

Visual Arts and Craft Strategy

Evaluation Report

Chair's Preamble

When Rupert Myer presented his independent inquiry, the *Report of the Contemporary Visual Arts and Crafts Inquiry*, in 2002, it effected changes that have inspired the sector to be ambitious, to be innovative and to engage with the wider community. In commissioning this Evaluation of the Visual Arts and Craft Strategy (VACS), the Visual Arts Board (VAB) wanted to capture the scope of that ambition and to celebrate the achievements of all VACS-funded artists and organisations.

I would like to congratulate all those who have been involved in the VACS program across Australia for the great and varied accomplishments of the past seven years.

This Evaluation has created a perfect opportunity for the VAB to effect meaningful discussion on the changing landscape of the visual arts sector. The VAB is committed to progressive and innovative ideas and to be at the forefront advocating for our sector. To achieve this end we have consulted with the sector to determine future priorities, identify issues and opportunities and by so doing ensure its sustainability and vitality.

In assessing the aims of VACS, we are now able to present the outcomes that include; increased funding to established artists; superior organisational support to artists; improved business and operational planning from the VACS-funded organisations; greater audience engagement with contemporary visual arts; and a significantly expanded contribution from private benefactors, sponsors and sales. Without the strategic intervention of VACS these outcomes would not have been possible.

We acknowledge the increased recognition of Australia's contemporary visual artists, craft and design practitioners and organisations has been due to the quantitative outcomes gained through the VACS program. We are confident that governments, audiences and the sector value these economic and cultural outcomes.

In most instances the VACS program achievements have been consistently realised across all activities. In progressing down the path towards ongoing sustainability for the visual arts sector, it is important to acknowledge the complexity and diversity of the activities within the VACS-funded programs. VACS organisations include state and national service organisations, major events, artist-run-initiatives, contemporary visual arts, craft and design spaces and international events.

Other VACS programs are delivered through the VAB's grants to individual artists, state funding initiatives and the Department of Environment, Water, Heritage and the Arts (DEWHA), who

deliver the Contemporary Touring Initiative, as part of the Visions of Australia program and the National Arts and Craft Industry Support program.

The VAB has set three key goals in its Visual Arts Sector Plan, which informs the strategic and operational planning of the Board. These goals continue to uphold our commitment to: supporting artists to make outstanding work; creating new international opportunities for Australian artists; and strengthening Australian visual arts organisations to produce and present excellent exhibitions and events of national significance.

Throughout the sector consultations, and as expressed within this Evaluation, we consistently heard of the challenges faced by organisations as they move forward toward a sustainable future. Many challenges are beyond the scope of the VAB and indeed the Australia Council; however, growing core budgets to meet the rising cost of professional artist's spaces is of concern.

Recent quality research data is helping improve the sector's management and accountability by providing important support to the professional aspirations of those in the sector and its long term sustainability.¹

We could not imagine a future without VACS. Governments and VACS organisations all agree the funding has been vital to the stability of this sector. This healthy period of funding has enabled some organisations to expand, such as the Biennale of Sydney's expansion to Cockatoo Island, and the growth of the Perth Institute of Contemporary Arts and the Museum of Contemporary Art's programs. Of course, Sydney's global position generates cultural and economic benefits; similarly, Brisbane benefits from its location with Asia and the Asia Pacific Triennial at the Gallery of Modern Art, and Melbourne with the Melbourne Art Fair.

Some organisations have benefited more from the VACS investment than others. The VAB acknowledges that the VACS landscape has changed since 2004 with new centres of excellence emerging during the period. The VAB believes that regular reviews of the VACS organisations important. This can be achieved in partnership with funding agencies and will ensure a recommitment to the goals and aspirations of those organisations funded under VACS.

Many of the VACS organisations have supported their communities for decades; artists rely on them for professional development; educational institutions at all levels utilise their education

¹ Recent research and strategy includes: The Australia Council for the Arts' *Australian participation in the arts; Do you really expect to get paid? An economic study of professional artists in Australia; Protocols for working with children in art; the Indigenous Australian Art Commercial Code of Conduct; The National Arts and Disability Strategy* produced by the Cultural Ministers Council and using research undertaken in Victoria by the Office for Disability; Department of Planning and Community Development report titled *Picture This: Increasing the participation of people with a disability in Victoria, 2010*.

programs and learning opportunities; and growing populations are increasing their appetite for the work that they present. They have firmly cemented their place within our cultural community life.

This Evaluation has shown that the program is far reaching, connecting with every metropolitan centre, and many regional and remote areas of Australia. The national spread of VACS organisations has significantly assisted people to access contemporary visual arts. Although the majority of VACS organisations are located in urban centres, there are also examples of the impact of VACS funding within remote areas, such as Ananguku, Desart, ANKAAA and other organisations that support Indigenous communities through a variety of programs, workshops and campaigns.

The consultation made observations that have not been included in the report as they fell outside purpose of the evaluation. These include sector leadership; Indigenous arts; design leadership; international markets; innovative and responsive community development, and opportunities for new sources of support for the sector. The VAB, within its scope, and in consultation with the sector and the states and territories will take action on these observations.

Finally, the pace of digital technology development is creating an understandable level of concern from within the VACS organisations, although it is clear that progress is being made in this area. VACS funding sends Australian artist's digital media work overseas; it supports artists' digital innovation with communities and the creation of new digital work. The VAB recognises that more collaborative work is required to meet the technology expectations of artists, gallery staff and audiences, and will explore ways to incorporate these goals in its future planning.

Over the past seven years the visual arts sector in Australia has been transformed by VACS and the vision for a robust and vibrant future encapsulated in Rupert Myer's 2002 Report. Much has been achieved and there will always be more to do. A confident, ambitious and innovative sector has shown what can be achieved and as this report confirms those successes have led to greater capacity and an increased ability to seek out opportunities to promote and showcase the work of Australian artists both at home and abroad.

The future is indeed bright and with the support of federal, state and territory governments, corporate sponsors and private philanthropists, the sector will continue to return richly on that investment both for the artists and the arts sector, and also for the wider Australian community as our nation makes its way confidently through the coming decades.

Professor Ted Snell AM CitWA
Chair of the Visual Arts Board

Contents

Preface	6
Executive Summary	9
Part One – Key Outcomes	
Summary of Key Outcomes	14
Key Outcomes of CMC Aims One to Eight	17
Case Studies	
Artisan	29
Artspace	30
Desart	31
Biennale of Sydney	32
Part Two – Challenges and Opportunities	
Introduction.....	35
Challenges.....	36
1. Sustainability	36
a) Artist fees	36
b) Retaining qualified staff.....	37
c) Rising rents.....	37
2. Rising costs of touring	38
3. Promotion and distribution of contemporary visual arts publications	38
4. Digital era challenges	40
Opportunities	42
a) VACS framework and reporting	42
b) VACS landscape	42
Want to find out more?	43
Attachments	
Acknowledgements	44

Preface

This Evaluation Report has been prepared for the Visual Arts Board of the Australia Council for the Arts. The Visual Arts Board is the principal administrator of the Australia Council's visual arts funding. It is the Council's main source of advice on the development of visual arts policy and grants programs including the Visual Arts and Craft Strategy (VACS).

VACS has supported visual arts and crafts through increased funding to the sector since 2004. It is an agreement between federal, state and territory governments, and the Australia Council for the Arts.

In July 2001, the Australian government announced an independent inquiry into the contemporary visual arts and crafts sector. The inquiry, chaired by Mr Rupert Myer AM, looked at the sustainability, development and promotion of the sector. Submissions helped identify challenges for the industry. These included opportunities to better target existing support, the impact of new technologies and consumer demand, and the flow on effects to other sectors.

Released in September 2002, the *Report of the Contemporary Visual Arts and Craft Inquiry* (the Myer Report) presented the inquiry's findings, including 20 recommendations. The inquiry identified the economic contribution of the contemporary visual arts and craft sector through commercial activity and noted flow-on benefits from the innovation and creativity inherent in the sector and the cultural contribution to the community.

In December 2003, the CMC announced its formal response to the report of the inquiry. The response was the Visual Arts and Craft Strategy which was introduced to increase the viability and vitality of Australia's contemporary visual arts sector. The investment was \$39 million over four years, delivered jointly by the Australian government and all state and territory governments. The objective of the strategy has been to build a strong, sustainable and dynamic contemporary visual arts sector, characterised by a stable base of organisations. This in turn supports the production and appreciation of works of artistic excellence. Key outcomes of VACS are creativity and excellence, linked with public appreciation and informed critical debate.

In May 2007 the Australian government announced it would continue the Visual Arts and Craft Strategy and provided \$27.4 million over four years (plus indexation), with the states and territories matching this commitment.

The Visual Arts Board has played a major role in implementing VACS including managing the VACS grants to individual artists. The Arts Organisations section has managed funding of the 34 VACS visual arts organisations, in partnership with state and territory agencies.

The VAB commissioned this evaluation to provide evidence of how the VACS program has achieved the CMC's agreed aims and to present the VAB with recommendations on future priority areas for the sector. The evaluation is not intended to be a review of the sector.

The evaluation and data that has been gathered will inform DEWHA, the Australia Council, and state and territory arts agencies on the impact and outcomes of VACS.

METHODOLOGY

The overall methodology for the Evaluation was informed by the aims of VACS as agreed by the CMC. A sector survey was undertaken by Deborah Mills & Associates from October 2009 to February 2010. Information was collected from 2001 to provide a comparison to the period of the VACS that started in 2004.

The survey methodology included structured interviews with the senior staff of all state and territory arts funding agencies, eight state and territory ministerial advisors, the senior staff of 53 organisations (key organisations including VACS clients) and 55 other sector leaders. Key organisations were also surveyed to gather qualitative and quantitative information. Survey responses were received from 51 of the 53 organisations surveyed. The structured interviews informed the issues reported in Part Two of this report; the written survey results are reported in Part One.

The VAB and the state and territory arts agencies provided details on funding allocation to visual artists and arts organisations since 2001.

Data collection and analysis was undertaken by Deborah Mills and Associates. This incorporated data collected from state and territory art agencies and VACS-funded organisations regarding their support of individual artists. Additional analysis was undertaken by the Australia Council's Research Unit using internal data (including the annual \$1 million VACS funding to individual artists) and survey information collected by Deborah Mills and Associates. CPI estimates compiled by Australia Council Research Unit.

The Evaluation Steering Committee was responsible for compiling the final VACS Evaluation Report.

NOTES/ ABBREVIATIONS

Australia Council:	Australia Council for the Arts
Average:	Two or three year averages are used where possible to even out the effects of biennial events
Calendar year:	This is used as VACS-funded organisations operate primarily on a calendar year reporting cycle
CAOS:	Contemporary Arts Organisations Australia
CMC:	Cultural Ministers Council
DEWHA:	Australian Government Department of the Environment, Water, Heritage and the Arts
Inflation adjustment:	Where data spans eight or nine years, dollar values have been adjusted for inflation to 2009 dollars using the CPI Index
Key organisations:	Organisations, including VACS-funded organisations funded by the Australia Council's Visual Arts Board on a multi-year basis in partnership with state and territory agencies
Sector:	The contemporary visual arts, craft and design sector
Sector leaders:	Personnel working in the contemporary visual arts, craft and design sector selected by the Visual Arts Board with input from the consultants and interviewed for this evaluation
VAB:	Visual Arts Board
VACS:	Visual Arts and Craft Strategy – jointly funded by federal, state and territory governments
Visual Arts:	Visual arts, craft and design

Executive Summary

In September 2009, the Australia Council for the Arts, Visual Arts Board (VAB) commissioned the *Visual Arts and Craft Strategy Evaluation Report*. The report details how far the VACS program has achieved the Cultural Ministers Council (CMC) agreed aims. The Visual Arts Board will share the information collected through this evaluation with VACS funding partners. In addition to the reported achievements of VACS, the challenges and opportunities identified will provide important guidance for future planning.

Part One of this report documents the outcomes of VACS. The evaluation found that VACS-funded organisations have delivered excellence, innovation and sustainability to the sector through a wide range of artistic, cultural, social and economic outcomes. The key achievement of VACS has been to consolidate and increase the capacity for growth in the sector. In Part One, the report provides evidence of growth against all eight CMC aims since VACS funding began in 2004, with some organisations achieving considerable success. The achievements of VACS can be summarised as follows.

ARTISTIC

Artistic excellence has been cultivated through grant programs to artists, the support of organisations, events and international opportunities for Australian artists.

VACS-funded organisations have enhanced the quality of their support to artists. The content and production value of catalogues, quality in the installation of exhibitions, and payment of artists' fees have all improved under VACS funding. This has also been matched by a solid rise in the number of exhibitions by both group and solo artists. State and territory arts agencies have increased the number of individual artists funded by 34 percent between 2001 and 2009. With the support of VACS funding, the VAB has increased the overall number of individual artists supported by nearly 48 percent over the VACS period, while VAB funding for new work by individual artists has increased by 76 percent in the same period.

The number of artists funded to make new work has increased; established artists by 60 percent. However, there is concern that the needs of mid-career artists are not adequately recognised. Without increased opportunities, the knowledge and experience of mid-career artists may be lost to the sector.

In this evaluation, discussion around the payment of artists' fees has relied on the opinions of VACS-funded organisations and sector leaders rather than on the experience of artists. Further consultation with the sector needs to be undertaken to provide artists with the opportunity to express their views on artist fees and other matters that are relevant to their careers.

CULTURAL

The evaluation provides evidence of how the visual arts sector has increased cultural engagement with urban, regional and remote communities through national touring programs and has increased support for Indigenous arts activities.

The increase in artistic production under VACS has stimulated audience engagement and the demand for contemporary visual arts, craft and design. The average number of exhibitions and events by VACS-funded organisations has increased from 634 (2001-2003) to 777 a year (2007 – 2008). Many of these exhibitions and events were sustained over longer periods of time. Audience numbers have increased by 96 percent between 2001 and 2008.

The average annual number of contemporary visual arts touring exhibitions by VACS-funded organisations has been considerable although only increased slightly from 126 in 2001-2003 to 138 in 2007-2008. However, Part Two of this report shows that rising touring costs may be impacting the ability of organisations to tour nationally and internationally, the result of which will be fewer opportunities for audiences to engage with Australian contemporary art, craft and design.

VACS funding and broadly targeted Indigenous arts programs are making an important contribution to the sustainability of Aboriginal and Torres Strait Islander arts, artists and organisations. The funding has provided \$3.3 million to Indigenous visual arts activities through the VAB from 2004 to May 2010. Five peak Indigenous organisations receive VACS funding. These organisations are Ananguku Arts & Culture Aboriginal Corporation, Association of Northern Kimberley & Arnhem Aboriginal Artists, Desert Inc, Tandanya National Aboriginal Cultural Institute and UMI Arts.

Around 60 percent of total income for these organisations comes from other government sources, so the increase in levels of support to artists and art centres is not solely due to VACS funding. VACS funding contributes around 10 percent to these Indigenous organisations' income who have reported that VACS funding has enabled some key initiatives and outcomes.

These organisations have also generated an average of \$1.2 million in earned income each year between 2004 and 2008. Art Centres on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, supported by Ananguku Arts, earned around \$3 million in total gross income for artists in both 2008 and 2009. These APY Lands community art centres are 100 percent artist-owned cooperatives, supporting more than 460 artists.

ECONOMIC

Funding through VACS has stimulated economic outcomes. VACS-funded organisations have earned extra income and have increased audiences visiting contemporary visual arts exhibitions and events.

The evaluation found fifteen VACS-funded organisations increased their sales of art and craft. Sales have risen from an average \$3.3 million a year (2001–2003) to \$3.8 million (2007–2008). However, when inflation is adjusted, sales have remained at an average \$3.9 million a year over the period. Galleries participating in the Melbourne Art Foundation's Art Fair have reported significant sales results. In 2008, sales totalled \$12.1 million. Some VACS-funded organisations are now selling on-line, reaching new national and international markets.

VACS-funded organisations make a significant contribution to Australia's economy. Of the eight CMC aims, five have an economic impact. Between 2004 and 2008, the annual average income of VACS-funded organisations totalled \$83.8 million. VACS organisations generated 53.3 percent (\$44.8 million) of this revenue through philanthropy, sponsorship and earned income.

The Australia Council and state and territory arts agencies have provided stable funding for VACS-funded organisations, and this support has enabled them to attain a higher percentage of non-government earnings. The Biennale of Sydney for example, moved from a core benefaction ratio of 17:1 in 2004 to 2:1 in 2008.

Journals receiving VACS funding have reported an increase in income from \$614,715 in 2001 to \$669,875 in 2009 (inflation adjusted). During this period advertising income increased, however, subscription income has fallen slightly.

There is untapped potential for VACS-funded publications to reach new markets, both nationally and internationally. VACS-funded organisations believe digital publishing offers opportunities to improve distribution and to increase markets for Australian artists. However, the sector does not see this as a panacea and believes that a mix of publishing methods that includes continued production of hardcopy publications is appropriate.

SOCIAL

VACS funding has provided fresh opportunities for audiences to engage with contemporary visual arts.

VACS-funded organisations engage in meaningful ways with audiences across Australia through their innovative and responsive public programming.

The VACS-funded organisations offering membership programs have nearly quadrupled their members in the VACS period 2001 to 2009 (3,384 in 2001 to 12,681 in 2009). This growth

shows organisations have enhanced public awareness of their activities and are engaging with their audiences in a meaningful way.

Part Two of this report documents issues and opportunities raised by evaluation participants. In addition to reported sector achievements and growth, this VACS evaluation consultation process revealed a number of challenges currently facing the sector.

Effective and ongoing government support is seen as critical for the ongoing sustainability of the sector. The key immediate challenge to sector sustainability is due to rising costs, notably rents, salaries and artists fees. Rising costs of touring are also threatening touring activities. Digital technology poses challenges to the sector, in terms of available skills and resources. Access to appropriate digital resources is seen as critical to ongoing successful sector development. The sector is also aware of the need to rationalise publications within an agreed and more efficient distribution framework.

Future opportunities reported include suggestions to streamline reporting requirements and a reassessment of the landscape of VACS-funded organisations.

Next Steps: The Visual Arts Board will share the information collected through this evaluation with VACS funding partners. In addition to the reported achievements of VACS, the challenges and opportunities identified will provide important guidance for future planning for all stakeholders.

Part One

Key Outcomes

Introduction

Part One provides evidence of the outcomes of VACS against the eight Cultural Ministers Council (CMC) aims. This evidence is provided in the following sections:

1. Summary of Key Outcomes: an overview of 22 key outcomes against the eight CMC aims for VACS
2. Key Outcomes of the CMC Aims One to Eight: detailed data collected during this evaluation process: and
3. Case Studies: four case studies describing the impact of VACS funding on representative sector organisations.

1. SUMMARY OF KEY OUTCOMES

A network of stronger and more responsive art and craft organisations

- The overarching achievement of VACS has been to stabilise the sector: this has underwritten all the VACS outcomes in this report.
- VACS-funded organisations derived an average 53 percent of total income from earned and philanthropic sources from 2004 to 2008. Earned income has increased from \$19.3 million in 2004 to \$68.7 million in 2008.

An increase in the number of high quality Australian contemporary visual art and craft exhibitions and catalogues

- The VACS funding period has seen an increase in exhibition and event activity by VACS-funded organisations from an average 634 exhibitions and events per year, (2001–2003) to an average 777 exhibitions and events (2007–2008).
- VACS funding has significantly increased the production values for exhibition catalogues.

New opportunities to tour major contemporary visual art and craft exhibitions

- Touring activity has grown from 126 tours a year (average 2001–2003) to 138 tours a year (average 2007–2008).

Increased grant funding for individual artists and craft practitioners

- Overall, the VAB's direct support for individual artists (delivered across a number of programs) has increased significantly since 2001. The total number of artists receiving support has increased from 127 to 187 artists per year, while funding has risen from \$2.5 million to \$3.3 million (inflation adjusted). This includes funding to individual artists through

grant categories such as New Work and Fellowships. (Comparisons based on three-year average 2001–2003 and six-year average 2004–2009).

- For the New Work category alone, VAB's funding has increased by 76 percent from \$1.1 million to \$2 million (inflation adjusted). The number of established artists funded to make new work each year has increased from 45 to 73 artists. (Comparisons based on three year average 2001–2003 and 6 year average 2004–2009).
- There has been a significant increase in the number and amount allocated to individual artists from state and territory arts agencies since 2004.
- The states and territory arts agencies have increased direct support for individual artists from an average \$1.25 million (average 2001–2003, inflation adjusted) to \$1.9 million (average 2007–2009).
- The number of artists receiving support from the state and territory arts agencies has increased by 34 percent. An average 191 artists were funded per year before VACS, but in 2004 to 2009, this figure rose to 256 per year.
- VACS funding has increased the capacity of contemporary art spaces to exhibit individual artists' work in single and group exhibitions.

Increased professional support for Indigenous artists

- The five Indigenous organisations funded by the Australia Council VACS program have achieved an average of \$1.2 million in earned income each year from 2004 to 2008.
- VACS has provided \$3.3 million in funding to Indigenous visual arts activities through the Australia Council from 2004 to 2010.
- More than 460 artists work in seven Aboriginal-owned and governed art centres on the Anangu Pitjantjatjara Yankunytjatjara lands in the far north-west of South Australia.
- Desert currently represents a total of 3,000 artists.
- ANKAAA currently represents up to 5,000 artists from 43 art and craft centres located in the Tiwi Islands and the Darwin/Katherine, Kimberley and Arnhem Land region.

Increased support for art and craft publications, to provide opportunities for discussion about individual artists and encourage debate about issues for the sector

- Subscriptions to VACS-funded journals grew by 11 percent while distribution increased by 17.7 percent in 2001–2009.
- VACS-funded organisations contribute articles and editorials to VACS-funded publications, contributing to debate and promoting the artists they exhibit.

- Income from advertising and sales combined (inflation adjusted) has grown across all journals from \$614,715 in 2001 to \$669,875 in 2009. This contributed to 48 percent of production costs in 2001 (pre-VACS), but grew to an average 55 percent in 2006–2009.

Improved market exposure and sales opportunities for artists and craft practitioners

- Sales of art and craft by VACS-funded organisations averaged \$3.9 million a year.

Greater opportunities for public engagement with visual arts and crafts

- Audiences attending events by VACS-funded organisations increased by 96 percent between 2001 and 2008.
- Overall memberships to the 20 VACS-funded organisations offering membership programs have nearly quadrupled, from 3,384 in 2001 to 12,681 in 2009.

2. KEY OUTCOMES OF THE CMC AIMS ONE TO EIGHT

CMC Aim One: A network of stronger and more responsive art and craft organisations

OUTCOME: The overarching achievement of VACS has been to stabilise the sector: this has underwritten all the VACS outcomes in this report.

The VACS funding period has seen a more sustainable and effective infrastructure supporting visual arts activities across the country. Tamara Winikoff, Executive Director of NAVA succinctly summarised this achievement in the first evaluation of VACS in 2006 ‘...the VACS funding has stimulated new excitement and energy and enabled the ability to plan new activities which go beyond survival and maintenance of the status quo’.

2009 comments from clients and arts agencies reiterate this view. Michael Edwards, Director, Contemporary Art Spaces Tasmania (CAST) remarked ‘...it has taken that crazy pressure off the organisation – I can still remember the relief of it.’ And, Leigh Tabrett, Deputy Director General, Arts Queensland observed that ‘VACS has been a seriously worthwhile investment in the contemporary visual arts and craft in this country.’

A key element of the VACS has been the significant investment in visual arts key organisations. This funding continues to be critical to the visual arts infrastructure across Australia and has contributed to the effectiveness and sustainability of the sector.

All key organisations participated in business planning and risk management workshops in 2004, as part of the first stage of VACS.

Although VACS is only part of the government funding to organisations, the VACS support has enabled these organisations to address staffing, salaries and performance management issues, in order to operate more efficiently. Organisations have also attracted corporate and business representation and expertise to their Boards.

All VACS stakeholders believe that VACS has stabilised the sector.

OUTCOME: VACS-funded organisations derived an average 53 percent of total income from earned and philanthropic sources from 2004 to 2008.

Earned income has increased from \$19.3 million in 2004 to \$68.7 million in 2008. This contributed an average 53 percent of total income each year. Earned income is all income from non-government sources and includes sales as well as sponsorship and philanthropic income.

In some cases organisations have used VACS funding to improve marketing strategies and presentation materials helping to generate earned income. For example, Craftsouth engaged a marketing consultant to advise on market research and facilitate business planning sessions for the board and staff. This enabled the organisation to focus on current

and future markets, market development strategies and market placement strategies, which have been of great benefit to the organisation. Many organisations have been able to leverage greater corporate and philanthropic support, despite the significant economic downturn.

Income from sales and non-government sources has risen from \$15.6 million in 2004 to \$49.8 million in 2008, while income from philanthropy and sponsorship has risen from \$3.7 million in 2004 to \$18.9 million in 2008.

Sources of income: VACS-funded organisations (jointly funded by federal, state and territory governments): 2004 – 2008

		\$	%
2004	Other grants (through state and territory governments)	13,289,584	35.2
	Philanthropy and sponsorship	3,699,193	9.8
	Earned income	15,558,942	41.2
	Australia Council	2,721,429	7.2
	Federal VACS (through Australia Council)	2,530,000	6.7
	Income total	37,799,148	100.0
2005	Other grants (through state and territory governments)	17,321,849	28.2
	Philanthropy and sponsorship	9,691,916	15.8
	Earned income	29,026,746	47.3
	Australia Council	2,721,429	4.4
	Federal VACS (through Australia Council)	2,600,000	4.2
	Income total	61,361,940	100.0
2006	Other grants (through state and territory governments)	43,536,624	46.6
	Philanthropy and sponsorship	11,471,201	12.3
	Earned income	32,413,006	34.7
	Australia Council	2,884,022	3.1
	Federal VACS (through Australia Council)	3,100,000	3.3
	Income total	93,404,853	100.0
2007	Other grants (through state and territory governments)	41,992,668	41.2
	Philanthropy and sponsorship	14,476,394	14.2
	Earned income	39,235,546	38.5
	Australia Council	2,994,198	2.9
	Federal VACS (through Australia Council)	3,125,000	3.1
	Income total	101,823,806	100.0
2008	Other grants (through state and territory governments)	49,725,313	39.8
	Philanthropy and sponsorship	18,862,094	15.1
	Earned income	49,844,047	39.9
	Australia Council	3,157,966	2.5
	Federal VACS (through Australia Council)	3,380,000	2.7
	Income total	124,969,420	100.0

Sources of Income: VACS-funded organisations (jointly funded by federal, state and territory governments): annual average 2004 to 2008

Other grants (through state and territory governments)	33,173,208	39.6
Philanthropy and sponsorship	11,640,159	13.9
Earned income	33,215,657	39.6
Australia Council	2,895,809	3.5
Federal VACS (through Australia Council)	2,947,000	3.5
Income total	83,871,833	100.0

Notes: Based on 34 organisations receiving VACS funding through the Australia Council in 2008. VACS funding allocated by the states and territories is included in 'Other Grants' and is not available separately.

Compiled by Australia Council Research, May 2010, from Australia Council data.

CMC Aim Two: An increase in the number of high quality Australian contemporary visual art and craft exhibitions and catalogues

OUTCOME: The VACS funding period has seen an increase in exhibition and event activity by VACS-funded organisations.

With the introduction of the second stage of VACS, the CMC did not expect organisations to increase their activities above and beyond current levels. However, throughout the VACS funding period, with the extra funding support, organisations have increased the number of exhibitions and events² from an average 634 (2001–2003) to 777 (2007–2008).

VACS-funded organisations reported a stronger commitment to developing and engaging audiences, and to increasing their international profiles. A number of sector leaders acknowledged this, commenting on the increased professionalism and scope of the contemporary art spaces and artist-run-initiatives.

Event activities have increased and audience opportunities have expanded. Many organisations, such as the Perth Institute of Contemporary Arts; and events, such as the Asia Pacific Triennial, the Biennale of Sydney and the Melbourne Art Foundation's Art Fair are offering more public programs and activities over longer time periods.

OUTCOME: VACS funding has significantly increased production values for catalogues.

Catalogues are extremely important to extending the life of an exhibition and as a marketing tool for artists to promote their work internationally.

Organisations and other sector leaders attest that the quality of catalogues, both in content and production, has improved. Colour catalogues have been standard since 2006. Overall,

² 'Exhibitions and events' were self-defined by respondents and include: exhibitions of visual arts and crafts and also events such as performances, book launches, lectures, artist talks, conferences, workshops.

the use of colour and online resources in producing catalogues has increased. The printed catalogue is still the most popular form but there has been an increase in the number of on-line editions. Craft Victoria contributes significantly to this trend, producing almost all of its catalogues online.

CMC Aim Three: New opportunities to tour major contemporary visual art and craft exhibitions

OUTCOME: Touring activity increased between 2001 and 2008.

Touring activity has grown from an average 126 tours a year (2001–2003) to 138 (2007–2008)³. These figures report the number of tours, not venues or locations visited, which would, of course, be much higher.

Asialink reported extra funding received at the end of the first VACS period for their touring exhibitions led to a more professional program delivery. It also gave more opportunities for artists and curators to travel in the Asian region and participate in exhibition tours, related workshops and forum programs.

The Contemporary Touring Initiative (CTI) began in 2004 as part of the VACS program and is administered as an element of Visions of Australia, a program delivered by DEWHA. It attracts new and existing audiences to contemporary Australian visual art and craft through touring exhibitions nationally.

The CTI program funded five exhibitions in 2008 to 2009 - a total of \$512,000 for the touring costs of contemporary visual arts and craft exhibitions. Exhibition projects toured to 47 venues nationally, with 31 of those to regional locations.⁴

CMC Aim Four: Increased grant funding for individual artists and craft practitioners

OUTCOME: The number of individual artists receiving funding from the VAB has significantly increased since 2004.

This report gives an overall picture of funding to visual artists. It uses nine years of data from the VAB and the state and territory arts agencies. This updates the government funding data in the Myer Report⁵ and reveals funding outcomes for artists.

³ Based on 27 VACS-funded organisations reporting touring activity from 2001 to 2003 onwards.

⁴ DEWHA annual report 08/09.

⁵ Report of the Visual Arts and Craft Inquiry Appendix I: Australia Council and State and Territory Government funding of the contemporary visual arts and craft sector, 1999–2000.

The total number of artists receiving VAB support has increased by 47 percent. Before VACS, averages of 127 artists were funded per year, but this has risen to 187 per year (2004–2009).

Since 2004, the VAB has allocated \$1 million of VACS funding every year to 50 established artists to create new work - 300 artists have been funded during this period.

Since the VACS began, the number of artists funded has increased with the number of established artists increasing by 60 percent, from 45 to 73 artists a year⁶.

Despite the increase in the number of artists funded, the allocations per grant have remained static. This has allowed a greater number of artists to receive funding. During the period, emerging artists received \$10,000 per New Work grant, and established artists \$20,000 per New Work grant.

OUTCOME: There has been a significant increase in the number of individual artists receiving funding from state and territory arts agencies since 2004.

State and territory arts agencies have increased direct support for individual artists from an average \$1.25 million (2001–2003, inflation adjusted) to \$1.9 million (average 2007–2009, inflation adjusted). This includes funding of individual artists through programs such as fellowships and new work funding.

The number of artists receiving support from state and territory arts agencies has increased by 34 percent. An average 191 artists were funded per year before VACS, but over 2004–2009, this figure rose to 256 per year.

⁶ Based on a comparison of the average number funded each year in the 3 years prior to the VACS 2001 to 2003 compared the average number funded each year in the 6 years of VACS 2004 to 2009.

Total funding to Individual artists allocated by the Australia Council VAB and state and territory arts agencies 2001-2009

Average \$s per year	State and territory arts agencies	Australia Council VAB	Australia Council VAB and state and territory arts agencies	State and territory arts agencies 2009 \$	Australia Council VAB 2009\$	Australia Council VAB and state and territory arts agencies 2009\$
2001 to 2003	\$1,029,654	\$2,052,245	\$3,081,899	\$1,250,338	\$2,500,908	\$3,751,246
2004 to 2006	\$1,503,576	\$3,008,214	\$4,511,790	\$1,686,668	\$3,373,783	\$5,060,451
2007 to 2009	\$1,877,140	\$3,081,090	\$4,958,230	\$1,925,479	\$3,165,309	\$5,090,788
2004 to 2009	\$1,690,358	\$3,044,652	\$4,735,010	\$1,806,074	\$3,269,546	\$5,075,620
Average number per year						
2001 to 2003	191	127	318			
2004 to 2006	238	191	429			
2007 to 2009	273	183	456			
2004 to 2009	256	187	443			
Average \$ per grant						
2001 to 2003	\$5,400	\$16,202	\$9,712	\$6,558	\$19,744	\$11,821
2004 to 2006	\$6,309	\$15,750	\$10,509	\$7,077	\$17,664	\$11,787
2007 to 2009	\$6,876	\$16,867	\$10,881	\$7,053	\$17,328	\$11,172
2004 to 2009	\$6,612	\$16,296	\$10,701	\$7,064	\$17,500	\$11,470

Notes: ACT data not available.
 NSW reported funding only one or two individual artists per year from 2005
 Queensland data available from 2003 only.
 Compiled by Australia Council Research May 2010.
 Source: Australia Council VAB and state and territory arts agencies.

OUTCOME: VACS funding has increased the capacity of contemporary art spaces to help produce and exhibit individual artists' work in single and group exhibitions.

Contemporary art spaces, artist-run-initiatives and craft and design organisations report that their support to artists has improved with VACS funding. VACS has enabled them to provide artists with improved exhibition and installation support, better quality catalogues and room notes, and to offer fees for artists' talks and workshops.

Sector leaders have also commented on improved support for artists from VACS organisations since the introduction of VACS funding. There are now a greater number of exhibitions (individual and group).

CMC Aim Five: Increased professional support for Indigenous artists

OUTCOME: Indigenous organisations receiving VACS have significantly expanded the number of artists and art centres they support.

From 2004 to May 2010, VACS has enabled the Australia Council VAB to invest \$3.3 million in Indigenous visual arts.

The five peak Indigenous organisations supporting community-based Indigenous artists receive VACS funding. These are: Ananguku Arts & Culture Aboriginal Corporation, Association of Northern Kimberley & Arnhem Aboriginal Artists, Desart Inc, Tandanya National Aboriginal Cultural Institute and UMI Arts Ltd.

Although combined figures for all Indigenous artists supported by these organisations are not available, ANKAAA currently represents up to 5,000 artists from 43 art and craft centres located in the Tiwi Islands and the Darwin/Katherine, Kimberley, and Arnhem Land regions. Similarly seven Aboriginal-owned and administered art centres on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in the far north-west of South Australia support more than 460 artists. These centres are served by Ananguku Arts. Since the introduction of VACS, Desart has increased the number of Indigenous communities with which it works by 34 percent from 35 in 2004 to 47 in 2010 and currently represents a total of 3,000 artists. For these agencies, VACS funding contributes around 10 percent of total income.⁷

Services to Indigenous artists include:

- supporting skills and creative development programs and workshops
- providing assistance to target local, national and international markets
- developing and implementing training and professional development programs in financial management and governance
- human resource service support
- funding identification
- compliance and acquisition
- developing industry standards, policies, protocols and procedures
- providing representation and advocacy at local, state and federal levels

⁷ Based on 5 organisations allocated VACS funding in 2008. Source: Australia Council VAB.

The five VACS-funded Indigenous organisations achieved an average of \$1.2 million in earned income each year from 2004 to 2008, although two of the five organisations earned substantially more than the others, which has influenced the overall average.

These results reflect the different roles of the organisations. Ananguku Arts, for example, is a regional peak body and does not handle sales directly. However, art centres on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands supported by Ananguku Arts, earned around \$3 million in total gross income for artists in both 2008 and 2009.

More than 460 artists work in seven Aboriginal-owned and governed art centres on the APY Lands in the far north-west of South Australia. Community art centres are 100 percent artist-owned cooperatives. All artists' income is paid into the artists' bank accounts and the artists themselves decide the expenditure, both as individuals and at an organisational level. Aboriginal-owned art centres ensure that both artistic talent and economic returns stay in the community for the benefit of artists and their families⁸.

Around 60 percent of total income for these organisations comes from other government sources, so the increase in levels of support to artists and art centres is not solely due to VACS funding. However, organisations reported that VACS funding has enabled key initiatives and outcomes. Desart, for example reported that stage two of VACS funding went towards new initiatives for professional development, with formal sessions on financial management, organisations governance, human resources and marketing. The company also provided formal accredited training and employment to 75 new Indigenous artworkers.

A case study of Desart has been included in this report that outlines their professional development work, especially the Aboriginal Artworker Program.

CMC Aim Six: Increased support for art and craft publications, to provide opportunities for discussion about individual artists and encourage debate about issues for the sector

Between 2004 and 2010 VACS funding delivered \$491,000 to three key visual arts journals through the VAB: *Art Monthly*, *Artlink* and *Eyeline*. [This excludes *Object* magazine as its VACS allocation is part of total allocation to *Object*, *Broadsheet* with its VACS allocation to the Contemporary Arts Centre SA, and *Photofile* with its VACS allocation to the Australian Centre for Photography].

Advertising income and circulation have steadily improved since 2001. All publishing organisations said VACS funding had enabled them to pay contributors appropriate fees and attract more experienced writers. One journal commented: 'Writers fees have been a

⁸ Source <http://www.anangukuarts.com.au/content/apy-lands>; Ananguku Arts Business Plan.

challenge - thankfully our VACS grant has allowed us to be competitive with our visual arts magazine peers.'

OUTCOME: Subscriptions to VACS-funded journals have grown by 11 percent while distribution has increased by 17.7 percent in the period 2001 – 2009.

There has been a 17.7 percent growth in distribution of journals (from 43,694 in 2001 to 51,407 in 2009) and an 11 percent growth in subscriptions (from 4,463 in 2001 to 4,965 in 2009).⁹

For example, during 2009 *Eyeline's* subscriptions and sales increased by 13 percent and total publication sales by 19 percent on 2008 figures. *Eyeline's* special subscription rates for young people (senior secondary and college art students) continue to be popular, with over 180 schools throughout Australia using *Eyeline* as part of their senior art curriculum. Some 26 of these subscribe on behalf of each student in their senior class. *Eyeline's* young subscribers in 2009 were around 47 percent of total subscribers, and are the magazine's fastest growing readership sector.¹⁰

OUTCOME: VACS-funded organisations contribute articles and editorials to VACS-funded publications.

This engagement not only helps the journals, but also contributes to debate about current issues and promotes artists and exhibitions to readers.

Of the 53 organisations surveyed, 27 indicate that they contribute articles and editorials to online or printed publications.

OUTCOME: Publications receiving VACS funding have increased advertising income while subscriptions income has fallen slightly

The CMC clarified the aim for publications during the second VACS round. This emphasised that publications receiving VACS support should increase the amount of income earned from sales and advertising.

Income from advertising and sales combined (inflation adjusted) has grown across all journals from \$614,715 in 2001 to \$669,875 in 2009. This contributed to 48 percent of production costs in 2001 (pre-VACS), but grew to an average 55 percent in 2006–2009.

⁹ Distribution and subscriptions data for 2009 partial figures only and so this increase is understated.

¹⁰ *Eyeline Publishing Ltd Annual report 2009.*

The growth is due to advertising income, which increased from \$345,761 in 2001 to \$409,971 in 2009 (inflation adjusted). As a percentage of production costs, advertising income has grown from 27.2 percent to 33.9 percent from 2001 - 2009¹¹.

Subscriptions income fell slightly from \$263,533 in 2001 to \$255,248 (inflation adjusted); making up an average 33.6 percent of total production costs over the period.

CMC Aim Seven: Improved market exposure and sales opportunities for artists and craft practitioners

OUTCOME: Sales of art and craft by VACS-funded organisations averaged \$3.9 million a year.

A substantial proportion of galleries' sales revenue is income for artists, craftspeople and designers.

For the 16 organisations reporting sales of art and craft in 2001 and 2002, sales have risen from an average \$3.3 million a year (2001–2003) to \$3.8 million (2007–2008). However, when adjusted for inflation to 2009 dollars, sales have remained at an average \$3.9 million a year over the period.

In addition, galleries participating in the Melbourne Art Foundation's Art Fair had significant sales. In 2008, these sales totalled \$12.1 million.¹²

Figures for Indigenous organisations are reported separately under Aim Five.

The rise in exhibitions and events reported in aim two has provided more market exposure for artists. Selling at or as a result of an event or exhibition is the major retailing approach for both production and the distribution organisations, with shop-fronts also important. Other VACS organisations have reported to be selling on-line, reaching new national and international markets.

Analysis of the number of solo artist compared to group exhibitions presented by 28 organisations from 2001 to 2008, shows the balance has shifted towards solo exhibitions over the period. In 2001, 50 percent of all exhibitions were by individual artists which increased to 54 percent in 2008.

Focussing an exhibition on a single artist maximises market exposure and raises the public profile of the artist. The number of solo artist exhibitions has increased by 29.4 percent from 231 (annual average 2001-2003) to 298 (annual average 2007-2008).

¹¹ Based on 5 journals receiving VACS funding through the Australia Council.

¹² Record attendances and sales for 2008 Melbourne Art Fair, Melbourne Art Fair press release 4 August 2008.

Group exhibitions have also increased from 230 (annual average 2001-2003) to 256 (annual average 2007-2008) an 11 percent increase. Group exhibitions can however include a large number of artists. In 2007 Craft ACT presented the work of 178 artists in 11 group exhibitions and in 2008 they presented 137 artists in 13 exhibitions.

CMC Aim Eight: Greater opportunities for public engagement with visual arts and crafts

OUTCOME: Audiences attending events by VACS-funded organisations increased by 96 percent between 2001 and 2008.

Total attendance figures from 26 of the VACS-funded organisations reporting from pre VACS (2001–2003) to 2008, indicate audiences have almost doubled from 2 million (annual average 2001–2003) to 3.9 million (annual average 2007–2008).¹³

Umbrella Studio Contemporary Arts reported an increase in public engagement due to VACS funding. Vicki Salisbury, Director of Umbrella Studio commented that VACS allowed it to target particular groups:

VACS is critical to our ability to support artists by providing funds for public programming, exhibitions for community groups, open studio and residencies and printing materials for marketing. It is evident from the enrolments in workshops and increased attendance in special events that these services are wanted by Townsville's arts community.

In 2007 VACS funding was focused on providing high level studio and workshop programming, VACS enabled us to include a more diverse sector of the community including special needs artists with disabilities... Also funds supported student groups, emerging artist exhibitions, a youth open studio, as well as two exhibitions displaying the work of homeless artists who have participated in a community arts program.

Targeted programming is a key tool in building audiences. State and territory arts agencies identified the children's public program in the Asia Pacific Triennial (a VACS-funded event) at the Queensland Art Gallery (QAG) and Gallery of Modern Art (GOMA) as part of the national benchmark for such initiatives. Andrew Clark, Deputy Director Programming and Corporate Services at Queensland Art Gallery and Gallery of Modern Art has commented that:

The Gallery's own experience has shown that this [children's programming] is one of the key ways to develop audiences for contemporary art. Our children's programming is underpinned by two core viewpoints. Firstly, that artist's ideas are an authentic and

¹³ Attendance figures for Touring and Offsite exhibitions and events are not included as only reported for 9 out of 27 organisations.

appealing means by which children can learn about art and its importance in the lives of millions of people around the world. Secondly, and perhaps most importantly, that the experience of a child in an art museum is as valid as that of any other visitor.

Public programs trialled by the Museum of Contemporary Art (MCA) during 2008 also reached out to younger audiences, including the successful collaboration of the Sydney's Writers Festival and MCA's Zine Fair which attracted a new youth audience and record attendances of over 2,600.

Also during 2008, MCA programs for children and families were strengthened with the addition of regular Weekend Art Sessions aimed at encouraging families to explore art together in the galleries.

The Institute of Modern Art (IMA) reports a good response in running events every second week for 'Open late on Thursdays'. IMA is also engaging new audiences and broadening their profile within the creative industries through developing programs around diverse areas such as architecture, fashion, and sociology. As a result IMA is partnering with more organisations, for instance delivering the Urban Culture series with Griffith University.

Gertrude Contemporary Art Spaces has used partnerships since 2003 to assist in broadening the reach of public programs, in many cases taking the events off-site into the community. Partnerships with the South Project and Artplay have reached audiences that ordinarily would not visit the gallery, particularly younger audiences and primary school age children.

OUTCOME: Overall memberships to the 20 VACS-funded organisations offering membership programs have nearly quadrupled, from 3,384 in 2001 to 12,681 in 2009.

Memberships show engagement and commitment to an organisation by individuals and companies. Overall memberships have quadrupled in the nine years from 3,384 in 2001 to 12,681 in 2009 for the 20 VACS-funded organisations offering membership programs.

The growth in memberships also shows organisations are committed to engaging with clients and enhancing public awareness of their activities.

3. CASE STUDIES

The following four case studies were gathered during the evaluation consultations. These case studies characterize the success of VACS, and represent a cross-section of VACS-funded organisations. They show the development of the sector's ambition, capacity and effectiveness, and the growth in their international aspirations.

Artisan

Background

Artisan is the peak body in Queensland presenting and promoting unique and individual quality crafted design to Australian and international audiences. Artisan is the trading name for Craft Queensland, a not-for-profit company limited by guarantee.

Outcomes through VACS

The VACS has provided Artisan with the capacity to address major structural change through a re-branding process and a new vision.

A number of issues brought on the new strategic direction: Artisan believed that there was brand confusion within the broader craft/design marketplace and that the term 'craft' was outdated.

VACS essentially lifted the organisation from its traditional operating model into the 21st century. Artisan developed a business model to encourage the production and marketing of crafted design. The model also assists artists in the sector, and the sector more broadly, to develop the skills needed for a more independent environment.

The funding support from VACS created a solid foundation for the organisation that led to its first five year plan and a new vision: leadership in quality crafted design. This new vision was coupled with the re-branding. Its focus is on corporate marketing and industry partnerships and sponsorships, audience development, and sector sustainability.

The VACS has also enabled Artisan to identify and retain board members and management to carry this new direction forward. Strategic partnerships now deliver high value projects, lift quality production from artists, present more interesting and diverse exhibitions, and provide improved product for its expanding retail operations.

Artisan has been able to develop an international program that includes exhibitions and crafted design product, and the launch of a new store in Brisbane's South Bank precinct in April 2010.

Artisan has been assisted by the leverage afforded by VACS. The new vision and re-branding, enabled by VACS, has encouraged an expanded level of support from the corporate and philanthropic sectors.

Conclusion

Artisan presents an outstanding example of the potential of VACS. Without this support Artisan could not have successfully faced and met the new challenges of the new century.

Artspace

Background

Artspace Visual Arts Centre is a leading international residency-based contemporary art centre, housed in the historic Gunnery Building in Woolloomooloo, fronting Sydney Harbour. Artspace is committed to the development of new ideas and practices in contemporary art and culture. Since the early 1980s, Artspace has been building a critical context for Australian and international artists, curators and writers.

Outcomes through VACS

The VACS has created conditions for Artspace to develop as the leading international residency-based contemporary art centre in Australia. Since the introduction of VACS, Artspace has more than doubled its studio capacity and residency activity, expanded its public, education and publishing programs, and forged a range of new and ongoing national and international peer-to-peer relationships. VACS has also enabled Artspace to assume a leadership role in the curatorial shaping and presentation of contemporary practices in Australia.

A key focus of Artspace is to support artists to produce new work within a supportive but critically engaged environment. Higher artist fees and production budgets mean artists can increase their conceptual and material ambitions for new projects. Artists who have received major international opportunities soon after involvement in Artspace projects include; Shaun Gladwell at the Venice Biennale and Michael Goldberg at the Havana Biennial.

The VACS has also enabled ambitious new curatorial models, including international dialogue, exhibitions and major solo exhibitions. Increased resources to research and confidently deliver on partnership agreements have greatly helped international dialogue. The opportunity for artists to work with a curator for periods of over a year, to develop major survey projects incorporating new work, has lifted the scale and capacity of major solo projects at Artspace.

The new stability created by VACS funding has enabled Artspace to expand its residency program for Australian and international artists from one to four residential studios and from four to seven non-residential studios in 2007. Further, VACS support has helped expand the publishing program, including artist monographs, and periodicals of critical texts by local arts writers.

VACS has also concentrated skills and development capacity within the organisation, particularly in the key areas of curatorial development, education and public program development.

Conclusion

Artspace has been able through VACS to substantially augment its core functions and expand and extend its national and international partnerships.

Desart

Background

Desart is the Association of Central Australian Aboriginal Art and Craft Centres and represents a total of 3,000 artists. Since the introduction of VACS, Desart has increased the number of Aboriginal communities it works with by 34 percent, from 35 in 2004 to 47 in 2010.

Outcomes through VACS

VACS has substantially increased the resources available to Desart, in particular its professional staff. This has significantly improved Desart's capacity to deliver and expand its support and services to its art centres.

Perhaps the most important and ultimately far-reaching initiative from this VACS support is the Desart's Aboriginal Artworker Program: a visionary training and mentoring program for Aboriginal people working in art centres.

The Aboriginal Artworker Program provides critically important accredited training and mentoring, and plays a key role in establishing and supporting jobs for people in 47 community art centres.

Aboriginal people in remote communities face significant obstacles to entering the workforce, including low levels of literacy, numeracy and IT skills. These obstacles affect the delivery of mainstream training and limit effective employment uptake.

The Aboriginal Artworker Program is addressing these barriers through recruitment support and accredited traineeships and mentoring. This will build a new workforce for the industry.

This new workforce will underpin community art centres in the future, build community capacity and realise the aspirations of many Aboriginal people for relevant training and genuine jobs.

Between July 2008 and December 2009, 75 Aboriginal people engaged with the Artworker Program. All of them have received accredited training. In 2007 there were only 13 Aboriginal people working in art centres in administrative and support roles as artworkers. Desart believes that Indigenous people working in the Sector will increase by 2011.

There is a new employment regime in which DEWHA supports the employment of artworkers in the art centre, rather than through the former Community Development Employment Projects (CDEP) scheme. Funding and philanthropic support has been secured for the program over the next three years.

Together with this training, mentors will work closely with registered training organisations, travel to remote communities, and work on-site in supportive relationships with artworkers and their art centres. Mentors support learning and course completion, and positive workplace relations.

Conclusion

The VACS has enabled Desart to develop strategic projects such as the Aboriginal Artworker Program. VACS provided the staff and resources needed to deliver this groundbreaking initiative, which has helped Desart to access to new partnerships and further support.

Biennale of Sydney

Background

The Biennale of Sydney was established in 1973 and is Australia's largest international visual arts event. It was created as an international showcase for contemporary art, and to develop and present a program that challenged traditional thinking, encouraged innovation and creative freedom.

Outcomes through VACS

The impact of VACS on the Biennale of Sydney has been significant and ongoing.

VACS has brought a new stability to the Biennale and this is demonstrated in an increase of audience numbers, a new venue at Cockatoo Island, and using the leverage from VACS to secure substantial extra funds.

The Biennale of Sydney has attracted substantially larger audiences since the introduction of VACS. From 2002, the last pre-VACS Biennale, to the 2008 event, audience numbers increased by 78 percent to 436,150.

Clearly this indicates a considerable increase in exposure to contemporary art for audiences in Australia. Audience research showed that 50 percent of visitors came from outside Sydney, with one in five from overseas.¹⁴ Further, independent research estimates that the economic benefit to Australia from the 16th Biennale (2008) was \$22 million from overseas visitors, and \$28 million from Australian visitors¹⁵— a total of over \$50 million.

In 2008, a major new venue was introduced for the 16th Biennale of Sydney. Cockatoo Island is the largest island in Sydney Harbour and has been described as Australia's most unusual urban park. It is a former prison and shipyard, and its prison buildings have been nominated for World Heritage listing. For the 2008 Biennale, 35 artists used buildings and sites across the island, and 86,000 visits were recorded in this inaugural year.

According to independent visitor research, Cockatoo Island had the highest rates of satisfaction amongst the 16th Biennale venues. Visitors cited the overall experience of the free ferry trip, the ability to walk around and explore a new precinct, and the opportunity to engage with a variety of artworks as key highlights. Other positive comments included the mix of history and art in a great place, it was not crowded and had good facilities, and the natural beauty of its surrounds. This new initiative would not have been possible without VACS support, as well as additional support for Cockatoo Island from the Australian Government through the Australia Council and the Sydney Harbour Federation Trust and the NSW Government.

The other major achievement due in large part to VACS is the leverage to secure substantial extra funds. Between 2004 (the first 'VACS' Biennale) and 2008, core government funding increased by 40 percent and corporate, and private and philanthropic funding increased by over 1000 percent – from \$104,000 to \$1.18 million. This represents a movement from a core: benefaction ratio of 17:1 in 2004 to 2:1 in 2008.

Conclusion

VACS has created stability, enabling the Biennale of Sydney to increase their audiences and leverage additional funding and investment. This has created a secure base for the Biennale of Sydney to deliver its mission to engage audiences with international contemporary art.

¹⁴ Based on independent visitor research conducted on behalf of the Biennale by key sector body, Museums & Galleries NSW and statistical information from Tourism Research Australia Reports (September Qtr, 2008).

¹⁵ Calculation based on statistical information provided by Tourism Research Australia Reports (September Qtr 2008).

Part Two

Challenges and Opportunities

Introduction

Through this evaluation, state and territory arts agencies, sector leaders and visual arts key organisations, including VACS-funded organisations, have identified changes to the contemporary visual arts landscape since the publication of the Myer Report.

These changes have created challenges and provide opportunities for the sector.

Part Two of this report provides a summary of the feedback and commentary collected from the sector consultations that relates to the changing visual arts environment. The Visual Arts Board will share this feedback with VACS funding partners to ensure that all stakeholders are aware of challenges and opportunities identified through this evaluation.

The issues and opportunities identified by participants in this evaluation are grouped under the following headings:

Challenges

1. Sustainability
 - a. artist fees
 - b. attracting and retaining qualified staff
 - c. rising rents
2. Rising costs of touring
3. Publications
4. Digital era challenges

Opportunities

1. VACS framework and reporting
2. The VACS landscape

CHALLENGES

1. Sustainability

- **Maintaining the sustainability of the sector is identified as the critical issue.**

Feedback from VACS-funded organisations indicates that in spite of the indexation of VACS funding, growth in earned income and achievements in securing and maintaining partnerships, escalating core costs are placing pressure on sustainability and future stability.

‘ If you have strength at the core you have strength at the edges. If the core is not maintained then outreach and audience development work will suffer.’

Alexie Glass-Kantor, Director, Gertrude Contemporary Art Spaces

Core cost increases which are growing at a greater rate than CPI include artist fees, costs associated with attracting and retaining qualified staff and rents. In addition, the rising costs of touring, discussed in the following item 2, are also having an impact on sustainability.

a. Artist fees

- **Significantly increasing artist fee rates would be unsustainable for most organisations and result in fewer exhibition opportunities for artists.**
- **Artist fees should be applied flexibly to accommodate each particular situation.**

The issue of artist fees is complex and while the sector supports the payment of fees to artists, advice from smaller organisations is that they cannot afford to pay artist fees. Some noted that if the payment of higher fees became mandatory without increased income to support these additional costs, organisations would be forced to reduce programming. This would result in fewer exhibition opportunities for artists.

It was acknowledged that artists value in-kind support (for example, the provision of promotional material, high quality catalogues, technical, material and freight support, and accommodation). However in-kind support should not be viewed as a substitute for fees.

Several organisations noted that Australia Council funding constitutes only a small percentage of their overall funding and felt that industry benchmarks for artist fees should not be set by government stakeholders.

b. Retaining qualified staff

- **High level of staff vacancies and turnover in lower/middle levels are of concern.**
- **There are limited opportunities for succession planning.**
- **VACS organisations face difficulty in attracting and retaining highly skilled staff.**

There is a widespread understanding that the salary levels for staff in the visual arts sector are below those offered for comparable positions within universities, state and territory galleries and the public sector. As a result, some organisations have difficulty attracting and retaining suitably qualified staff. Evidence suggests that while there is stability at senior levels within the sector there is a high turnover of staff at the next level down.

More senior level staff working in key organisations expressed their frustration at what is perceived as limited professional development and employment opportunities for themselves and their staff. There is a desire for middle level staff to be promoted within and move between organisations and for richer professional development opportunities at all levels. There is also a wish for a more targeted approach to professional development.

It was suggested that international travel for professional development was valuable. It was also proposed that a program of cross-organisational employment opportunities could be instituted locally and internationally.

Difficulty in attracting and retaining highly skilled technical staff in finance, marketing and development when they could obtain much higher salaries in the corporate and commercial sectors is also a concern to the sector. In this context the importance of being able to offer attractive working conditions to offset the lower salary levels in the not-for-profit sector was viewed as crucial.

c. Rising rents

- **Funds available for programming are eroded by high rents.**
- **In some cases there is a lack of secure and affordable spaces for artists to work in and exhibit.**

Some organisations in the sector suffer from rising commercial rentals, inadequate spaces, insecure tenancies and the impact of urban gentrification on the availability of affordable spaces for artists to work and exhibit.

It was suggested that as arts, craft and design organisations play an important role as agents for industry development, urban renewal and social inclusion; there is an opportunity to argue the case for improved arts and cultural infrastructure. Examples of how such a case might be developed include COAG's Cities Planning Taskforce¹⁶ or the Regional and Local Community Infrastructure Program, part of the Nation Building Economic Stimulus Plan.

2. Rising costs of touring

- **Touring organisations are unable to meet sector and market touring expectations.**
- **Fewer tours will lead to a decline in opportunities for regional and international audiences to access contemporary Australian visual art, craft and design.**

The rising cost of touring has been identified as an important issue by participants in the sector consultation.

After a steady growth in touring during the first four to five years of VACS funding, VACS-funded contemporary art, craft and design organisations are beginning to show signs that rising costs may be limiting their touring opportunities. With the emergence of new regional and suburban galleries, the demand for touring exhibitions is steadily increasing.

National Exhibitions Touring Support (NETS) Australia service many VACS-funded organisations, however within their current capacity, they are finding it increasingly difficult to meet the demand.

Three of the NETS organisations receive VACS funding from their state governments. The remaining four NETS organisations receive non-VACS multi-year funding through the Australia Council and the states and territories.

The Contemporary Touring Initiative (CTI) was established in response to the Myer Report and is administered by Visions of Australia as a project-based touring initiative. It was set up to assist collecting institutions and other eligible organisations tour major exhibitions of contemporary Australian visual arts across Australia. Feedback received indicated a need for increased support for touring programs not currently funded under the CTI such as international tours and smaller exhibitions.

¹⁶ See Minister's address to the Queensland Media Club – State of Our Cities Report Launch March 5, 2010. www.ministers.infrastrucutre.gov.au/aa/speeches/2010/ASO4.

3. Promotion and distribution of contemporary Visual Arts publications

- The sector is concerned about the lack of critical dialogue and writing about the visual arts.
- Some suggest that there are too many VACS-funded art magazines of variable quality.
- Distribution of arts publications could be centralised to develop and increase their market.
- Digital publishing presents opportunities to improve distribution and to increase markets for Australian artists but is not regarded as a solution and must run in tandem with traditional publishing.

An ongoing challenge for publications is to maintain diversity and excellence in the selection of editors and writers of art history and criticism.

‘There is a proliferation of predictable writing which exhibits a lack of inquisitiveness and understanding. We need writing which is fresh and engaging while imparting knowledge and understanding.’

Nick Waterlow OAM, Director Ivan Dougherty Gallery COFA UNSW

The sector has a range of opinions regarding the VACS-funded art journals and several evaluation respondents suggested that a strategic review could be undertaken by sector experts and the Visual Arts Board.

There is consensus amongst the CAOS Network that contemporary art publishing in Australia is not commercially viable and that a coordinated approach to distribution is a major issue that needs addressing. They have suggested establishing a publications unit that would work across the sector to distribute contemporary art publications created by the CAOS network and state and university galleries. They argue that the benefit of maintaining relationships with retailers across Australasia would in turn develop the market for contemporary art publications.

There is agreement throughout the sector that the value of catalogues is the promotion possibilities that they provide. Some suggest that the promotional aspect is more important than sales.

For some organisations the cost of producing publications is becoming prohibitive and digital publishing presents many advantages. To take advantage of online opportunities some print

publications are moving towards print/online hybrids. For all online publications, advertising revenue - while growing rapidly - is yet to reach the level of the print advertising sales it is replacing. It has been noted that as publications move on-line, there is a perception by audiences that on-line information should be provided free of charge.

Publishers, including some VACS-funded journals, are providing services on-line so that their publications can become research resources, rather than simply magazines. The digital environment is seen as an opportunity for niche market publications that are produced by the sector. However, it was noted that additional resources are required to fully exploit these opportunities. Technical knowledge, access to design assistance, funds to keep pace with technology developments and assistance in resolving copyright and intellectual property issues are areas that need continued support.

While many of those interviewed acknowledged the increasing importance of online publications, some perceived a tension between on-line and hard copy publishing. The expectation is that both will continue for at least another generation.

4. Digital era challenges

- **VACS organisations report that they need support to keep pace with technology. Technology is seen as essential to business activity, communication, strategic planning and operations. Equally, it is crucial to programming and for international activity.**
- **VACS organisations report that audiences are demanding access to digital technology as a means of engaging with their organisation, with the artists they exhibit and the artwork they present.**
- **There is strong interest in making work which uses new digital and multi-artform practice.**
- **The sector is concerned they do not have adequate knowledge of national and international intellectual property laws.**
- **The lack of expertise in the use of new media technology has hampered the capacity of some organisations to respond to the evolving practice of artists.**
- **In regional areas the type of equipment and skilled staff needed to present digital work is not always available.**
- **There is no nationally coordinated approach to the archiving and preservation of digital material.**

The Myer Report identified the need to make technology more accessible to the contemporary visual arts and craft sector.¹⁷ The Inquiry's recommendation to increase funding to make this technology more readily available was not supported. While some of the strategies recommended at the time, such as a national technology loan facility are no longer considered relevant, many digital issues and challenges remain.

Evaluation participants reported that access to new and emerging technologies has implications on artistic practice, audience engagement, publishing and other forms of distribution and presentation. Rapid advancement in new media technologies has fuelled artists' interest in creating work that uses these new forms and multi-artform practice.

Feedback from sector participants is that they feel they are lagging behind conceptually because they are limited in their understanding of the potential application of these technologies and the skills and resources to exploit them.

The Australia Council's initiative 'Arts Content in the Digital Era' has provided some seed funding to build digital capacity within the arts sector. The Visual Arts Board in collaboration with the sector is keen to tackle this issue and to identify resources and strategies that will benefit all sector participants and optimise opportunities offered by the digital revolution.

¹⁷ Rupert Myer, *Report of the Contemporary Visual Arts and Craft Inquiry* (2002): Recommendation 11.

OPPORTUNITIES

This evaluation of the Visual Arts and Craft Strategy has not only reported on the achievements of the VACS, it has also provided an opportunity for the sector to present their ideas and suggestions. Participants in the evaluation are familiar with the VACS environment and the tripartite agreements in place with states and territories. Any changes to the VACS program would be the subject of negotiations between the states, territories and federal governments.

1. VACS framework and reporting

- **All of the partners believe there is an opportunity to recommit to the principles, shape and future direction of the VACS program.**
- **Streamlined and customised reporting would assist the sector.**
- **Access to benchmarking data collected via VACS reporting would be a useful tool for the visual arts sector.**

Participants in the evaluation have said that the VACS tripartite partnership model has proven to be very effective in engaging state and territory arts agencies with the Australia Council and in providing a coherent framework for joint funding, program management and delivery.

There was feedback from some VACS-funded key organisations that the different state, territory and Australia Council reporting requirements are challenging and it was suggested that there needs to be a re-commitment to the principles of a harmonised reporting framework.

Other suggestions include modifying the Council's acquittal requirements with some participants commenting that quantitative data reporting should use language that relates to and is appropriate to the visual arts sector rather than emulating a performing arts model. It was also suggested that the auditing requirements for those VACS-funded key organisations that are in receipt of less than \$100,000 annually could be simplified.

Some of the consulted VACS-funded organisations commented that it would be valuable to have access to statistical information that they could use as benchmarking data.¹⁸

2. The VACS landscape

- **Over the past six years, the positioning of some organisations funded through VACS has changed.**

¹⁸ The Australia Council is developing a new centralised on-line reporting system that will be customised for each artform and is to be rolled out in 2011. This will enable sector analysis and provide information on trends based on the financial and statistical data submitted by Key Organisations. An annual statistical report across all artforms for publication on the Australia Council website from 2010 is also being finalised.

- **There is value in considering new organisations to be funded through VACS.**
- **Disparity in funding levels between some existing VACS organisations with comparable functions has been raised as a matter for discussion.**

Evaluation feedback has suggested that the rationale behind the selection of organisations included in the current VACS program and the level of funding provided to various participating organisations is not well understood. In addition, since VACS was introduced, the ecology of the sector has changed significantly. It has been suggested that there is now an opportunity to review both the funding levels and the landscape of organisations included in the VACS program. Sector feedback to the evaluation suggests that any changes to the VACS infrastructure would need to be supported by increased funding.

The Visual Arts Board acknowledges that there have been many changes in the sector since 2004, when the VACS was introduced. The Board is preparing to review achievements of all of its key organisations, including those funded through the VACS, in the coming year.

NEXT STEPS

The Visual Arts Board will share the information collected through this evaluation with VACS funding partners. In addition to the reported achievements of VACS, the challenges and opportunities identified will provide important guidance for future planning for all stakeholders.

In the next 12 months the Visual Arts Board will review its visual arts key organisations, including the VACS-funded organisations in consultation with state and territory arts agencies.

This evaluation has also provided invaluable information to the Visual Arts Board on its own programs and sector issues. This information will inform the Board's future agenda.

WANT TO FIND OUT MORE?

Part of our role in supporting the arts is to generate research that creates value for the arts sector, and adds new knowledge to the field and provides insight and direction for policy, practice and innovation.

Visit our Research Hub to find out more about this research and other information on the arts:

<http://www.australiacouncil.gov.au/research>

Contact: Kon Gouriotis, Director of Visual Arts

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www.australiacouncil.gov.au/participation

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Laura McLeod	Client Manager, Key Organisations, Australia Council
Steven Alderton	Member, Visual Arts Board, Australia Council
Rosemary Curtis	Analysis
Emma Blong	Program Officer, Visual Arts, Australia Council

CONSULTANTS

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VACS-FUNDED KEY ORGANISATIONS & EVENTS CONSULTED

24 HR Art: Northern Territory Centre for Contemporary Art	Steve Eland	Director
Adelaide Biennial	David O'Connor	Manager of Exhibitions
Artisan	Chetana Andary	Chief Executive Officer
Artlink Australia	Stephanie Britton	Executive Editor
Artspace	Dr Blair French	Executive Director
Art Monthly Australia	Maurice O'Riordan	Editor
Asia Pacific Triennial (Queensland Art Gallery and Gallery of Modern Art)	Tony Ellwood	Director
Asialink	Lesley Alway	Director, Arts Program
Australian Centre for Contemporary Art	Juliana Engberg	Artistic Director
Australian Centre for Photography	Alasdair Foster	Director
Australian Experimental Art Foundation	Dr Domenico de Clario	Director
Australian Network for Art and Technology	Gavin Artz	Chief Executive Officer
Biennale of Sydney	Marah Braye	Chief Executive Officer
Canberra Contemporary Art Space	David Broker	Director
Centre for Contemporary Photography	Naomi Cass	Director
Contemporary Art Services Tasmania	Michael Edwards	Director
Craft ACT: Craft and Design Centre	Avi Amesbury	Executive Director

Craft Australia	Catrina Vignando	General Manager
Craft Victoria	Joe Pascoe	Chief Executive Officer and Artistic Director
Eyeline Publishing	Sarah Follent	Executive Editor
Experimenta Media Arts	Jen Mizuik	Director
Form: Contemporary Craft and Design	Lynda Dorrington	Executive Director
Gertrude Contemporary Art Spaces	Alexie Glass-Kantor	Director
IASKA	Marco Marcon	Director
Institute of Modern Art	Robert Leonard	Director
JamFactory Contemporary Craft and Design	Brian Parkes	Managing Director
KickArts Contemporary Arts	Rae O'Connell	Director
Melbourne Art Foundation	Bronwyn Johnson	Director
Museum of Contemporary Art	Elizabeth Ann Macgregor	Director
National Association for the Visual Arts	Tamara Winikoff	Executive Director
Object: Australian Centre for Craft and Design	Steven Pozel	Director
Perth Institute of Contemporary Arts	Amy Barrett-Lennard	Director
Tasmanian Design Centre	Patricia Sabine	Director
Umbrella Studio Contemporary Arts	Vicki Salisbury	Director

VACS-FUNDED ATSI ORGANISATIONS

Ananguku Arts and Culture Aboriginal Corporation	Elizabeth Tragenza	Chief Executive Officer
Association of Northern Kimberley & Arnhem Aboriginal Artists – ANKAAA	Christina Davidson	Executive Officer
Desart	John Oster	Executive Officer
NT of Australia, Department of Natural Resources Environment, Heritage, the Arts and Sport – NT Museum of Arts and Sciences	Lyn Allen	Executive Director
Tandanya National Aboriginal Cultural Institute	Phillip Watkins	Artistic and Cultural Director
Torres Strait Regional Authority – Gab Titui	Robyn Fernandez	A/Manager
Umi Arts	Lisa Michl	Chairperson

VISUAL ARTS BOARD KEY ORGANISATIONS

Art on the Move	Paul Thompson	Executive Director
Artback NT Arts Touring	Louise Partos	Executive Officer
Contemporary Art Centre of South Australia	Alan Cruickshank	Director
Craftsouth: Centre for Contemporary Craft and Design	Anne Robertson	Executive Director
d/Lux/MediaArts	Tara Morelos	Acting Director
Museum and Gallery Services Queensland	Rebekah Butler	Executive Director
Museums and Galleries NSW	Maisy Stapleton	former Chief Executive Officer
National Exhibitions Touring Support Victoria	Georgia Cribb	Executive Officer
South Australian Country Arts Trust	Rob Johnston	Manager of Visual Arts

VACS-FUNDED AUSTRALIA COUNCIL PROGRAMS

VACS funding has been allocated through the Visual Arts Board's New Work Established grant category and the Visual Arts Fellowship category.

VACS-FUNDED DEWHA PROGRAMS

VACS funding has been allocated through DEWHA's Contemporary Touring Initiative and the National Arts and Craft Industry Support program.

OTHER ORGANISATIONS AND INDIVIDUALS CONSULTED

Aboriginal Medical Services Alliance Northern Territory (AMSANT)	Chips Mackinolty	Policy/Strategy Manager
Anna Schwartz Gallery	Anna Schwartz	Director
Artbank	Michael Snelling	Chair
Artsupport Australia	Louise Walsh	Director
Art Gallery of New South Wales	Tony Bond Wayne Tunnicliffe	Assistant Director Curator
Artsource	Jude van der Merwe	Executive Director
Asian Australian Artists Association (Gallery 4a)	Aaron Seeto	Director
Australian Business Arts Foundation (AbaF)	Virginia Henderson	Director (NSW)
Australia Council for the Arts	Billy Crawford	Former Program Manager, Visual Arts Board
Australian Commercial Galleries Association	Janan Greer	Chief Executive Officer
Bindi Inc	Matt Goff	Art Coordinator
Breenspace	Sally Breen	Director
Canberra Glassworks	Anne Jakle	Director
Casula Powerhouse	Steven Alderton	Director
Darren Knight Gallery	Darren Knight	Director
Darwin Visual Arts Association	Lisa Wolfgramm	Administrator/Coordinator
Firstdraft	Kelly Doley	Co-Director
Fremantle Arts Centre	Jim Cathcart Jasmine Stephens	Director Curator
Gabrielle Pizzi Gallery	Rod McLeish	Artist
Gallery Barry Keldoulis	Barry Keldoulis	Director
Greenaway Art Gallery	Paul Greenaway	Director
Heide Museum of Modern Art	Jason Smith	Director
Independent Consultant	Fiona Winning	Former Director Performance Space
International Federation of Arts Councils and Cultural Agencies	Karilyn Brown	General Manager
Joy Ride Productions	Lou Weis	Director
Kaldor Public Art Projects	John Kaldor OA	Director
Koorie Heritage Trust, Victoria	Jason Eades	Chief Executive Officer
Kultour	Magdalena Moreno	Chief Executive Officer
MUMA Monash University	Max Delaney	Director
National Gallery of Australia	Dr Ron Radford	Director
Next Wave Festival	Jeff Khan	Artistic Director
National Portrait Gallery	Andrew Sayers	Former Director

	Louise Doyle	Curator
National Gallery of Victoria	Dr Gerard Vaughan	Director
Newcastle Regional Gallery	Ron Ramsey	Director
Object: Australian Centre for Craft and Design	Leon Parissien	Chair
Performance Space	Julieanne Campbell	General Manager
Roslyn Oxley 9 Gallery	Roslyn Oxley	Director
Sherman Contemporary Art Foundation	Dr Gene Sherman	Director
Sydney Writers Festival	Ben Strout	Executive Director
The Art Gallery of Western Australia	Stefano Carboni Carley Lang	Director Curator, Aboriginal Art
The Myer Family Company	Rupert Myer AM	Chair
University of Melbourne – The Ian Potter Museum of Art	Dr Chris McAuliffe	Director
University of New South Wales – College of Fine Arts	Professor Ian Howard Karina Clarke Nick Waterlow OAM Felicity Fenner	Dean Senior Lecturer, School of Design Studies Director of Ivan Doughery Gallery Chief Curator of the National Institute of Experimental Arts
University of Queensland Art Museum	Nick Mitzevich	Director
University of South Australia	Dr Brenda Croft	Lecturer at the David Unaipon College of Indigenous Education and Research
University of Tasmania, Tasmanian School of Art	Professor Noel Frankham	Chair of ACUADS
University of Wollongong, Faculty of Creative Arts (Music and Drama)	Professor Sarah Miller	Head of School
Urban Art Projects	Matthew Tobin	Creative Director
Venice Biennale (the Australian Pavilion)	Doug Hall AM	Commissioner
Victoria Lynn Art Projects	Victoria Lynn	Director
Watch This Space	Karlee Foster Lucy Stewart	Administrator Board Member

AUSTRALIA COUNCIL FOR THE ARTS

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Frank Panucci	Director	Community Partnerships

STATE AND TERRITORY ARTS AGENCIES

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Arts NT	Hania Radvan Angela Hill	Director Senior Arts Broker

	Christine Silvester	Manager Business Systems
Arts Queensland	Leigh Tabrett Jenny Calligan John Stafford Robyn Daw	Deputy Director General Executive Director, Arts Development Director, Visual Arts and Craft Principal Arts Development Officer, Visual Arts Craft and Design
Arts SA	Alex Reid Alexandra Hurford Sandra Naulty Bec Bates Angela Salomon Jennifer Layther	Executive Director Senior Manager Arts Development Manager Independent Makers and Presenters Arts Development Officer Manager Arts Development Manager Public Art and Design
Arts Tasmania	Steven Kyne	Deputy Director
Arts Victoria	Greg Andrews Caroline Farmer Christopher McDemott	A/Director Senior Program Manager Manager Policy and Research
WA Department of Culture and the Arts	Jacqui Allen Ricky Arnold	Deputy Director General A/Director Arts Funding and Development

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Western Australia	Lorissa Kelly	Policy Advisor for the Minister for Planning, Culture and the Arts

SUBMISSIONS AND ADDITIONAL INFORMATION RECEIVED

Artlink	Biennale of Sydney	Rupert Myer AM
Artspace	Craftsouth	Tasmanian Design Centre
Arts Victoria	Eyeline Publishing	Performance Space
DCA WA	Object	NAVA

