renowned Indigenous visual art movement. Together these organisations support approximately 8,000 artists and over 500 Indigenous arts workers, most in very remote Indigenous communities. The Indigenous Languages and Arts program contributes over \$20 million annually towards keeping cultural identity strong within local communities and enhancing First Nations people's wellbeing by funding activities that support participation in, and maintenance of, Australia's First Nations cultures through languages and arts.

The Department has considered the draft findings and draft recommendations of the Productivity Commission's draft report, published on 19 July 2022, and considers that priority should be given to draft recommendations affecting legislative protection of Indigenous Knowledge (including but not limited to visual arts and crafts) and initiatives that inform consumer decision-making in purchasing First Nations arts and crafts.

It is particularly important that any action or initiatives originate or are supported by the First Nations arts and crafts sector and are designed in formal partnership with First Nations representatives consistent with the priority reforms of the National Agreement on Closing the Gap.

Detailed responses to all seven draft recommendations are provided below.

## Response to Draft Recommendation 5.1

### A mandatory labelling scheme for inauthentic products should be developed

The Australian Government should develop a mandatory information standard to require the labelling of inauthentic Indigenous-style products to indicate to consumers that they are not created by or under licence from an Aboriginal and Torres Strait Islander person.

In developing the standard, the Australian Government should engage effectively with Aboriginal and Torres Strait Islander people.

The Department **supports this recommendation in part.**

The Department acknowledges that labelling schemes have previously been recommended as a way of achieving greater protection of First Nations arts and crafts, including Indigenous Knowledge and Traditional Cultural Expression, including in the former House of Representatives Standing Committee on Indigenous Affairs' 2018 [Report on the Impact of Inauthentic Art and Craft in the Style of First Nations People](#) (Recommendation 2).

The Department also acknowledges that unlike previous recommendations this draft recommendation focuses on a mandatory labelling scheme for *inauthentic products* with the intention of placing the administrative burden on entities acting inappropriately, rather than on the artists and producers of genuine art and craft products.

There is a concern that the labelling of inauthentic products could inadvertently legitimise their place in the market and negatively impact authentic First Nations products. Moreover, without an increase in resources for an education campaign and enforcement process, the effectiveness of specific regulation of labelling could be compromised. It is also possible that the labelling of inauthentic products will not on its own deter consumers, particularly when purchasing souvenirs.

There may be benefit in continuing the voluntary process of labelling or certifying authentic products. This would be of particular use for galleries and art centres.

The Department supports action to improve consumer awareness but suggests that while new legislative tools protecting broader Indigenous Knowledge and Traditional Cultural Expression are explored, effort focuses on existing initiatives aimed at improving customer access to information regarding authentic First Nations products.

Current initiatives include the national rollout of digital labelling for art works and products funded under the Indigenous Visual Arts Industry Support (IVAIS) program and delivered by Desart Incorporated (the peak arts service organisation for Central Australian Aboriginal Arts Centres), and the Indigenous Art Code administered by Indigenous Art Code Ltd.

## Response to Draft Recommendation 7.1

### An Indigenous Cultural and Intellectual Property Strategy is needed to coordinate regulatory measures

The Australian Government should develop and publish an Indigenous Cultural and Intellectual Property (ICIP) strategy that sets out how policy and regulatory measures will address different aspects of ICIP. The development of the strategy should be led by the Minister for Indigenous Australians, in partnership with state and territory governments and Aboriginal and Torres Strait Islander people.

The Department **supports this recommendation in principle.**

The Department appreciates the complexity of existing and potential future policy and regulatory measures to recognise and protect Indigenous Culture and Intellectual Property. It also acknowledges the leadership role of the Minister for Indigenous Australians, supported by the National Indigenous Australian Agency and its commitment to implement the Government's policies and programs to improve the lives of all Aboriginal and Torres Strait Islander peoples.

It is supported on the basis that development of such a strategy would be concurrent with exploration of legislation to protect Indigenous cultural rights (Recommendation 7.2) in order to expedite outcomes.

## Response to Draft Recommendation 7.2

### New cultural rights legislation should be introduced to recognise and protect cultural assets in relation to visual arts and crafts

- To address the issue of Indigenous Cultural and Intellectual Property being used in visual arts and crafts without authorisation from traditional owners, the Australian Government should introduce new legislation that formally recognises the interests of Aboriginal and Torres Strait Islander communities in their traditional cultural assets.  
To achieve this, the legislation should create a new cause of action that specifies that a traditional owner's rights are infringed if a person uses a cultural asset to create a cultural expression, such as a piece of art or craft, without the authorisation of a traditional owner, unless an exception applies.

The Department **supports this recommendation.**

It is generally acknowledged that current Australian legislation protecting copyright in works by individual artists does not apply well to Indigenous Knowledge because of factors such as ongoing community rights and ownership.

The Government has committed to protecting authentic Indigenous visual art to support Indigenous artists and businesses, including their cultural rights and economic interests.

Support for new legislation has been recommended in a number of reviews including the former House of Representatives Standing Committee on Indigenous Affairs' 2018 [Report on the Impact of Inauthentic Art and Craft in the Style of First Nations People](#) (Recommendation 8).

The Department notes that while theft and misrepresentation of Indigenous Knowledge is apparent in visual arts and crafts, Indigenous Knowledge is not limited to visual arts and crafts and it is anticipated that new legislation would consider intellectual property relating to other cultural elements such as skills, language, symbols, genetic resources, stories and dance.

This is anticipated to be a complex project requiring leadership by First Nations peoples and significant engagement and consultation with a wide variety of stakeholders including artists and art collectives, communities, academics and the business sector. The Department acknowledges the significant amount of work already undertaken on this issue including a [scoping study](#), undertaken by the cross-departmental Indigenous Knowledge Working Group (led by IP Australia) and the [Protocols for using First Nations Cultural and Intellectual Property in the Arts](#) developed in 2002 (revised in 2007 and 2019) by Dr Terri Janke and Company on behalf of the Australia Council for the Arts.

## Response to Draft Recommendation 10.1

### The Indigenous Art Code can be strengthened through a joint commitment of government and industry

- The Australian Government, in partnership with state and territory governments, should modestly increase funding to Indigenous Art Code Limited to support key priorities, including:
  - an enhanced dispute resolution process, with a referral pathway to independent review of decisions and public reporting of deidentified dispute outcomes.
  - more detailed performance indicators to inform evaluation of the Code's effectiveness, alongside public reporting of progress.
- Additional funding should be subject to ongoing monitoring and evaluation of the Code's effectiveness. Commensurately higher membership fees from dealer members should also be levied to co-fund these improvements.

The Department **notes this recommendation.**

The Indigenous Art Code Limited (the Code) establishes standards for commercial dealings between dealers and Aboriginal and Torres Strait Islander artists to support fair and ethical trade in artwork, transparency in the process of promotion and sale of artwork, and that disputes arising under the Code are dealt with efficiently and fairly. It also has a role in educating artists, art centre staff and art dealers to encourage best practice in commercial dealings.

While as a self-regulated, voluntary code there are limits to the impact that the Code can make. The Department recognises that an increase in funding would assist the Code to undertake additional functions such as an enhanced dispute resolution process as suggested in the draft report.

## Response to Draft Recommendation 10.2

### Artists should be aware of and able to access legal support services

- The Australian Government should ensure that legal support services for artists are accessible. Referral pathways should be comprehensive and accessible to independent artists, and promoted such that artists are aware of them.
- Through its review of the Indigenous Art Code Limited, the Australian Government should assess whether it is the best organisation to undertake this role. Depending on the outcome of that review, the Australian Government should provide funding to the responsible organisation to maintain these referral pathways.

The Department **supports this recommendation in part.**

The Department acknowledges the legal support services that the Australian Government currently provides artists. It notes that increasing awareness of these services could be beneficial but that awareness of services is likely to be only part of the issue and that other issues could include location, capacity limits of current service providers, and complexity of legal processes.

Relevant support services provided by the Australian Government include:

- The Arts Law Centre of Australia's (Arts Law's) Artists in the Black (AITB) program supported under the IVAIS which provides specialised free or low-cost tailored legal assistance for Aboriginal and Torres Strait Islander artists. The AITB program includes brokering significant pro-bono legal support for more complex cases and the Adopt a Lawyer program for art centres;

- The Indigenous Art Code (the Code) establishes standards for commercial dealings between dealers and Aboriginal and Torres Strait Islander artists to support fair and ethical trade in artwork, transparency in the process of promotion and sale of artwork, and that disputes arising under the Code are dealt with efficiently and fairly. It also has a role in educating artists, art centre staff and art dealers to encourage best practice in commercial dealings; and
- The IVAIS funded network of Indigenous art centres and service organisations provides significant support and protection for artists in relation to unethical dealing.

Early benefits could potentially be realised through funding the development of model contracts or contract clauses to assist protecting artists' rights in sales and licencing negotiations, especially if accompanied by training for art centre managers and arts workers.

## Response to Draft Recommendation 10.3

### Australian Government funding should be evaluated to inform future arrangements

- The Australian Government should commission an independent evaluation of the effectiveness of Australian Government expenditure directed to the Aboriginal and Torres Strait Islander visual arts and crafts sector. The scope of the review should include the Indigenous Visual Arts Industry Support (IVAIS) program, the National Indigenous Visual Arts (NIVA) Action Plan and relevant Australia Council programs.
- This evaluation should be undertaken in partnership with Aboriginal and Torres Strait Islander representatives of the sector, in accordance with the principles of the Productivity Commission's *Indigenous Evaluation Strategy*, and be completed by December 2025. The evaluation should consider:
  - how effectively funding has met existing objectives, and whether these objectives are the right ones
  - whether and what additional support is required to help meet sector priorities (for example, whether a sector-wide Aboriginal and Torres Strait Islander workforce strategy is required)
  - what aspects of the NIVA Action Plan, such as support for independent artists, should be maintained as part of ongoing government funding to the sector.

The Department **supports this recommendation.**

The **IVAIS** program, as it is now known, was established in 2012 and was developed to address a lack of arts infrastructure and support in remote and very remote communities. A review in 2017-18 found that the program outcomes continued to be relevant and appropriate, and that it was achieving its intended outcomes and a further evaluation was suggested for four years' time (2021-22).

The Department welcomes the recommendation to be included in a Government-wide review of expenditure directed to the Aboriginal and Torres Strait Islander visual arts and crafts sector.

## Response to Draft Recommendation 10.4

### Aboriginal and Torres Strait Islander people should be part of shared decision-making in setting objectives for government funding for visual arts and crafts

- Under the National Agreement on Closing the Gap, governments committed to build and strengthen the structures that empower Aboriginal and Torres Strait Islander people to share decision-making authority with governments. The current approach to determining funding objectives in the Aboriginal and Torres Strait Islander visual arts and crafts sector is not



characterised by shared decision-making between governments and Aboriginal and Torres Strait Islander people.

The Australian Government (led by the Australian Government's Office for the Arts) should establish a formal shared decision-making partnership with Aboriginal and Torres Strait Islander artists and art organisations to help identify funding priorities and strategic initiatives to support growth across the sector.

The Department **supports this recommendation.**

The Department supports government policies relating to First Nations peoples including the National Agreement on Closing the Gap, the implementation of the Uluru Statement from the Heart and the right to self-determination for First Nations peoples.

It acknowledges that shared decision-making can be improved and embraces the opportunity to establish a formal shared decision-making partnership with First Nations artists and arts organisations. Further, the Department will continue to engage with the National Indigenous Australians Agency (NIAA) and seek further advice on utilising any existing engagement pathways.

We note the approaches suggested by the Productivity Commission and look to the Sector for informed guidance on the strengths and weaknesses with each approach, as well as any other models suggested.

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## BACKPOCKET BRIEF

### Support for Literature

**BP-09**

#### Key issues

- The Australian Government recognises the significant contribution writers and publishers make to the cultural life of Australia and supports them through a range of programs including the Public Lending Right and Educational Lending Right schemes, the Prime Minister's Literary Awards, and Australia Council funding programs.
- Through consultation on the National Cultural Policy the literature sector is calling for an urgent update to Australia's Lending Right Scheme to make digital material (ebooks and audiobooks) eligible under the Schemes. During the COVID-19 pandemic, Australian libraries adopted new technologies and Australians accessed more ebooks and audio books as well as hard copy books. This trend is continuing.
- In submissions to the National Cultural Policy there is support for increasing direct Australian Government investment in literature including as grants for authors to give them time to write a book. This is in recognition that it is difficult to build a career from writing and most authors survive on low income. According to the Australian Society of Author's 2021 Survey, 80 per cent of respondents were earning less than \$15,000 per annum from their writing and only 15 per cent were earning more than \$25,000.<sup>1</sup>

#### Background

##### Lending Right Schemes

- The lending right schemes are the main mechanism for direct Government support to the literature sector. The lending right schemes make payments to eligible Australian book creators and publishers in recognition that income is lost through the free use of their books in public and educational lending libraries.
- The lending right schemes support the enrichment of Australian culture by encouraging the growth and development of Australian writing by providing creators and publishers. Approximately \$23 million is provided through the scheme annually to over 17,000 claimants.
- The current arrangements for the lending right schemes were formulated several decades ago and while the schemes are highly valued by the sector, the National Cultural Policy process is an opportunity to consider modernisation of some of the policy and administrative settings so they continue to be an effective support mechanism for book creators and publishers.

##### Prime Minister's Literary Awards

- The Prime Minister's Literary Awards (the Awards) celebrate the contribution of Australian literature and history to the nation's cultural and intellectual life. The Awards play an important role in supporting a national appreciation of Australian literature and history and provide acknowledgment and recognition to authors and illustrators that have published the best works of Australian literature each year.
- The Awards are an annual program with a total prize pool of \$600,000. Prizes are awarded across six categories of: fiction, poetry, non-fiction, history, young adult literature and

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<sup>1</sup> Australian Society of Authors, House of Representatives' Standing Committee on Communications and the Arts' Inquiry into Australia's Creative and Cultural Industries and Institutions, [Submission 315](#), p.1

children's literature. Winners are each awarded up to \$80,000 and shortlisted books up to \$5,000 (prize monies are tax free).

#### Australia Council

- The Australia Council (the Council) supports the excellence, diversity and vitality of Australian literature. The Council's support for literature is focused on creation, publication and promotion of Australian writing and a vibrant literary culture nationally. Funding is delivered through grants to writers at all stages of their career, as well as to the publishing industry, including literary magazines and journals. The Council also provides grants to organisations and programs that contribute to the skills and professional development of Australian writers and the development and presentation of their work.

Released under FOI Act by DITRDCA

Version: 1	Cleared by: Stephen Arnott	Action officer: Anne-Louise Dawes
Current at: 6 October 2022	Phone number: 6271 1313	Action officer number: 6271 7226

## BACKPOCKET BRIEF

### AUSTRALIAN MUSIC INDUSTRY

**BP-10**

#### Key issues

- The Australian Government supports the growth and development of the music industry in recognition that it is an important cultural, social and economic industry.
- Round five of the Live Music Australia program is now open. This round will focus on support for music festivals including assistance with the increasing costs of business administration and insurances.
- The National Music Industry Review report – *Raising The Voices* – raises significant issues of workplace harm and systemic discrimination in the Australian music industry.
- It is anticipated that all the elements the current Australian Music Industry Package will be reviewed as part of the development of the National Cultural Policy and the future direction of this program can be set under this new framework.

#### Workplace harassment in the music industry

- The National Music Industry Review, is an industry led, independent review into sexual harm, sexual harassment and systemic discrimination in the contemporary Australian music industry. The report titled *Raising Their Voices*, was released on 1 September 2022.
- The Review is was auspiced by Support Act, supported by Australian Performing Rights Association Australasian Mechanical Copyright Owners Society (APRA AMCOS), Australian Recording Industry Association (ARIA), Phonographic Performance Company of Australia (PPCA), Australia Council and industry donations.
- Over 1,600 people participated in the review including through interviews, focus groups, written submissions and a survey.
- The report found high rates of sexual harassment, sexual harm and bullying across the industry. Key findings include:
  - of those surveyed 55 per cent have experienced some form of workplace sexual harassment and sexual harm in their career (this included reporting from 72 per cent women and 39 per cent men);
  - sexual harassment occurred mostly at music venues (45 per cent) but also reported in high numbers in the office (21 per cent) or at workplace events (17 per cent);
  - bullying was experienced by 76 per cent of participants;
  - 78 per cent of respondents experienced some form of everyday sexism during their career;
  - the report also found that young people and people of diverse backgrounds can be at particular risk of harm and poor employment practices.
- There are 17 recommendations in the report calling for an industry-wide approach, and support from government, to prevent sexual harm, sexual harassment, bullying and systemic discrimination. Recommendations include: establishment of a music industry cultural reform council with the support of government, the development of an industry-wide code of conduct, establishment of an independent safe space for reporting, and education and awareness campaigns.

## Background

### Live Music Australia

- The Live Music Australia program is delivering funding of \$5 million annually over four years (2020-21 to 2023-24), to support businesses to build/rebuild their capacity for programming activity, as restrictions are lifted and venues reopen; and increase performance opportunities for original contemporary music by Australian artists.
  - There have been four previous rounds of this program, focussed on supporting over 400 venues for the performance of live Australian music, promotional activities, infrastructure costs, equipment purchases and to encourage touring.
  - Applications for Round five of the program are now open, closing on 17 November 2022.
  - This round will focus on providing support for festival-based music events including assistance with the increasing costs of business administration and insurances.

*If asked why round five of the Live Music Australia program is only funding festivals:*

- It is estimated that there are 300-350 music festivals annually in Australia, demonstrating that festival based live music is a central part of the music sector and is critical to the development of both artist and audience.
- Festival organisers are struggling with large financial commitments and outlays necessary to host a festival, due to ongoing economic vulnerability post COVID and festival organisers are having to make hard decisions about the viability of a festival going ahead.
- In recognition that festivals are key live music venues and make a significant contribution to place-based music ecology in any location, round five of the Live Music Australia program will target investment in live music festivals.
- Program guidelines were updated to reflect the Government's focus on assisting live music festivals to program original artists and provide increased performance opportunities for contemporary Australian musicians;
- Round 6 of the program is expected to open in early 2023 and will resume focus on venue-based music activities.

### Indigenous Contemporary Music program

- The Indigenous Contemporary Music program is an open competitive grants opportunity, delivering \$500,000 a year over four years (2019-20 to 2022-23) to support First Nations led organisations who provide professional industry-based opportunities for Aboriginal and Torres Strait Islander musicians and bands. Assessments are undertaken by qualified Aboriginal and Torres Strait Islander persons or persons with experience in the Indigenous music sector.
  - To date, a total of 18 recipients over three rounds received funding under the program
  - The final round of the program is anticipated to open in early 2023.

### Women in Music Mentor program

- The Women in Music Mentor program is being administered by the Australian Independent Record Labels Association (AIR), under a four-year grant agreement (over the period 2019-20 to 2022-23). The program provides women in the music sector with access to leading professionals as mentors, a range of training programs and opportunities for future career progression.
  - To date the program has supported almost 200 selected mentees.
  - On 30 September 2022 a further 160 mentees were announced and will participate in the final two rounds of the program, which concludes in July 2023.

### Sounds Australia

- Sounds Australia is continuing to use funding of \$375,000 per annum (over four years 2019-20 to 2022-23) from the Australian Government to support the promotion of Australian musicians in international music markets.
  - In August 2021, Sounds Australia announced its Export Stimulus Program, to provide career progression and international event opportunities after 18 months of cancelled work across Australia. The first two rounds of the program have awarded grants totalling \$843,814 to 63 grant recipients (supporting 224 individual music industry professionals).

### Contemporary Music Touring program

- The Contemporary Music Touring program, delivered by the Australia Council, has been expanded with an extra \$500,000 a year over four years (2019-20 to 2022-23) to support increased touring opportunities.
  - The next round of the program closed for applications in September 2022 and is currently under consideration by Australia Council.

### Funding to Support Act – crisis relief for musicians, crew and artists

- In April 2020 as part of the Government's COVID-19 Relief and Recovery Fund, \$10 million was provided to the charity Support Act in response to the pandemic and its significant impact on the creative sector. A further \$10 million was provided in March 2021 and on 10 August the Government announced additional funding of \$20 million.
- The funding of \$40 million from the Australian Government has allowed Support Act to provide crisis relief to artists, crew and music workers affected by the cancellation of live performances across the country and to expand the Support Act Wellbeing Helpline to all members of the arts industry. In addition, from 23 August 2021, Australian Government support enabled Support Act to expand this crisis relief support to workers across the live performing arts sector, including those working in theatre, dance and circus.
- Since the beginning of the pandemic, funding from the Australian Government has enabled Support Act to allocate 15,300 direct crisis grants totalling \$35 million to the creative sector, in addition to providing mental health and counselling services valued at \$5 million. All funds are fully expended.

The House of Representatives Standing Committee on Communications and the Arts Inquiry into the Australian music industry

- The House of Representatives Standing Committee on Communications and the Arts tabled its *Report on the Inquiry into the Australian music industry* on 2 April 2019.
- The recommendations cover the interests of six Government agencies and Government is carefully considering the findings, it will respond in due course. A number of the 16 recommendations outlined in the Report are addressed by the Australian Music Industry package, including support for Sounds Australia, the Contemporary Music Touring Program and creation of a Women in Music Mentor program.
- There has been no Government response to this report to date.

Version: 2	Cleared by: Stephen Arnott	Action officer: Anne Louise Dawes
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**BACKPOCKET BRIEF****BP-11****Protection of Movable Cultural Heritage Act****Key issues****Protection of Movable Cultural Heritage**

- The *Protection of Movable Cultural Heritage Act 1986* (the Act) protects Australia's movable cultural heritage by regulating the export of Australia's significant cultural heritage objects.
- The Act also protects the cultural heritage of other countries. Cultural property that has been illegally exported from a foreign country and imported into Australia since the Act commenced on 1 July 1987 can be returned to that country if a valid restitution request is made by the relevant foreign government.
- The legislation enables Australia to meet its international obligations in relation to cultural property, set out by the UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* 1970.
- The Act establishes the National Cultural Heritage Account, which assists Australian cultural organisations to acquire significant cultural objects for safe-keeping and display. The Account has an annual budget of \$500,000.

**Current Issues****Appointments to the National Cultural Heritage Committee**

- The Committee has a maximum of 10 members. There is currently 1 vacant member position.

**Legislative reform**

- Subject to other legislative priorities, the Government will consider potential reforms to the Act, which has not been significantly amended since it commenced on 1 July 1987. That consideration will be informed by a review of the Act that was commissioned by the previous Government and conducted by Mr Shane Simpson AM (Simpson Review) in 2015 and developments in the subsequent seven years.
- The Act is supported by the *Protection of Movable Cultural Heritage Regulations 2018* (the 2018 Regulations), which were remade on 11 December 2018, and amended on 17 December 2021. These include the National Cultural Heritage Control List (the Control List) which sets out the categories of objects that constitute the movable cultural heritage of Australia subject to export control.
- The 2018 Regulations implemented some elements of the model proposed by the Simpson Review, including changes to the monetary thresholds for Australian objects to better reflect the current market value.
- The 2018 Regulations were welcomed by the sector as they more accurately target the works requiring protection, and reduced unnecessary regulation.

**Amendments to Protection of Movable Cultural Heritage Regulations**

- The Protection of Movable Cultural Heritage Regulations were amended in December 2021 to facilitate the temporary export of Aboriginal or Torres Strait Islander bark paintings, dating from 1901-1959, with a value of at least \$25,000 that are owned, or held on loan, by the Commonwealth or by a principal collecting institution.
- Prior to the amendments, the export of bark paintings in this category was prohibited.



- The amendments were supported by the Yolŋu community of north-eastern Arnhem Land.
- The amendments facilitated the exhibition of Yolŋu bark paintings at *Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala*, coordinated by the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia and co-curated by the Buku-Larrnggay Mulka Centre.
- The exhibition has commenced and will tour to five galleries in the United States from 2022-2024. It will feature more than 100 bark paintings from 1935 – present, as well as 30 new commissioned barks by Arnhem Land Yolŋu artists.
- The amendments also added five recipients of Victoria Cross (VC) or VC for Australia medals to the National Cultural Heritage Control List, including the VC medal for Ordinary Seaman Edward ‘Teddy’ Sheehan which was awarded in December 2020.

## Background

### Appointments to the National Cultural Heritage Committee

The National Cultural Heritage Committee is responsible for providing the Minister with advice on the operation of the Act, including in relation to applications for export permit, the National Cultural Heritage Account and other issues relating to cultural heritage.

In addition to a nominee of the Minister for Indigenous Australians, the Act provides for the Committee to consist of: four persons who hold senior positions at different collecting institutions (that is, a public art gallery, museum, library or archives); four persons who have experience relevant to the cultural heritage of Australia; and a nominee of Universities Australia. There are nine members of the Committee, with the most recent appointments made in October 2021. There is a member vacancy arising from the resignation of Ms Margaret West on 31 December 2021.

### Simpson Review of the Act

An independent review of the Act was undertaken in 2015 by Mr Shane Simpson AM. The Terms of Reference for the review established that it would consider the legal framework for regulation in this area, including international issues, effective administration, and enforcement aspects of the scheme. The review report identified key principles to underpin the development of a new legislative, regulatory and administrative model.

The Simpson Review report proposed a new legislative, regulatory and administrative model based on the following key principles:

- objective standards to define the material being regulated
- clear, practicable criteria for determining the significance of the material
- adherence to principles of Aboriginal and Torres Strait Islander decision-making
- interaction with other Commonwealth, state and territory legislation and regulatory schemes
- a flexible and risk-based approach to assessment processes
- extending the General Permit system to a wider group of approved organisations
- more effective enforcement and prosecution procedures; and
- updating enforcement and offence provisions in line with current best practice.

### Interim regulation reforms

The 2018 Regulations incorporate elements of the Simpson Review, including updates to the Control List by raising age and monetary value thresholds of regulated objects.

The 2018 Regulations included the following reforms:

- adjustments to the age and monetary value thresholds for artworks made by Australian Aboriginal or Torres Strait Islander artists. Significant works are now better targeted, and fewer works of lesser significance are required to be assessed. This reduces the over-regulation of the works, and provides more opportunities to market them internationally;
- monetary values for objects of fine and decorative art better reflect the current market value in Australian dollars of the categorised objects; and
- Victoria Cross medals owned or held by the Commonwealth or a principal collecting institution are now eligible to be temporarily exported (i.e. for exhibition or commemoration) if they meet the required conditions.

### **Regulation amendments in effect from 18 December 2021**

Amendments made to the 2018 Regulations included:

- adding five recipients of Victoria Cross (VC) or VC for Australia medals to Part 7 of the National Cultural Heritage Control List (the Control List); including the VC medal for Ordinary Seaman (OS) Edward 'Teddy' Sheean (Sheean, E) which was awarded in December 2020.
- defining VC medals to mean both VC and VC for Australia medals (e.g. defining 'Victoria Cross medal' in Part 7 to mean VC and VC for Australia medals); and
- amending Part 5 of the Control List to provide that certain types of Australian Protected Objects (APOs) that were previously described as Class A objects are described as Class B objects where they are owned, or held on loan, by the Commonwealth or by a principal collecting institution.

The Control List provides that a VC medal awarded to listed person is a Class A object unless it is owned, or held on loan, by the Commonwealth or a principal collecting institution. This allows, for example, a VC medal in the collection of the Australian War Memorial to be temporarily exported for commemorative purposes.

The 2021 amendment to Part 5 of the Control List is modelled on the approach adopted in 2018 for Part 7 of the Control List in respect of VC medals owned, or held on loan, by the Commonwealth or by a principal collecting institution. This allows those types of APOs to be temporarily exported, either under an export permit issued under section 10 of the Act or under a general permit held by a principal collecting institution under section 10A of the Act.

The 2021 amendment to Part 5 of the Control List refers to Aboriginal or Torres Strait bark paintings created between 1901 and 1959.

Principal collecting institutions include public galleries, museums, libraries and archives that are established under a law of the Commonwealth, a State or a Territory.

### **Actions taken under the Act in 2021-22**

- 9 permanent export permits were issued
- 1 permanent export permit were refused
- 3 certificates of exemption were issued
- 6 temporary export permits were issued
- 1 permanent export permit variation were issued
- 5 applications to the National Cultural Heritage Account were approved.

Unlawful imports — return of protected foreign cultural property: 333 foreign objects were seized in a single seizure for future return to another country, and seven foreign objects were returned to four countries.

**Foreign cultural property update**

In 2022, the Act has enabled the Government to seize 337 and return 335 foreign cultural objects, including two objects seized in 2021. The returns include 333 ceramics from the Tek Sing shipwreck which were returned to the Government of Indonesia, and two Luristan bronze finials which were returned to the Government of Iran. In relation to the remaining four seized items, the Government has agreed to return a cartonnage ensemble to the Government of Egypt and an ex-votive painting to the Government of Mexico. The importer of another two items, a mummy case and beaded mummy mask, has indicated that they may not oppose their return to the Government of Egypt.

Version: 1	Cleared by: Greg Cox	Action officer: Ann Campton
Current at: 10 October 2022	Phone number: 6271 1901	Action officer number: 6271 1144

Released under FOI Act by DITRDC

**BACKPOCKET BRIEF****BP-12****Creative Partnerships transfer of functions to Australia Council****Key issues**

- The transfer of functions and funding for Creative Partnerships Australia's (Creative Partnerships) to the Australia Council from 1 July 2023 was confirmed in the October 2022-23 Budget measure *Supporting the Arts*.
- The transfer will implement an election commitment and bring private sector expertise and arts funding into one entity.
- The transferring functions include: growing a culture of giving to the arts, assisting artists and arts organisations to attract and maintain support from donors and business and encouraging and celebrating innovation and excellence in giving to, and partnerships with, the arts and cultural sector.
- This transfer will harness the Australia Council's expertise and reach as Australia's principal arts investment, development and advisory body to better support artists and arts organisations to attract private sector investment.
- The transfer will also facilitate coordinated and integrated support for the arts sector.
- Creative Partnerships' funding of \$15.2 million over three years from 2023-24 and \$5.2 million ongoing and indexed from 2026-27 and staffing of 18.0 ASL will also be transferred to the Australia Council.
- Legislative amendments to the Australia Council Act 2013 will be progressed to support the transfer of functions.

**Background****Creative Partnerships**

- Creative Partnerships was established in 2013 following the merger of the Australian Business Arts Foundation with the Australia Council's Artsupport function.
- It works to achieve its objectives through the following initiatives:
  - Delivering matched funding programs Plus1 and MATCH Lab, which provide matched funding to attract donors and increase private sector fundraising capacity, totalling approximately \$1.1 million and \$0.2 million annually respectively. MATCH Lab is not being delivered in 2022-23 following a recent review.
  - Managing the Australian Cultural Fund, a fundraising platform that allows donors to make tax deductible donations to support the arts.
  - Employing state managers to provide targeted coaching and mentoring assistance to artists and arts and cultural organisations based on geography.
  - Providing professional development resources for artists and arts organisations.
  - Conducting research to inform policy and advocacy for private investment in the arts, including through the Giving Attitude report.
  - Hosting the annual Creative Partnerships Australia Awards which recognise individuals from Australia's philanthropy, business and arts sectors who show leadership in private giving and business partnerships with the arts.

- The department is working with the Australia Council and Creative Partnerships to communicate the changes to donors and the arts and culture organisations that benefit from the programs and services.

#### Progress on the transfer

- The process of transferring functions and funding will involve multiple considerations including staffing, accommodation, IT, finance and legal.
- A working group comprising senior officials from Creative Partnerships, the Australia Council and the department has been established to support the transfer of functions.
- The transfer of functions of Creative Partnerships will involve amendments to the Australia Council's enabling legislation, including to provide a strong legislative basis for the Australia Council to fulfil Creative Partnerships functions.
- The legislative amendments will also include transitional elements to support the transfer.

#### s47C - deliberative processes

Version: 1	Cleared by: Greg Cox	Action officer: Alison Todd
Current at: 11 October 2022	Phone number: 6271 1901	Action officer number: 6271 1084

## **BACKPOCKET BRIEF**

### **TEMPORARY INTERRUPTION FUND**

**BP-13**

#### **Key issues**

- The Temporary Interruption Fund (the Fund) provided coverage for Australian productions that were unable to start due to production insurance exclusions relating to COVID-19. Investors concerned about the delay in production caused by government restrictions and isolation requirements were not releasing financing to productions.
- The Fund was established as a temporary measure in 2020 and was due to cease on 30 June 2023.
- The Fund covered losses, up to a limit, where a named individual returned a confirmed positive test for COVID-19 and was required to isolate under the relevant public health restrictions.
- As a result of the announcement by National Cabinet to end mandatory periods of isolation across all states and territories from 14 October 2022, Screen Australia is no longer accepting applications.
- As at 6 October 2022, 118 applications for coverage have been approved and there are eight projects still underway (in pre-production or in production).
- The Fund will continue to provide coverage for these applicants if they need to make a claim for an eligible COVID-19 incident that occurred before 14 October 2022.
- To date, only five claims with payments totalling \$300,875 have been made.

## Background

- The \$50 million Temporary Interruption Fund was announced on 19 August 2020.
- It was established due to productions being unable to commence filming because financiers were not willing to release funds because of their concern that production may be interrupted if a key cast or crew member falls ill due to COVID-19 and was required to isolate. Providing coverage under the Fund gave financiers the confidence to release funds.
- The Fund was administered by Screen Australia. The Fund provided coverage to productions during the last two weeks of pre-production and during principal photography. Claims could only be made where a named individual returned a confirmed positive test for COVID-19 and was required to isolate under the relevant public health restrictions.
- Screen Australia's total liability under the Fund for a production was capped at 60 per cent of the total budget, or \$4 million, whichever is less.
- The Australian screen industry adheres to strict COVID-Safe guidelines and other market-based risk minimisation practices. As the risk of interruptions became less likely, calls on the Fund decreased in recent months.
- This led to the decision to reallocate \$22 million in uncommitted funds from the Fund to support recovery in other areas of the creative sector through the national COVID-19 Live Performance Support Fund.
- Over the lifespan of the program, 114 applications for coverage were approved and contracted. The combined budgets of these 114 productions totalled \$969.21 million dollars.
- An average of 328 people and 215 businesses were supported on each individual production.
- Five productions have made a claim under the Fund with \$300,875 in payments made.
- The equivalent scheme in the United Kingdom finished in September 2022 and the scheme in Canada is due to end in March 2023.

Released

Version: 1	Cleared by: Stephen Arnott	Action officer: Rebecca Rush
Current at: 7 October 2022	Phone number: 6271 1313	Action officer number: 6271 1153

## BACKPOCKET BRIEF

**BP-xx**

### National Collecting Institutions - Financial Sustainability

#### Key issues

On 17 October 2022, Senator David Pocock wrote to the Minister for Finance regarding the application of the efficiency dividend on the 12 National Collecting Institutions located in Canberra, and the 2015/16 MYEFO budget savings measure of 3 percent. A copy of Senator Pocock's correspondence is at **Attachment A**, and Minister Gallagher's reply is at **Attachment B**.

Senator Pocock also raised that NCIs have been left without capital funding to carry out essential maintenance of their buildings, and in particular that the National Gallery of Australia has had collected works damaged by water due to a lack of essential building maintenance.

There have also been media articles raising the adequacy of funding to the National Collecting Institutions (**Attachment C**).

#### TALKING POINTS

- Eight of the National Collecting Institutions in the Arts portfolio are receiving \$42.7 million<sup>1</sup> over 2 years to support their financial sustainability. This funding continues until 30 June 2023.
- The Department is reviewing the financial sustainability needs of the National Collecting Institutions in the portfolio ahead of the 2023-24 Budget.
- This review is ongoing. Its final report is not expected to be made public.
- In recent years the National Collecting Institutions have been provided additional funding above ordinary appropriations to support capital works and maintenance; financial sustainability including COVID-19 support; and activities such as digitisation of collection material and Trove.

#### (If asked)

- Capital maintenance is provided to the National Collecting Institutions through Bill 1 funding and the amounts to be expended each year are reflected in the Portfolio Budget Statements in Table 3.5 'Departmental capital budget statement' as 'Purchase of non-financial assets, funded internally from Departmental resources'.
- This reflects the financial model that the National Collecting Institutions receive operating funding (Bill 1) with the amount allocated to asset maintenance being at the discretion of each institution.
- Bill 2 funding is confined to the Collection Development Acquisition Budget (or CDAB), and any non-recurrent capital works/maintenance funding provided in that financial year. (Except National Archives of Australia that does not receive CDAB.)
- The Government considers additional funding requests as they are received.
- It is currently considering the needs of the National Collecting Institutions in the context of the National Cultural Policy and future budgets.
- The Minister for the Arts, the Hon Tony Burke MP, has said that it is apparent that the infrastructure of national institutions has run down, but the problem is of a scale that makes it challenging to remedy.

<sup>1</sup> \$42.7m includes \$31.0m over 2 years (all NCIs except NMA); and \$9.2m to NMA; \$2.4m to Bundanon Trust in 2022-23.



## Background

- The National Collecting Institutions currently in the Arts portfolio have collectively been allocated an additional \$480.9 million since 2016-17 (see **Attachment D**).
- This excludes the Government's support for other National Collecting Institutions outside the Arts portfolio such as the Australian War Memorial expansion (\$548 million).
- In October 2021 the Department engaged KPMG to review the long term financial sustainability needs of eight National Collecting institutions, forecasting expenses and income over a 10 year period:
  - Australian National Maritime Museum
  - Bundanon Trust
  - Museum of Australian Democracy
  - National Archives of Australia
  - National Film and Sound Archive of Australia
  - National Gallery of Australia
  - National Library of Australia
  - National Museum of Australia
  - National Portrait Gallery of Australia
- At that time, the Museum of Australian Democracy was not a portfolio agency. Following Machinery of Government changes post the 2022 Federal election, both the Museum and the National Archives of Australia moved to the Arts portfolio from 1 July 2022. The review was subsequently expanded to consider the financial sustainability of the National Archives.
- A draft final report of the review has been submitted to the Department of Finance for comment.

## Attachments:

- Attachment A – Senator Pocock letter to Minister for Finance
- Attachment B – Minister for Finance reply to Senator Pocock
- Attachment C – Media articles regarding NCI funding
- Attachment D – Table of additional funding provided since 2016-17

Version: 1	Cleared by: Greg Cox	Action officer: Ann Campton
Current at: 03 November 2022	Phone number: 6271 1901	Action officer number: 6271 1144



SENATOR DAVID POCOCK  
Senator for the ACT

RECEIVED  
17/10/22

Senator the Hon. Katy Gallagher  
Minister for Finance  
Minister for the Public Service  
Minister for Women  
Parliament House  
CANBERRA ACT 2600

Dear Minister *Katy,*

I write to you concerning the efficiency dividends on our national collecting institutions (NCIs).

As you would know, our NCIs are large cultural employers and big tourist attractions for our city. Collectively, the 12 institutions hold over \$8 billion in Australian stories, though I understand some of the collections are likely to be priceless.

I understand that the Albanese Government has inherited significant structural funding issues for the NCIs. Principally, I am advised that these institutions are subject to two different savings measures, which include the APS-wide efficiency dividend and a further 3 per cent measure, which was introduced within the 2015/16 MYEFO.

I also understand that NCIs have been left without capital funding to carry out essential maintenance on their buildings. Cumulatively, this has left NCIs struggling to make collections available to the Australian public, while also properly preserving the collections entrusted to them.

I've been briefed that a particular collection in the National Gallery has been damaged by water, as a result of there not being funds available for essential building maintenance. These collections are meant to be national possessions, preserved and available for current and future generations.

I ask that the Government review, as a matter of urgency, the savings measures on the NCIs. I look forward to your earliest response.

Sincerely,

A handwritten signature in blue ink, appearing to read 'D Pocock'.

Senator David Pocock

*17* Oct 2022

CC: The Hon. Dr Andrew Leigh MP, Member for Fenner  
CC: David Smith MP, Member for Bean  
CC: Alicia Payne MP, Member for Canberra

**Senator the Hon Katy Gallagher**

Minister for Finance  
Minister for Women  
Minister for the Public Service  
Senator for the Australian Capital Territory

REF: MC22-004070

Senator David Pocock  
Senator for the ACT  
PO Box 6022  
Parliament House  
CANBERRA ACT 2600

Dear Senator

*David*

Thank you for your letter of 17 October 2022 regarding funding for the national collecting institutions (NCIs).

The ongoing financial sustainability of NCIs remains a priority for the Government with the entities received operational funding of over \$1.5 billion over four years from 2022-23 to ensure they continue to preserve and share Australia's collective and cultural history.

The efficiency dividend is designed to provide a financial incentive for agencies to work more efficiently and to demonstrate efficiencies in the public sector. I note that from 1 July 2022, the efficiency dividend returned to an ongoing rate of 1.0 per cent for the first time in over a decade.

While the accountable authority of each NCI is responsible for appropriately managing its funding and deciding the best way to direct resources, the Commonwealth has recently provided additional funding to support their financial sustainability and carry out critical capital works, including:

- \$47.5 million over four years from 2021-22 to complete critical works at the Australian National Maritime Museum, Bundanon Trust, the National Gallery of Australia, the National Library of Australian and Old Parliament House; and
- \$32.4 million over two years from 2021-22 to the National Collecting Institutions to support capital maintenance works.

The Government has committed to delivering a new National Cultural Policy by the end of 2022. The policy is under development following the recent conclusion of public consultations.

Yours sincerely

*Katy Gallagher*

**Katy Gallagher**

*25/10/22*

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02 6277 7400 | Parliament House Canberra ACT 2600

**Media Articles**

1. 'Culture in crisis: Arts minister Tony Burke slams 'decade of neglect'', Karl Quinn, *Sydney Morning Herald*, 1 July 2022.
2. 'Neglected Heritage' Gideon Haigh, *The Weekend Australian*, 18 June 2022
3. 'National Gallery of Australia faces \$67 million black hole' Linda Morris, *Sydney Morning Herald*, 6 June 2022

## Culture in crisis: Arts minister Tony Burke slams 'decade of neglect'

By Karl Quinn

July 1, 2022 — 5.30am

**Australia's cultural institutions are in a state of disrepair and will take years to recover, according to Labor's Arts Minister Tony Burke.**

In an interview with *The Age* and *The Sydney Morning Herald* in which he addressed a range of issues including the need for Australian content quotas for the streamers, the previous government's lack of support for the local film industry while throwing incentives at Hollywood, and the stacking of cultural boards with political appointees, Burke said the damage was substantial and would take years to undo.

The Morrison government operated on the principle of providing funding to cultural institutions only when "everything was falling apart", he said.

"It took a massive number of leaks in the National Gallery before it got funding. It took for some of the records at the Australian Archives to be physically dissolving before extra funding was provided. For a political brand that calls itself conservatives, they weren't interested in conserving much."

Burke said he had met with "every collecting institution" already and encouraged them to make direct submissions to the Creative Australia cultural policy review that would frame Labor's approach to regulation and support of the arts.

Some changes, such as quotas, could be made without great cost to the government, he said, but others would need to be fought for in upcoming budget discussions.

"The reality is you can't turn a decade of neglect around in a couple of years," he said. "We've got all the budgetary pressures we have and the institutions, while their collections remain magnificent, have infrastructure around them that's seriously run down. It's going to be hard. I don't think there's any other way of describing it."

Claiming he had first raised the need for regulation of programming delivered via the internet in 2013 (when it was still known as Internet Protocol Television), Burke flagged the likelihood that the 5 per cent Australian content requirement for the streaming platforms proposed by the last government would be scrapped.

The longer we've left it the harder it becomes," he said. "I do support quotas for streamers ... I view the 5 per cent proposal as too little too late, but exactly where we land is a decision not yet taken."

Noting that the outgoing government had made a raft of appointments, many with strong Liberal Party links, to the boards of cultural institutions in its final months, Burke ruled out a wholesale spill of positions as is being considered by Attorney-General Mark Dreyfus for the Administrative Appeals Tribunal.

"It's not my starting point," he said. "If what we're trying to establish is long-term institutions, you've got to be very careful of legislative processes to wind them up and start again."

He said that position had been made easier to hold by the fact "three or four" appointees "have been really honourable, and even without me asking have put forward resignations for themselves to give me the chance to make decisions".

"I'm very respectful and impressed by the people who have done that," Burke added. "Obviously, not all of them have."

He said there are broader issues with the constitution of the boards of some of our national cultural institutions, which he described as "the custodians of Australian stories".

"My biggest frustration is in the gaps we have. I don't see how you have a portrait gallery with no First Nations member on its board. I don't see how you have a national museum with a board that does not include a single historian.

"The previous government made some appointments that were excellent, some that were lazy, and some that were simply indulgent," he said.

Burke said he supported the Location Incentive Fund for the film industry introduced by the Turnbull government and expanded under Morrison to attract Hollywood productions to Australia, but said more needed to be done to encourage and support the telling of Australian stories on screen.

"One of the great lost opportunities of the last few years was that the previous government was willing to throw a whole lot of money at Hollywood productions at the exact same time that it was cutting effective regulatory means of support for Australian productions," he said, citing the proposed halving of Foxtel's Australian drama obligation.

Burke said he welcomed Hollywood productions and the jobs they bring, "but we can't pretend that's job done for the Australian film industry ... the stories they tell are rarely Australian stories.

"Sometimes they're not just not from this country," he added, "they're not even from this planet."

Released under FOI Act by UTRCA



# NEGLECTED HERITAGE



GIDEON HAIGH

## Governments appear to have no regard for our once world-class collections

Whether it is the Louvre or the Library of Congress, the British Museum or the Deutsche Nationalbibliothek, few structures so savour of cultural confidence and heft as national collecting institutions. An instructive measure of the barrenness of Australia's past decade, then, will be the parlous state of our equivalents.

Historically, the National Library, the National Gallery, the National Museum and the National Archives of Australia have been considered world leaders; smaller agencies such as the National Film and Sound Archive, the National Maritime Museum, the National Portrait Gallery and the Museum of Australian Democracy have each carved valuable niches.

The past 10 years have reduced them to mendicants, their appropriations ever shrinking in real terms, their staffs dwindling by between a third and a fifth, despite missions much expanded by the priorities of digital adaptation and the clamour for social justice.

It shows up in myriad places. The database Trove, arguably the greatest single contribution to social-science research in Australian history and envied all over the world, has continued subsisting on bits and pieces of short-term funding. The latest expire next June.

The NGA is reporting a backlog of repairs running into the tens of millions of dollars. The National Li-

brary now does virtually no overseas collecting: it is unable to develop its priceless manuscript collections or mount significant exhibitions. Though it was promised emergency funds last year for its endangered audiovisual collections, the National Archives continues contracting its presence to the east and offering risible standards of service to researchers. One respected academic inquirer recently reported waiting 10 years for access to files created in the 1970s.

The Morrison government's one substantial gesture was foreshadowing Ngurra in Canberra, the Indigenous cultural precinct that will become the Australian Institute of Aboriginal and Torres Strait Islander Studies' new home.

Otherwise, it let the sector twist in the wind. In the preparation of Sculpting a National Cultural Plan, released in November last year, the House of Representatives Standing Committee on Communications and the Arts received more than 350 submissions. Only one of its 21 recommendations referred, and then only glancingly, to a single collecting institution, the NFSA. Never mind. The Morrison government never responded anyway.

In day-to-day practicalities, too, government took negligible interest. Every institution, for example, now faces an imminent storage crunch. Forced to sell its former facility by the Howard government, the NMA owns no storage of its own despite petitioning for it for 15 years. At the moment some national treasures are stored in a commercial warehouse across the road from a cement factory, where the dust is so intense that staff have to work rotations.

The NLA leases 18km of storage space from the NAA, which the NAA is about to take back for its own needs. What will become of the overseas monographs stored there, subject of 10,000 requests a year? Anyone got a big garage?

On present trends, the situation will get worse before it gets better, as piecemeal grants, to mitigate Covid, for various digitisation and

sustainability projects peter out.

In the last budget, 2023-24's forward estimates for the NLA, NMA and NGA were down 17 per cent year on year. Where Australia once set the pace for digital access to heritage, it has fallen way behind the functionality achieved by projects such as the EU's web portal Europeana, which draws on the collections of more than 3000 institutions. This is, to say the least, an irony. Most of our collecting institutions were birthed by conservative governments; the NFSA, spun out of the NLA by Bob Hawke, is an exception.

Conservatives claim to take pride in the national achievement. Yet they remain strangely indifferent to those institutions charged with capturing and preserving it.

But neither should those now in power be absolved. Not once in the past two years did Labor call a collecting institution to Senate estimates or give any sense of understanding their straitened circumstances. It was, furthermore, the Hawke government that in September 1986 implemented the public service "efficiency dividend" that swept up the national collecting institutions in its mission of mindlessly rendering arbitrary austerities.

Where big departments such as health, defence and home affairs can mitigate the impacts of the efficiency dividend by means of the Department of Finance's new policy proposal framework, smaller agencies have much less room to manoeuvre.

As far back as 2008, the Joint Committee of Public Accounts and Audit concluded that the dividend was inappropriate for "cultural institutions with high asset levels and asset-dependent appropriation funding" and "less scope to reprioritise activities", and risked leading to a "drop in core function".

Did the Rudd and Gillard governments do anything? Did they bollocks. So here we are, core function having fallen through the floor into the basement, and shortfalls in recurring expenditure impossible to meet however much is cut, es-

pecially with these pre-existing structural problems exacerbated by the pandemic. Efficiency dividend: it would better be called the stupidity dividend.

How has this been allowed to happen? The reasons transcend everyday Australian philistinism.

Shortcomings in our culture of private philanthropy have kept Australian collecting institutions dependent largely on the state. They're better at shaking the tin than they were but remain a long way short of independence. In July last year Jeff Bezos promised \$US200m to the Smithsonian Institution's National Air and Space Museum in Washington, DC. Last year the NMA collected \$800,000 in philanthropic donations.

Collecting institutions are also soft targets for cheese-paring bureaucrats because they lack credible champions, externally and internally.

Defenders will swarm to the ABC at the slightest provocation; creative artists are effective at noising their discontent; national collecting institutions, far less so.

They serve large and appreciative but diffuse communities. They conduce to the public benefit rather than contribute to the public purse. They are run by public servants unlicensed for public advocacy.

Add to this a media dedicated to overinterpreting every political grimace, a demoralised academy sunk in its own malaise, an individualistic cultural class prioritising its own needs, and what should be a source of national shame becomes nobody's problem.

Even initiatives as well-organised as the Fund the Arts campaign and Rupert Myer's think tank A New Approach have concerned themselves primarily with cultural producers to the exclusion of what we might describe as cultural pump primers.

One might have expected the various boards and councils of the institutions to exhibit a bit more ambition and vitality, but as political appointees they have become part of the problem.



If you blind-tasted many of these groupings, you'd have little chance of identifying what they were for. The NGA council at least features a contemporary artist and an art historian. But where one elsewhere might have expected historians, curators, librarians and collectors, one finds a host of generic non-executive corporate types. Worse, they are now thickly strewn with politicians.

While sinecures for old pals are nothing new, their appointment used to be restrained by a certain politesse.

But where Australia's heritage was concerned, the Morrison government was only slightly less brazen than in its attempts to subvert the Administrative Appeals Tribunal, with the result that the collecting institutions are now encrusted with its residue.

Former Howard minister Warwick Smith chairs the National Museum council, alongside former Howard principal adviser Tony Nutt. Former Howard minister Brett Mason chairs the National Library, alongside James Stevens, the Liberal member for Sturt. Former Howard minister Nick Minchin chairs the Museum of Australian Democracy at Old Parliament House.

Former Queensland Liberal leader Denver Beanland hangs on chairing the advisory council of National Archives, despite its travails; the NGA's board's freshest face is former Howard minister Richard Alston, who will be 83 by the time his term comes up for renewal.

Last October in parliament, Zali Steggall, the independent member for Warringah, asked communications and arts minister Paul Fletcher if he intended filling vacancies on the council of the NFSA based on institutional background, academic standing or "active professional connection with the

screen and sound industries".

Fletcher replied, four months later, with a statement that could be condensed to two words, the second of which was "off".

The NFSA is now chaired by Caroline Elliott, former Liberal branch vice-president, and includes Lucy Brogden, wife of a NSW former Liberal opposition leader, and Ewen Jones, former Liberal member for Herbert.

Reports the NFSA website: "He (Jones) works with a multi-franchise motor vehicle dealership specialising in assisting small and medium businesses with their fleet needs." Hey, maybe he's a movie buff.

There are several things one might say about this, beginning with the observable reality that all this purported "government relations experience" has not been especially effective in improving, y'know, actual government relations – or, perversely, maybe it has, if the object of those relations was a steady managed decline.

It also points to a wider problem. Unlike Britain, which established the Commissioner for Public Appointments in 1995 to provide "independent assurance" of their quality and integrity, Australian governments have shown no interest in regularising governance of its public sector. Always nice to have a few baubles to bestow on loyal retainers, eh?

But with no say in the composition of their boards and councils, how is it possible for our collecting institutions to adjust their mix of skills, disciplines and backgrounds at the top?

This problem of Buggins' turn, of course, besets the whole public sector. But cultural institutions, with their sheen of prestige and culture war cachet, are particularly susceptible to the freemasonry of partisan influence.

Facing new minister Tony Burke,

who looks after the arts in addition to his frontline responsibility for employment and workplace relations, is a broken funding model that has left a ruinous legacy of penny wisdom and pound foolishness.

If everyone had their druthers, \$1bn would hardly answer the accumulated needs – to fix capital works, build new storage, improve services, restore collections, maintain standards of preservation, replace lost expertise.

But big thinking is exactly what's required now. Though they are more collaborative than they were, the collecting institutions have developed a demoralised custom of petitioning government separately for mercy, competing for diminishing quantum.

They have never been part of the Australia Council's mandate; they have no collective presence or peak body; they should be speaking with one persuasive, plangent voice about what is at stake, which is nothing less than the story of the nation.

Because even in the climate of budgetary stringency of the past decade, it has been perfectly possible to find money for the national memory. Step forward the country's one prosperous cultural repository, the Australian War Memorial, which spreads our relatively modest martial heritage over a lavish 14,000sq m (while the museum of the whole country is confined to 8000sq m).

Of course they've had a war machine's help, in the guise of Lockheed Martin, and they're part of virile veterans' affairs, not namby-pamby arts. But they also testify to a potential enthusiasm for the telling of the Australian story it is surely possible for intelligent leaders to tap into.

What would it be like if our collecting institutions were world-class again? The only way to find out would be to try.

# National Gallery of Australia faces \$67 million black hole

By [Linda Morris](#) June 6, 2022 — 12.01am

**The National Gallery of Australia needs to urgently find more than \$67 million to protect its**

**\$6.1 billion art collection with a backlog of repairs to its 40-year-old building left unfunded by the Morrison government.**

An independent review of assets undertaken for the gallery and obtained by *The Sydney Morning Herald* and *The Age* under freedom of information laws puts the cost of upgrades, including replacing lifts and escalators, at \$87 million over the next five years.

The NGA, home to the most valuable collection of art in Australia, including Jackson Pollock's *Blue Poles*, has been allocated \$20 million for such purposes, leaving a \$67 million budget black hole in wait for new Arts Minister Tony Burke.

The urgent repair bill is thought to be the tip of the iceberg, with millions more needed to replace and reseal the gallery's roof and windows. The budget for those works could be as high as \$60 million, according to a senior source who wishes to remain anonymous.

"The National Gallery's waterproofing strategy for the building's roof and windows is a complex matter," a gallery spokesperson said. "We are developing options to meet our objectives, including cost estimates."

Separately, years of efficiency dividend payments continue to adversely impact the gallery's operations. The NGA cut 10 per cent of its staff in 2020, the year it closed its galleries to bushfires and COVID lockdowns, and has had to find \$3 million in efficiency savings into 2023, according to its annual report.

This means it will need to boost commercial revenues or seek new philanthropic donations to sustain operations into the future or cut staff numbers, all on top of the unfunded maintenance bill. The art collections' and acquisitions' budget is separate and unaffected.

Disclosure of the unfunded maintenance bill comes after an extra \$67.7 million was promised to the National Archives in last year's mid-year budget update to help save almost 300,000 individual documents and collections at risk of disintegration.

The Tune review of the archives suggests \$167 million is needed to protect and upgrade archival and preservation systems.

The NGA building was constructed between 1979 and 1982. While the building is very well maintained the original structure is 40 years old and much of its core is at or very close to end-of-life.

A review by Ventia Property, commissioned last year, noted the gallery's "baseline average capital works budget" was \$4 million per year over the next five years.

"We have found that NGA will also need additional funding to support the asset replacements through the next five years of \$87.557 million leaving a \$67.557 million deficit," it said.

"The asset replacement of several large assets are overdue which increases the risk of failure and breakdowns across the portfolio. Ventia notes that there are several items for replacement that have very high compliance or WHS risks associated with further delaying replacement."

At a bare minimum, Ventia urged the gallery to prioritise \$50 million for 27 projects that posed a "very high" or "high risk", with high risk defined as when the asset has gone past its replacement date.

Descriptions of these projects were redacted from the document but are believed to relate to lifts and escalators, wiring and air conditioners necessary to keep exhibits in prime condition.

Leaks to windows and the roof are persistent.

The report says the NGA could consider shutting part or all of the gallery for a period of time, similar to the National Portrait Gallery project that recently completed a large volume of work in a short period of time.

This could allow the gallery an opportunity to complete the disruptive works in a quick and efficient



manner.

The gallery acknowledged its most recent strategic asset management plan identified funding gaps in its capital replacement program.

In 2017 Australis Facilities Management identified 57 “major risk capital infrastructure remediation items”. A failure of the critical ones “would or could impact on the safety to people, damage to the physical building or the \$5 billion art collection or the ability for the gallery to remain open”.

The office of the arts minister said it was unable to comment as incoming discussions with department officials had not yet happened.

On his swearing-in, Tony Burke said he was committed to a national cultural policy.

“Australia’s arts and entertainment sector has a government that cares about it,” he said. “A government that doesn’t see the arts as an optional extra but as fundamental to our society and national identity.”

Released under FOI Act by DITRDCA

## Attachment D

Additional funding from 2016-17		TOTAL amount by Agency	16-17 \$m	17-18 \$m	18-19 \$m	19-20 \$m	20-21 \$m	21-22 (\$m)	22-23 (\$m)	23-24 (\$m)	24-25 (\$m)	25-26 (\$m)	Total \$m GST n/a		
DITRDC: Scoping study/consultancies		8.7	-	-	-	-	1.0	2.8	4.9	-	-	-	8.7		
Australian National Maritime Museum - Capital works		28.4	-	6.3	6.1	1.5	2.0	2.0	2.6	2.4	-	-	22.9		
Australian National Maritime Museum –Mod Fund Strategic Assistance			-	0.2	0.4	0.5	-	-	-	-	-	-	1.1		
Australian National Maritime Museum – COVID19			-	-	-	-	2.0	-	-	-	-	-	2.0		
Australian National Maritime Museum – Financial Sustainability			-	-	-	-	-	1.2	1.2	-	-	-	2.4		
Bundanon Trust – Capital Works		33.1	-	-	-	0.6	6.0	8.0	8.0	1.1	-	-	23.7		
Bundanon Trust – COVID-19			-	-	-	1.0	-	-	-	-	-	-	1.0		
Bundanon Trust – Financial Sustainability			-	-	-	-	-	3.0	3.0	2.4	-	-	8.4		
National Film and Sound Archive - Mod Fund Strategic Assistance		59.9	-	0.3	0.5	0.6	-	-	-	-	-	-	1.4		
National Film and Sound Archive - Capital works			-	1.0	2.7	0.2	1.2	-	-	0.3	-	-	5.4		
National Film and Sound Archive – Digitisation			-	-	-	-	2.9	1.0	6.4	0.8	11.9	0.8	13.7	9.9	47.4
National Film and Sound Archive - COVID -19			-	-	-	1.2	2.5	-	-	-	-	-	-	3.7	
National Film and Sound Archive – Financial Sustainability			-	-	-	-	-	1.0	1.0	-	-	-	-	2.0	
National Gallery of Australia - capital works^		159.1	-	5.0	12.3	5.2	11.3	33.0	9.6	-	-	-	76.4		
National Gallery of Australia - Strategic Financial Assistance			-	0.4	0.7	0.8	-	-	-	-	-	-	1.9		
National Gallery of Australia – collection budget (ongoing)			-	-	14.4	14.4	14.4	14.4	-	-	-	-	57.6		
National Gallery of Australia - COVID -19			-	-	-	12.7	4.5	-	-	-	-	-	17.2		
National Gallery of Australia - Financial Sustainability			-	-	-	-	-	3.0	3.0	-	-	-	6.0		
National Library of Australia - Trove		64.4	1.9	4.4	4.9	5.2	4.0	4.0	0.7	5.0	-	-	30.1		
National Library of Australia – Treasured Voices			-	-	-	2.5	2.5	2.5	2.5	-	-	-	10.0		
National Library of Australia - capital works			-	-	-	1.0	2.0	2.5	1.0	2.9	-	-	9.4		
National Library of Australia - storage			-	-	-	-	0.5	0.3	0.3	1.4	-	-	2.5		
National Library of Australia - COVID -19			-	-	-	-	5.4	-	-	-	-	-	5.4		
National Library of Australia – Financial Sustainability		-	-	-	-	-	3.5	3.5	-	-	-	7.0			
National Museum of Australia - Capital Works		34.0	-	-	-	1.0	-	0.5	2.0	-	-	-	3.5		
National Museum of Australia – Shared Services Centre			-	2.7	3.1	3.2	-	-	-	-	-	-	9.0		
National Museum of Australia - Strategic Financial Assistance			-	0.5	0.8	1.0	-	-	-	-	-	-	2.3		
National Museum of Australia - COVID -19			-	-	-	-	3.9	-	-	-	-	-	3.9		
National Museum of Australia – Financial Sustainability			-	-	-	-	-	3.0	3.0	9.3	-	-	15.3		
National Portrait Gallery – Strategic Financial Assistance		3.6	-	0.2	0.3	0.3	-	-	-	-	-	-	0.8		
National Portrait Gallery – COVID-19			-	-	-	-	1.2	-	-	-	-	-	1.2		
National Portrait Gallery – Financial Sustainability			-	-	-	-	-	0.8	0.8	-	-	-	1.6		
Old Parliament House - capital works~		22.0	-	4.2	5.5	3.9	4.2	1.9	-	-	-	-	19.7		
Old Parliament House - Strategic Financial Assistance			-	0.2	0.3	0.4	-	-	-	-	-	-	0.9		
Old Parliament House - Financial Sustainability			-	-	-	-	-	0.7	0.7	-	-	-	1.4		
National Archives of Australia – Tune Review		67.7						18.9	17.0	15.9	15.9		67.7		
Total		480.9	1.9	25.4	52	68.6	70	116.9	88.5	31.8	25.8		480.9		
Public Service Mod Fund 2016-17 MYEFO = \$16.4m 2017-18 Budget = \$40.4m	NCI financial sustainability: 2021-22 Budget = \$31.0 m	NGA capital works: 2017-18 DoCA grant= \$5.0m 2018-19 Budget= \$16.6m 2018-19 MYEFO= \$6.2m 2020-21 MYEFO= \$20.0m 2021-22 Budget= \$28.6m			Bundanon Masterplan 2019-20 Budget = \$22.0m		NCI Phase 1 capital works package 2019-20 Budget = \$8.0m			NCI Phase 2 capital works package 2020-21 Budget = \$31.2m					
Public Service Mod Fund Financial Assistance 2017-18 Budget = \$8.2m	NGA collection budget - \$57.6m over 4 years, ongoing	NLA Treasured Voices 2019-20= \$10m			COVID-19 relief 2019-20: \$14.9m 2020-21 Budget: \$19.5m*		NCI Phase 3 capital works package 2021-22 Budget = \$9.0m			NCI Shared Storage Detailed Business Case 2021-22 MYEFO: \$7.7m					
NFSA digitisation 2021-22 MYEFO: \$41.9m	NLA Trove 2021-22 MYEFO: \$5.7m	Financial sustainability 2022-23 Budget: NMA \$9.3m Bundanon: \$2.4m			NAA – Tune review 2021-22 Budget: \$67.7m										

\*2020-21 Budget COVID 19 funding excludes AFTRS and Screen Australia support of \$3.4m (total package \$22.9m)

^NGA capital works amounts reflect movements of funds

~OPH capital works amounts reflect movement of funds (2020-21 funding)

## BACKPOCKET BRIEF

### Regional and Remote Arts Funding

- **The Regional Arts Fund provides approximately \$3.7 million per annum** to support artists and communities in regional and remote areas.
- **Festivals Australia provides approximately \$1.3 million per annum** to support individual art projects that allow community members living in or visiting regional or remote Australia to participate in or appreciate an arts-driven experience at a festival or significant one-off community celebration.
- **Bundanon Trust receives around \$1.7 million per annum** for the Commonwealth Company to preserve the legacy of artist Arthur Boyd and is the only regionally- based National Collecting Institution. The former Government committed \$22 million as part of the 2019-20 Budget to support the delivery of Bundanon's Masterplan development. As part of the 2022-23 October Budget, Bundanon Trust will receive an additional \$2.4 million of funding as a one-off investment to continue to support its expanded operations.
- **The Visions of Australia Program provides approximately \$2.6 million per annum** to support the development and touring of exhibitions of arts and cultural material to increase access for Australian audiences, with a particular focus on tours to regional and remote Australia.
- **The Indigenous Visual Arts Industry Support (IVAIS) program provides over \$27 million per annum** to support the operations of over 100 organisations, including more than 80 Indigenous-owned art centres, as well as a number of art fairs, regional hubs and industry service organisations.
- **The Indigenous Languages and Arts program provides over \$27 million per annum** in grant funding to support Aboriginal and Torres Strait Islander people to express, preserve and maintain their cultures through languages and arts activities throughout Australia.
- **Ongoing and Additional non-COVID Program Funding\***

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m
Regional Arts Fund**	3.686	3.886	3.986	4.070
Festivals Australia	1.285	1.354	1.389	1.419
Bundanon**	7.034	1.694	1.718	1.735
Visions of Australia	2.549	2.703	2.774	2.831
IVAIS	27.619	29.096	29.915	30.534
ILA** ***	27.501	29.599	27.981	28.509
<b>Total</b>	<b>69.674</b>	<b>68.332</b>	<b>67.763</b>	<b>69.098</b>

\* These amounts are as at the 2022-23 October Budget and subject to change, including for indexation adjustments.

\*\* These amounts are inclusive of additional indexation measure, Support for Community Sector Organisations, 2022-23 to 2025-26.

\*\*\* Total funding for period including appropriated and additional non-COVID funds (for Closing the Gap funding measures).

## FOR OFFICIAL USE ONLY

## COVID-19 Response Funding

- **The former Government established a \$1 billion COVID-19 Relief and Recovery Fund** to support regions, communities and industry sectors that have been disproportionately affected by the Coronavirus pandemic. This has provided an additional \$10 million for the Regional Arts Fund Recovery Boost, \$40 million for the music industry charity Support Act to distribute across Australia, and a \$12 million contribution to the IVAIS Program.
- **The \$200 million Restart Investment to Sustain and Expand (RISE) Fund** provided funding to 541 projects to support the arts and entertainment sector reactivate following the COVID-19 pandemic. There were 120 funded organisations based in regional or remote Australia and performances in nearly 2,500 regional locations. The RISE Fund has now closed. As part of the 2022-23 Federal Budget, the remaining funds were reallocated. RISE funded projects are continuing to support the live performance sector with many projects still active and the last project scheduled to conclude by November 2024.
- **The Former Government's Regional Arts Tourism package** committed more than \$11.4 million to support regional arts organisations to attract additional tourists to Australian regions, to speed economic recovery in communities hit hard by COVID-19.
- **The Australia Council's Playing Australia touring program received an additional \$5 million** to drive economic recovery and arts development in response to COVID-19. The latest funding round, totalling \$5.5 million of investment, will support leading arts tours spanning music, theatre, circus and dance to perform at 151 locations across rural and regional Australia.

COVID Measure Name	Total	Financial Year Allocation				Total Committed (\$ million)
		19-20	20-21	21-22	22-23	
<b>RISE Fund – to regional and remote organisations only</b>	<b>N/A</b>	-	-	-	-	<b>34.8**</b>
<b>Relief and Recovery Fund (RAF, Support Act, IVAIS)*</b>	<b>62.0</b>	23.5	18.5	20.0	0.0	<b>62.0</b>
<b>Regional tourism package</b>	<b>11.4</b>	0.0	0.0	11.4	0.0	<b>11.4</b>
<b>Playing Australia</b>	<b>5.0</b>	0.0	1.4	3.6	0.0	<b>5.0</b>
<b>Total</b>	<b>78.4</b>	<b>23.5</b>	<b>19.9</b>	<b>35.0</b>	<b>0.0</b>	<b>113.2</b>

\* Figures included for the RISE Fund are based on information provided with applications. Due to ongoing disruption caused by the pandemic, many projects were varied and/or rescheduled and therefore original figures may vary from actuals.

\*\* \$10 million for the Regional Arts Fund Recovery Boost, \$40 million to the music industry charity Support Act, and \$12 million contribution to the IVAIS Program. The funding for Support Act reached regional, remote and metropolitan areas – no breakdown of the total is available.

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