

3F: Strengthening the viability and growth of the arts sector



Scott Redford, *The High/Perpetual Xmas, No Abstractions* 2008. Brick, stone, steel, aluminium, 2-pack paint, acrylic, neon, glass tube, fluorescent glass tube. Collection: ArtWorks Queensland. Photo courtesy of Queensland Art Gallery

**Table 11** provides trend data on income and expenditure for organisations funded under the Cultural Infrastructure Program (CIP) over four years from 2004 to 2007. This CIP trend data provides a context for discussion about viability in the arts sector in Queensland.

While the per centage breakdown of income streams has been relatively static, the amounts for Arts Queensland's funding, sponsorship and earned income have all increased over the last four years. The increase has occurred in dollars generated by companies, and in real terms allowing for inflation. Commonwealth funding as an income stream has had the most variance over the four years, and both the total dollar amount and per centage are trending downward.

The 3:1 ratio of employee expenses to production reflects a number of industry realities – the small to medium sector is highly labour intensive; it is an important employment generator; and there are large amounts of intellectual property and human capital for small to medium organisations. In turn, this has major implications for organisations and government to ensure career development pathways and good succession planning strategies.

The totals also reflect anecdotal knowledge that all facets of expenditure run at full capacity. Since the global financial environment has deteriorated, the ability to address sustainability by shifting funding ratios from government to own-source revenues has become extremely challenging. In the absence of efficiency gains in production, employment and marketing, the challenge for organisations funded under the new \$2m Program is to lever a change in the expenditure mix by shifting the relative amount of administration expenditure.

| Table 11: Trend data on income and expenditure for organisations funded under the Cultural Infrastructure Program, 2004 to 2007 |              |              |              |              |
|---|--------------|--------------|--------------|--------------|
|   | 2004         | 2005         | 2006         | 2007         |
| Total INCOME  | 27 861 830   | 29 327 699   | 33 740 109   | 33 038 009   |
| Total AQ funding  | 8 284 924    | 9 965 142    | 11 005 046   | 11 287 033   |
| Total AQ funding as a % of total income   | 30%          | 34%          | 33%          | 34%          |
| Total Commonwealth funding  | 4 660 504    | 3 945 007    | 4 926 820    | 3 971 243    |
| Total Commonwealth funding as a % of total income   | 17%          | 13%          | 15%          | 12%          |
| Total other government funding  | 1 991 389    | 2 053 204    | 2 203 241    | 2 174 067    |
| Total other government funding as a % of total income   | 7%           | 7%           | 7%           | 7%           |
| Total sponsorship   | 2 202 972    | 2 319 060    | 2 646 663    | 2 712 152    |
| Total sponsorship as a % of total income  | 8%           | 8%           | 8%           | 8%           |
| Total activity income (earned)  | 10 722 041   | 11 045 286   | 12 929 389   | 12 893 514   |
| Total activity income as a % of total income  | 38%          | 38%          | 38%          | 39%          |
| Total EXPENDITURE   | \$27 848 758 | \$29 166 847 | \$33 150 911 | \$32 865 540 |
| Total salary expenditure  | \$16 477 038 | \$17 238 426 | \$19 487 344 | \$18 691 799 |
| Total salary expenditure as a % of total expenditure  | 59%          | 59%          | 59%          | 57%          |
| Total production expenditure  | \$5 063 743  | \$5 407 299  | \$7 097 883  | \$6 763 664  |
| Total production expenditure as a % of total expenditure  | 18%          | 19%          | 21%          | 21%          |
| Total marketing expenditure   | \$2 227 328  | \$2 448 702  | \$2 197 169  | \$2 750 620  |
| Total marketing expenditure as a % of total expenditure   | 8%           | 8%           | 7%           | 8%           |
| Total administration expenditure  | \$4 080 649  | \$4 072 420  | \$4 368 515  | \$4 659 456  |
| Total administration expenditure as a % of total expenditure  | 15%          | 14%          | 13%          | 14%          |

In 2007–08, the Australia Council for the Arts invested more than \$146.9 million in artists and organisations across Australia, compared to \$156 million in the previous financial year. The distribution of Australia Council for the Arts funding was:

- \$81.5 million to major performing arts organisations
- \$55.6 million to other arts organisations
- \$9.9 million directly to individual artists.

This investment enabled artists to create 5215 new works and present, perform, publish or exhibit 5394 new works; and assisted almost 9.5 million attendances at arts events.

The average success rate of applications to the Australia Council for the Arts in 2007–08 was 42 per cent. The average success rate of applications to Arts Queensland in 2007–08 was 25 per cent for Development and Presentation Grants and 26 per cent for Career Development Grants.

Queensland artists and arts organisations were successful in securing \$13.1 million in funding from the Australia Council for the Arts. This represents 9 per cent of the total funds, compared to 27 per cent of funding awarded to artists and organisations in New South Wales and 18 per cent of funding for those in Victoria.

## Partnering for creative, economic and social outcomes

A healthy arts and cultural sector is characterised by a diverse range of partnerships between different artists and arts organisations. These partnerships have a range of benefits, including mentoring and professional skilling; cost sharing on co-productions; audience development; creating and touring quality arts product; and collaborations that extend artform boundaries and encourage artistic innovation.

Strengthening the viability of the sector necessarily involves arts organisations in building a stable financial base which is fed by a diverse range of revenue streams. To this end, forging partnerships between the arts sector and non-arts organisations and the corporate sector are important to leverage cash or in-kind sponsorship and philanthropic donations from foundations, trusts and individuals. These partnerships also enable sponsors and donors to fulfil their respective corporate social responsibilities.

To help increase philanthropic support for the Queensland arts and cultural sector, Arts Queensland and the Australia Council for the Arts are co-funding the position of **Queensland Manager of Artsupport**. Based at Arts Queensland since April 2008, the Queensland Manager of Artsupport is working with the arts and cultural sector to build fundraising skills, assist them to develop relationships with philanthropic trusts and foundations, and develop donor programs. In the first six months of the program, the Queensland Manager of Artsupport:

- met with 76 arts organisations and artists, 16 of which are based in regional Queensland
- presented at 25 board meetings
- provided advice and continued to closely mentor 22 of the more active arts organisations with capacity
- assisted four organisations to progress their applications to go on the Register of Cultural Organisations (ROCO) and the Australian Taxation Office's Deductible Gift Register
- together with the artists and arts organisations, contributed to sourcing \$347 969 in philanthropic funding.

Some of the other key partnerships within the arts sector and between arts organisations and the corporate sector that are delivering results include:

- A partnership between Artworkers Alliance and the State Library of Queensland, the **Infozone residency and exhibition project**, invited five emerging new media artists to explore the library and investigate new ways of interpreting its collections and spaces in 2007–08. *Oribotics [Laboratory]* by Matthew Gardiner was an interactive installation staged as a garden of robotic origami flowers. The flowers in the work responded to a keyword search of localities in Queensland that was linked to the library's database of photographs. The flowers altered their stages of bloom and depicted images of selected locations.

- With \$40 000 in Sector Project Grant funding and the **Queensland Performing Arts Centre (QPAC)** as a presenting partner, **Flamenco Fire** undertook an intensive creative development process and then presented a public showcase at the Optus Playhouse. Feedback from industry peers helped to finesse the production prior to a three-month national tour in 2008, which played to capacity houses and was supported by the Queensland Arts Council and the Australia Council for the Arts. Following this success, Flamenco Fire has been invited to present its first season at QPAC in 2009.
- From 2008 to 2011, Arts Queensland is partnering with the Australia Council for the Arts in a joint initiative to produce and manage selected Queensland theatre and dance groups. The **Managing and Producing Services (MAPS)** initiative provides joint funding of \$300 000 over four years and aims to make it easier for Queensland's theatre and dance groups to present and tour their work locally, nationally and internationally.
- **La Boite Theatre's** partnership with the Queensland Gas Company (QGC) was recognised at the 2008 national Australia Business Arts Foundation Awards (AbaF). The partnership provides La Boite with cash sponsorship and delivers quality drama to regional audiences, and also enables QGC to contribute to the social life of communities in the Surat Basin where its operations are based. QGC and La Boite won AbaF's City of Melbourne Encouragement Award for their Drama at the Gasfields production of *Long Gone Lonesome Cowgirls*. Over 1200 people enjoyed the show and the bush dance 'after-party'.
- In 2007, Arts Queensland produced ***Bravura***, a book showcasing Queensland's top achievers in the arts. This high quality promotional tool is used to introduce philanthropists and producers to the possibilities of investment in Queensland's arts sector.
- Arts Queensland produced a series of **Cultural Centre booklets** in 2007–08 and 2008–09. These aimed to improve the visitor experience to the Cultural Centre and South Bank by promoting it as a one-stop destination for events, attractions, eating and shopping. The three booklets were produced as a result of a collaborative marketing partnership between Arts Queensland and the Cultural Centre statutory authorities. Arts Queensland also forged partnerships with oubrisbane.com and Brisbane Marketing to further profile the booklet and the Cultural Centre. South Bank also partnered with Arts Queensland on the 2008–09 *Summer at the Cultural Centre* booklet.



Flamenco Fire, *Sol de Otoño*. Photo: Jamie Robertson

- Since its inception eight years ago, the **Brisbane Cabaret Festival** has actively sought partnerships with non-arts and non-government organisations whose investment has ensured the festival's continued growth and development. In 2007, the festival received a Queensland AbaF award for partnering with the corporate sector, and then went on to secure cash sponsorship from HLB Mann Judd in return for naming rights. This was no mean feat for a small organisation that has also attracted in-kind support from similarly sized corporate partners such as Symphony Hill Wines. The festival was successful as a new entrant under the s2m Program in 2008 and receives continued s2m funding in 2009.
- As exclusive events to the **Gallery of Modern Art (GoMA)** in Brisbane, *Andy Warhol and Picasso & his collection* provided the opportunity to market the exhibitions and Brisbane as a cultural destination regionally, nationally and internationally. Major sponsors **Tourism Queensland** and **Brisbane Marketing** were integral to the success of the tourism marketing campaign. Fifteen per cent of patrons were from interstate and some 21 000 or 9 per cent of visitors were from overseas. Eighty-five per cent of interstate patrons and 58 per cent of overseas patrons travelled to Brisbane specifically for the exhibition. The economic impact to Queensland of *Andy Warhol*, according to the Tourism and Economic Evaluation commissioned by GoMA, was \$14.2 million, comprising \$2 million to South Bank, \$11.84 million to the remainder of the Brisbane–Moreton economy, and \$0.4 million to the rest of Queensland.



Andy Warhol Exhibition, Gallery of Modern Art. Photo: Justine Walpole

## Education, training and professional development

A sustainable arts and cultural sector is a smart sector. Training and professional development opportunities are vital to ensure the ongoing up-skilling of professionals and volunteers in the arts and cultural sector. The ongoing vitality of the sector also depends on providing clear education, training and employment pathways for new entrants, facilitating knowledge transfer and succession planning in arts organisations. Some exemplar professional skilling and education projects include:

- Arts Queensland contracted services from Positive Solutions for the delivery of **BoardConnect**, a year-long pilot program focused on board development for Queensland arts organisations. From September 2008 to January 2009, BoardConnect has delivered a range of services, including hosting six peer-to-peer round table forums in Brisbane for board members and artistic directors and two workshops in Cairns and Townsville; providing a confidential help-line for advice and referrals; uploading online resources and factsheets; and enrolling four arts organisations for medium-term diagnostic programs.

Good governance has a positive flow-on effect that can significantly affect the perception of the arts and cultural sector held by the corporate sector. Businesses that engage in arts partnerships, as well as philanthropists, want to associate with arts organisations that demonstrate effective trusteeship, organisational stability and responsible leadership.

- In 2008, two of Australia's leading dance companies, Bangarra Dance Theatre and Sydney Dance Company, hosted some of the most talented students from Brisbane's **Aboriginal Centre for Performing Arts (ACPA)** in a week-long program of dance and cultural workshops. This short-term residency provided the students with an invaluable learning experience, access to high level professional skills and an opportunity to showcase their talents to the artistic personnel of those companies. ACPA plans to maintain a productive relationship with both companies with a view to future employment for its dance graduates.



Students at the Aboriginal Centre for Performing Arts. Photo: Tony Phillips

- Flautist **Karen Lonsdale** received a \$1000 Career Development Grant to present two lectures on injury prevention and management for flautists, and to attend the 2008 National Flute Association (NFA) Convention. Karen has been invited to present the lectures in other cities and to write articles for national and international journals.
- **Queensland Ballet** has a strong commitment to dance education through three training programs — the Junior Extension Program (for 11–14 year olds); the Dance School of Excellence (for 14–15 year olds) at Kelvin Grove State College; and the Professional Year Program (for students aged 16–17 years). Entry for all three programs is by audition. Together, they provide a clear training pathway that articulates with potential career-entry opportunities in professional dance. The Professional Year provides exceptional young dancers with training and direct experience of an ensemble company environment, thereby supporting them to make the transition to a fully professional career in dance. Fourteen members of the Queensland Ballet's current ensemble have come through one or more of these programs.
- **Bundaberg Arts Centre** received a \$15 000 Development and Presentation Grant to host a three-day symposium, 'Growing Your Practice', to deliver professional development for emerging and established artists in the region.
- Songwriter Tylea Gould was awarded \$35 000 to produce **Songs of Applewood** — a four-day songwriting retreat for some of our finest local artists. Recognising that songwriting can be a solitary pursuit, the project supported artists to grow through collaboration and find new ways of creating music by spending time working with other songwriters from diverse backgrounds. Participants created 14 new songs which were recorded by producers Magoo and Jeff Lovejoy. Selected tracks from the 2007 and 2008 sessions are available to download through major e-trailers, including iTunes.

- With a \$25 000 Development and Presentation Grant, **NEWflames** is establishing a program of studio residencies for Indigenous artists in Far North Queensland. As part of their residency, artists will be mentored by leading Indigenous and non-Indigenous artists and arts workers, and each residency will culminate in an exhibition of the artist's work.
- With years of experience in staging the highly successful Woodford Folk Festival, members of the **Queensland Folk Federation (QFF)** share their knowledge, skills and expertise with other arts and cultural events through the Event Mentoring and Training Program. This program provides direct training to staff from other events who learn 'on the job' in QFF volunteer event management roles. In addition, key members of the QFF team actively mentor other cultural festivals across the state, including the Village Arts Festival in Yeppoon; Yagubi Festival in Hervey Bay; Rainforest Festival at Mission Beach; Wallaby Creek Festival in Cooktown; Island Time Festival on Stradbroke Island; and Yungaburra Festival in the Atherton Tablelands.
- A partnership between **The Queensland Orchestra (TQO)** and the Queensland Conservatorium, Griffith University sees TQO musicians provide industry leadership for emerging professional musicians in Queensland. TQO musicians participate in tutorial sessions, mock auditions and rehearsals, and provide feedback to Con students. In addition, leading Con students are invited to participate in TQO's trainee and master class programs.
- Through its Emerging Artist Program, **Queensland Theatre Company** enables young and talented theatre workers to practice their craft and undertake professional development and training specifically tailored to their individual goals. The program also provides short-term opportunities for emerging artists to gain valuable observational experience on individual productions as creative assistants, in roles such as Assistant Directors or Design Assistants.
- In 2009, the Department of Education and Training and Arts Queensland are funding the position of **Director, Creative Arts Partnerships** in Far North Queensland to enhance learning pathways for students by forging connections between schools, TAFEs and the arts and creative industries.



Launch of *arts, culture + me: Children and Young People in the Arts Action Plan*, 2008. Photo: Eleni Toumpas