

**Senate Rural and Regional Affairs and Transport Legislation Committee**

**ANSWERS TO QUESTIONS ON NOTICE**

**Department of Regional Australia, Local Government, Arts and Sport**

**Additional Estimates 12 February 2013**

**Question: 105**

**Topic: First draft of the National Cultural Policy**

**Asked By: Senator BRANDIS**

**Type of Question: RRA&T 131**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 1**

**Senator BRANDIS:** A draft may be a document that is as full as the final document but remains to be perfected if only through proofreading, or it may be in an earlier or more primitive form. I want to identify when the earliest document that you regard as 'the first draft' was prepared?

**Answer:**

The draft of the document released on 13 March 2013 was first developed in October 2012.

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**ANSWERS TO QUESTIONS ON NOTICE**

**Department of Regional Australia, Local Government, Arts and Sport**

**Additional Estimates 12 February 2013**

**Question: 106**

**Topic: First Iteration of the National Cultural Policy**

**Asked By: Senator BRANDIS**

**Type of Question: RRA&T 133**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 1**

**Senator BRANDIS:** You have adopted my words. You have sent a number of iterations. When did you send the first iteration, when did you send each subsequent iteration and when did you send the most recent iteration?

**Answer:**

The draft of the document released on 13 March 2013 was first developed in October 2012. Further iterations of the draft were provided to the Minister in December 2012 and February 2013. The final National Cultural Policy was provided in March 2013, prior to its public launch.

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**ANSWERS TO QUESTIONS ON NOTICE**

**Department of Regional Australia, Local Government, Arts and Sport**

**Additional Estimates 12 February 2013**

**Question: 107**

**Topic: Cuts to Country Arts SA**

**Asked By: Senator EDWARDS**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 3**

1. Is the Office aware of the funding cuts the South Australian Government has made to Country Arts SA?
2. Is the Office aware of where the cuts have been made?
3. Have the cuts affected any of the programs/initiatives the Office has funded either directly or indirectly? If so, what is being done about this?
4. With regard to question 34 (Supplementary Budget Estimates 16 October 2012) part 5 and the funding provided by the Department to the SA Government. There was a grant provided for \$1,587, 300 to the South Australian Arts Trust for the purpose of 'variation to terms of 2008-12 funding'.
  - a. What was the variation to the terms of funding?
  - b. Can you provide the original terms of funding and the new terms of funding?
  - c. Has the funding been provided as a lump sum?
  - d. What oversight does the Department have once it has been provided to the SA Government?
  - e. Four years is a long time – are there milestones or amounts that must be spent at particular intervals during that 4 years?
5. With regard to question 34 (Supplementary Budget Estimates 16 October 2012) part 5 and the funding provided by the Office of the Arts to the SA Government. There was a grant provided for \$1, 492,436 to the South Australian Country Arts Trust from the Regional Arts Fund 2012-16.
  - a. What was this funding provided for?
  - b. Can the grant application from the Arts Trust be provided?
  - c. If not why not?
  - d. Is there a funding agreement, can it be provided?

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- e. Has the funding been provided as a lump sum?
- f. What oversight does the Office of the Arts have once the funding has been provided to the SA Government?
- g. The funding is over a period of 5 years – are there milestones or amounts that must be spent by particular dates during that 4 years?

**Answer:**

1. The Office for the Arts has not been notified of any funding cuts the South Australian Government has made to Country Arts SA, this is a state government matter. Country Arts SA is a South Australian Government Statutory Authority.
2. No.
3. The Office for the Arts has seen no impact to the delivery of initiatives it funds Country Arts SA to deliver.
4.
  - a. The Commonwealth and South Australian Country Arts Trust (trading as Country Arts SA) entered into a Funding Agreement in relation to the Regional Arts Fund, for \$1,587,300 for the four year period 2008-2012. A Deed of Variation (variation to terms) was executed in 2012 in order to align the dates of completion of funding projects and the specified Activity end date.
  - b. Under this variation, all funds provided under the original Funding Agreement were to be expended by 30 June 2012 but funded activities could take place until 30 December 2012. Therefore the completion date of the Funding Agreement was varied to 30 September 2013, from the originally listed date of 30 September 2012. (This information was also provided in the response to SE13/13.)
  - c. No
  - d. The Department has oversight of the Regional Art Fund funding to Country Arts SA through reporting and acquittal mechanisms in the four year funding agreements.
  - e. There are scheduled milestones over the four year funding period which is set out in the funding agreement. These milestones include progress payments by the Department, and expenditure and funding acquittal requirements by Country Arts SA within timeframes set out in the funding agreement.

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5.

- a. The funding was provided to Country Arts SA for the delivery of the Regional Arts Fund for the period 2012-13 to 2015-16.
- b. Country Arts SA did not submit a grant application for the Regional Arts Fund amount of \$1,492, 436 (GST exclusive) for the four year period 2012-16.
- c. Following an Australian Government decision in 2001, funding has been provided to the peak regional arts organisations to further the reach and success of the Fund.
- d. The Funding Agreement with Country Arts SA is considered Commercial-in-Confidence information.
- e. No
- f. The Department has oversight of the Regional Art Fund funding to Country Arts SA through reporting and acquittal mechanisms in the four year funding agreements.
- g. The funding is provided over a four year funding period, not five years. The Funding Agreement between the Commonwealth Government and Country Arts SA includes scheduled milestones and reporting requirements over the four year funding period, which includes grant expenditure and acquittal within timeframes set out in the funding agreement.

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**Department of Regional Australia, Local Government, Arts and Sport**

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**Question: 108**

**Topic: National Cultural Policy**

**Asked By: Senator MILNE**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 1**

1. When will the National Cultural Policy be released?
2. Has the National Cultural Policy been costed? If so, how much will it cost?
3. What announcements have been made in the last year that are attributed to the National Cultural Policy? What art form categories do these fall into?
4. How much funding has been committed to date that is attributed to being part of the National Cultural Policy's strategy?

**Answer:**

1. On 13 March 2013, the Australian Government launched *Creative Australia*, the National Cultural Policy.
2. In releasing *Creative Australia* the Australian Government announced new investments totalling \$235 million over the next four years to drive implementation of the policy. This new investment builds on funding of \$64.1 million committed in the 2012-13 Budget.
3. See response to question 2.
4. See response to question 2.

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## ANSWERS TO QUESTIONS ON NOTICE

Department of Regional Australia, Local Government, Arts and Sport

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**Question: 109**

**Topic: Funding for various Arts sectors**

**Asked By: Senator MILNE**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 1**

**Question:**

The time period for each of the questions below, is this budget and over the last 5 budgets.

1. What is the total amount of funding the government provides to the music sector?
2. What is the total amount of funding the government provides to the literature sector?
3. What is the total amount of funding the government provides to the visual arts sector?
4. What is the total amount of funding the government provides to the performing arts sector?

**Answer:**

	2007-08 \$m	2008-09 \$m	2009-10 \$m	2010-11 \$m	2011-12 \$m	2012-13 \$m
<i>Music</i>						
Australia Council	69.1	84.3	83.5	84.7	85.6	tba
Office for the Arts	Nil	Nil	Nil	Nil	Nil	Nil
<i>Literature</i>						
Australia Council	6.7	8.2	7.7	6.6	5.9	tba
Office for the Arts	20.7	22.1	22.4	22.8	23.4	24.2
<i>Visual Arts</i>						
Australia Council	15.8	16.8	16.4	17.0	15.7	tba
Office for the Arts	8.2	9.2	12.7	11.8	12.6	12.5
<i>Performing Arts</i>						
Australia Council	39.6	40.4	39.1	40.9	40.2	tba
Office for the Arts	Nil	Nil	Nil	Nil	Nil	Nil

The Australia Council is unable to forecast 2012-13 expenditure as not all funding decisions have been made - to be advised (tba).

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**ANSWERS TO QUESTIONS ON NOTICE**

**Department of Regional Australia, Local Government, Arts and Sport**

**Additional Estimates 12 February 2013**

**Question: 110**

**Topic: Funding to Arts Organisations**

**Asked By: Senator MILNE**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 1**

1. How much Commonwealth funding goes to established arts organisations?
2. How much Commonwealth funding goes to supporting small and medium sized arts organisations?

**Answer:**

The Australia Council does not record its funding to organisations according to the categories of established, medium and small. However, we can advise the following:

- In 2011-12, the Australia Council provided total funding of \$25.46 million to its Key Organisations.
- In 2011-12, the Australia Council provided total funding of \$98.26 million to Major Performing Arts organisations.



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**Question: 111**

**Topic: Funding to young and emerging artists**

**Asked By: Senator MILNE**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 2**

1. How much Commonwealth funding goes to supporting young and emerging artists?
2. What are the programs that support young and emerging artists? Please provide a breakdown.

**Answer:**

In 2012-13, the Australia Council's Early Career Artists and Producers program (ECAP) has an allocation of \$3.675 million. The ECAP program includes:

- Artstart – An initiative to encourage sustainability in young artists careers through a one-off \$10,000 grant.
- JUMP – a program that aligns early career artists with experienced mentors over a year's long program to encourage development in their careers.
- Early Career Residencies - a program that aligns early career artists with both arts and non arts organisations over a year-long program to encourage development in their careers
- Chosen – is an initiative of the Aboriginal and Torre Strait islander Arts Board to empower Indigenous communities and arts sectors to develop their own cultural apprenticeships and residencies, with the early career artists of their choice.
- Arts in Festivals - will provide 15 emerging artists the opportunity to work with senior artist mentors through an intensive arts laboratory to be held in July 2013 in Hobart. After the lab, artists will pitch their concepts to a network of festival directors who will commission works for their festivals in 2014 and 2015.

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Other Australia Council grants outside of the ECAP program which are specifically designed for early career artists include the following programs, which received approximately \$960,000 in funding in 2012-13:

- The Visual Arts Board's New Work, Early Career grants
- Early Career Artist Commissions
- Creative Australia Fellowships for early career artists

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**Department of Regional Australia, Local Government, Arts and Sport**

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**Question: 112**

**Topic: Job creation figures for filming of *The Great Gatsby***

**Asked By: Senator MILNE**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 1**

1. What are the job creation figures for *The Great Gatsby*?
2. How many Australian companies have benefited from contracts as a result of the production?

**Answer:**

1. This question is best directed towards Bazmark Films, the producers of *The Great Gatsby*.
2. This question is best directed towards Bazmark Films, the producers of *The Great Gatsby*.

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**ANSWERS TO QUESTIONS ON NOTICE**

**Department of Regional Australia, Local Government, Arts and Sport**

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**Question: 113**

**Topic: Producer Tax Offset**

**Asked By: Senator MILNE**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 1**

Is extending the 40 per cent producer tax offset to games developers under consideration?

**Answer:**

On 15 November 2012, the former Minister for the Arts, the Hon Simon Crean MP, announced the establishment of the Australian Interactive Games Fund. The Fund will provide \$20 million over three years through Screen Australia to support Australian game businesses and their projects.

The Office for the Arts is not aware of any Government consideration of extending the Producer Offset to interactive games at this time.

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**ANSWERS TO QUESTIONS ON NOTICE**

**Department of Regional Australia, Local Government, Arts and Sport**

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**Question: 114**

**Topic: Office for the Arts Administration Expenditure**

**Asked By: Senator BRANDIS**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 5**

For each of the financial years, 2004-05 to 2015-16, please provide the total amount spent, or projected to be spent by the Office for the Arts on:

- a. Grants to artists and organisations
- b. Staff salaries
  - i. Please provide the number of staff positions in each financial year.
- c. Administration
- d. Electricity
- e. The leasing of premises
  - i. Please show details of each location, including address, expiration of the lease, and lease payments.
- f. Business cards
- g. Office fit-out and furniture
- h. Domestic travel for staff
  - i. Taxis and hire cars
  - ii. Airfares
- i. International travel for staff
- j. Websites, reports, and printed promotional materials
- k. Advertising
- l. Mobile telephones and mobile devices
  - i. Please indicate the number of devices for each financial year.
- m. Coffee machines and related consumables.
- n. Catering and hospitality
- o. Car parking
- p. Recruitment
- q. Media monitoring services

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Department of Regional Australia, Local Government, Arts and Sport

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**Answer:**

The Office for the Arts (OFTA) operates as a division within the Department of Regional Australia, Local Government, Arts and Sport (DRALGAS). OFTA's financial and staffing records transferred from the Department of the Prime Minister and Cabinet (PM&C) to DRALGAS in February 2012. As such, the following answer covers the period since February 2012.

Information requested for the period prior to February 2012 is not accessible as it is held by OFTA's former 'parent' Departments – they being PM&C for 2011-12 (part year) and 2010-11 (part year), the former Department of the Environment, Water, Heritage and the Arts for 2010-11 (part year), 2009-10, 2008-09 and 2007-08 (part year) and the former Department of Communications, Information Technology and the Arts for 2007-08 (part year), 2006-07, 2005-06 and 2004-05.

- a. Grants: 2011-12 reflects actual expenditure for the five month period February to June 2012 that OFTA formed part of DRALGAS. 2012-13 reflects budgeted expenditure. Grant amounts projected for 2013-14 to 2015-16 reflect estimates as at 2012-13 Additional Estimates.

2011-12 \$m	2012-13 \$m	2013-14 \$m	2014-15 \$m	2015-16 \$m
71.2	169.7	160.0	164.7	156.6

b.– q.

Departmental expenditure: OFTA operates as a division within DRALGAS. Where possible, OFTA's estimated share of total DRALGAS costs has been provided. 2011-12 reflects actual expenditure for the five month period February to June 2012 that OFTA formed part of DRALGAS. 2012-13 reflects budgeted expenditure. Projected amounts for 2013-14 to 2015-16 are not available as departmental allocations for DRALGAS divisions are subject to an annual internal budget process. Figures include the National Portrait Gallery which currently operates as a branch within OFTA. Figures exclude Artbank which operates as a self-funded section within OFTA. Artbank is not budget funded.

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## ANSWERS TO QUESTIONS ON NOTICE

### Department of Regional Australia, Local Government, Arts and Sport

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		2011-12 (Feb-June) \$ <sup>5</sup>	2012-13 \$ <sup>5</sup>
b)	Salaries <sup>1</sup>	7,402,076	14,259,173
	<i>actual/budgeted ASL</i>	112	222
c)	Administration <sup>2</sup>	119,881	715,372
d)	Electricity <sup>3</sup>	-	-
e)	Leasing of premises <sup>3</sup>	-	-
i)	<i>Details of each location – provided below</i>	-	-
f)	Business cards	206	0
g)	Office fitout and furniture <sup>3</sup>	-	-
h)	Domestic travel	90,546	516,270
i)	<i>includes taxis/hire cars</i>	36,759	78,363
ii)	<i>includes airfares</i>	16,763	262,339
i)	International travel	4,244	20,322
j)	Websites, reports and printed promotional material	50,078	206,754
k)	Advertising	24,415	0
l)	Mobile telephones and devices <sup>3</sup>	-	-
	<i>number of devices for each financial year</i>	76	77
m)	Coffee machines and related consumables <sup>4</sup>	-	-
n)	Catering and hospitality	74,654	182,262
o)	Car parking <sup>3</sup>	-	-
p)	Recruitment	106,330	242,049
q)	media monitoring <sup>3</sup>	-	-

1. Salaries only – excludes superannuation, leave & other entitlements.
2. Reflects stationery and supplies, postage and freight and bank charges.
3. These costs are budgeted for centrally by DRALGAS Corporate.
4. Not applicable.
5. Figures exclude GST where applicable.

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Part e) i) - please show details of each location, including address, expiration of the lease, and lease payments.

<b>Address</b>	<b>Expiration of the lease</b>	<b>Annual lease payments (excluding GST)</b>
140-180 City Walk, Canberra ACT	31/3/24	\$390 per square metre across a net lettable area of 10,873 m <sup>2</sup>
National Portrait Gallery	Not applicable – building is owned	Not applicable
35 Georges Terrace, Perth WA	31/12/15	\$604 per square metre across a net lettable area of 226 m <sup>2</sup>
50-54 Roseberry Avenue, Rosebery NSW	30/6/13	\$162,696
845 High Street, Melbourne VIC	30/6/14	\$123,936
65 Church Street, Dubbo NSW	See note below.	MOU arrangement charged at \$20,247 per person
17 Duke Street, Coffs Harbour NSW	See note below.	MOU arrangement charged at \$20,247 per person
2 Lonsdale Street, Melbourne VIC	See note below.	MOU arrangement charged at \$20,247 per person
39-41 Woods Street, Darwin NT	See note below.	MOU arrangement charged at \$20,247 per person
16 Hartley Street, Alice Springs NT	See note below.	MOU arrangement charged at \$20,247 per person
38-40 Stirling Road, Port Augusta WA	See note below.	MOU arrangement charged at \$20,247 per person



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1 Short Street, Broome WA	See note below.	MOU arrangement charged at \$20,247 per person
100 Creek Street, Brisbane QLD	See note below.	MOU arrangement charged at \$20,247 per person
38 Sheridan Street, Cairns QLD	See note below.	MOU arrangement charged at \$20,247 per person
11 Waymouth Street, Adelaide SA	See note below.	MOU arrangement charged at \$20,247 per person

Note: the MOU arrangement is with FaHCSIA. It is an open ended arrangement. Staffing levels are reviewed every quarter and billed accordingly. DRALGAS can terminate at any time.

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**Department of Regional Australia, Local Government, Arts and Sport**

**Additional Estimates 12 February 2013**

**Question: 115**

**Topic: Office for the Arts Office Locations**

**Asked By: Senator BRANDIS**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 2**

In how many different office locations are staff and officers of the Office for the Arts based?

- a. Please identify each by building, city and location;
- b. Please provide details of how many staff and what functions are performed in each location.

**Answer:**

The Office for the Arts has staff and officers located in 11 different locations.

- a. Please refer to the attached table.
- b. Please refer to the attached table.

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Location	Number of Staff	Functions
<u>National Office/Canberra</u> Address: Garema Court, 140-180 City Walk Canberra ACT 2600	93	
<u>Coffs Harbour</u> Address: 17 Duke Street ,Coffs Harbour, NSW 2450	1	Indigenous Program Delivery.
<u>Dubbo</u> Address: Level 1, 65 Church Street, Dubbo, NSW 2830	1	Indigenous Program Delivery.
<u>Cairns</u> Address: Level 8, 38 Sheridan Street, Cairns, QLD 4870.	1	Indigenous Program Delivery.
<u>Alice Springs</u> Address: Level 2, Jock Nelson Building, 16 Hartley Street, Alice Springs, NT 0870	4	Indigenous Program Delivery.
<u>Darwin</u> Address: Level 5, Jacana House, 39-41 Woods Street, Darwin, NT 0800	4	Indigenous Program Delivery.
<u>Perth</u> Address: Level 15, Citibank House, 37 St Georges Terrace, Perth, WA 6000	6 (includes 1 National Office out posted staff)	Indigenous Program Delivery/Indigenous Program Policy, coordination and network support
<u>Broome</u> Address: 1 Short Street, Broome, WA 6725	1	Indigenous Program Delivery.
<u>Port Augusta</u> Address: 34 Stirling Road, Port Augusta, SA 5700	4	Indigenous Program Delivery.
<u>Adelaide</u> Address: Level 18, ANZ House, 11 Waymouth Street, Adelaide SA 5001	3 (includes 2 National Office out posted staff)	Indigenous Program Delivery/Indigenous Whole of Government Policy and Coordination.
<u>Melbourne</u> Address: Level 3, Casselden Place, Lonsdale St, Melbourne, Vic 3000	1	Indigenous Program Delivery.

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**Department of Regional Australia, Local Government, Arts and Sport**

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**Question: 116**

**Topic: Development of the National Cultural Policy**

**Asked By: Senator BRANDIS**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 3**

Regarding the Development of the National Cultural Policy:

- a. On what date was the Department, or the Office for the Arts, first advised it would be required to perform a role in the preparation, development, or creation of a National Cultural Policy?
  - i. By whom was the Department, or the Office for the Arts, tasked?
- b. On what date did the Department or the Office for the Arts, commence work on the development of a National Cultural Policy?
- c. Please provide a chronology of all key events and tasks undertaken by the Department, or the Office for the Arts, in the development of the National Cultural Policy. The chronology should include dates when the Department, or the Office for the Arts, was tasked with a particular function or role; the creation of drafts, or versions of drafts, of the National Cultural Policy; dates of key meetings with stakeholders, agencies, institutions, and organisations; appointment of advisors, or reference groups; opening and closing of online discussion forums; publication of discussion papers or other important documents; and the establishment and release of any reviews connected with the development of National Cultural Policy.
- d. To date, providing a reference for each occasion, on how many occasions has The Minister, the Prime Minister, or a representative of Department or the Office for the Arts made a public statement that the National Cultural Policy would be released in, or by the end of:
  - i. 2013
  - ii. 2012
  - iii. 2011

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- iv. 2010
  - v. 2009
  - vi. 2008
- e. How many staff within the Department, or Office for the Arts, are currently working on the development, or elements, of the National Cultural Policy?
- i. How many were working on the development of the National Cultural Policy in each financial year from 2007-08 to 2012-13.

**Answer:**

- a. and b. The development of a National Cultural Policy was a 2010 election commitment of the Government.
- c. The chronology of key events and tasks undertaken by the Department in the development of the National Cultural Policy is as follows:
- October 2009 – February 2010 – Online consultation forum.
  - 22 March 2010 – Inter-departmental committee established.
  - 11 August 2011 – Discussion Paper /online survey released with a 10 week consultation period concluding on 21 October. In August/September 2011 a number of meetings took place with a wide range of stakeholders, including:
    - i. individual artists;
    - ii. cultural institutions;
    - iii. performing arts organisations;
    - iv. community arts organisations;
    - v. state, territory and local governments;
    - vi. Indigenous organisations,
    - vii. multicultural and ethnic groups;
    - viii. regional bodies;
    - ix. philanthropists;
    - x. education and research bodies; and
    - xi. young Australians.

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- 19 December 2011, Review of the Australia Council announced.
  - 19 December 2011, National Cultural Policy Reference Group formed, first meeting.
  - 9 January 2012 – National Cultural Policy Reference Group Teleconference.
  - 10 January 2012 – National Cultural Policy Reference Group Teleconference.
  - 11 January 2012 – National Cultural Policy Reference Group Teleconference.
  - 12 January 2012 – National Cultural Policy Reference Group Teleconference.
  - 23 January 2012 – National Cultural Policy Reference Group Meeting
  - Review of Private Sector Support for the Arts – Report released 7 March 2012.
  - 8 March 2012 – National Cultural Policy Reference Group Meeting.
  - 10 May 2013 - National Cultural Policy Reference Group Teleconference.
  - 6 June 2012 – National Cultural Policy Reference Group Meeting.
  - 21 December 2012 - National Cultural Policy Reference Group Meeting.
  - 13 March 2013, *Creative Australia* launched.
- d. This information is not stored in a way that is readily available. Transcripts of speeches by the Prime Minister and the Minister for the Arts are available on relevant Ministerial websites.
- e. The number of staff working directly on the development of the National Cultural Policy varied according to the stage of the policy's development, from between one and seven staff members. At all stages of development officers across the Office for the Arts contributed input as needed.

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**Department of Regional Australia, Local Government, Arts and Sport**

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**Question: 117**

**Topic: Draft versions of the National Cultural Policy**

**Asked By: Senator BRANDIS**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 2**

In evidence given to the Committee on 12 February 2013, Ms Stephanie Foster, the Deputy Secretary, Department of Regional Australia, Local Government, Arts and Sport said:

*“Senator, I just said we have a draft...”*

In evidence to the same Committee hearing, Ms Sally Basser, First Assistant Secretary, Office for the Arts, Department of Regional Australia, Local Government, Arts and Sport said:

*“There have been various drafts”.*

Given this evidence which confirms the existence of a draft of the National Cultural Policy:

- a. On what date did a draft first created?
- b. Did the draft document that Ms Foster and Ms Basser referred to exist in:
  - i. 2012?
  - ii. 2011?
  - iii. 2010?
  - iv. 2009?
  - v. 2008?
- c. Please identify which stakeholders, agencies or organisations that have been provided with a copy of any version of the draft.
- d. Has any version of the draft been made available to the Chair or members of the National Cultural Policy Reference Group?

**Answer:**

- a. and b. While individual elements of the National Cultural Policy were developed throughout 2011 and 2012, a draft of the document released on 13 March 2013 was first developed in October 2012.

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c. and d. The following Government agencies were provided with elements of the Policy throughout 2011 and 2012:

- Department of Prime Minister and Cabinet;
- Treasury;
- Department of Finance and Deregulation;
- Department of Broadband, Communications and the Digital Economy;
- Attorney-General's Department;
- Department of Families, Housing Community Services and Indigenous Affairs;
- Department of Foreign Affairs and Trade;
- Department of Education, Employment and Workplace Relations;
- Department of Industry, Innovation, Science, Research and Tertiary Education;
- Department of Resources, Energy and Tourism;
- Department of Immigration and Citizenship;
- Department of Sustainability, Environment, Water, Population and Communities;
- Department of Defence;
- Department of Health and Ageing;
- Australian Government Solicitor; and
- Austrade.

The Reference Group was also provided with a draft of the National Cultural Policy for comment in December 2012.



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**Question: 118**

**Topic: Planned Release of the National Cultural Policy**

**Asked By: Senator BRANDIS**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 1**

On Friday 4 May 2012, Ben Eltham, published in *Crikey*:

*“Crikey was told about a month ago that there would be an announcement for the weekend before the budget, and perhaps even a “mini-lock up” for arts journalists seeking to cover the announcement.”*

- a. Is Mr Eltham correct, was there a planned release of the National Cultural Policy in May 2012?
- b. Did the Department, or the Office for the Arts, know of or assist in any preparations to release the National Cultural Policy in May 2012?
- c. Did the Department, or the Office for the Arts, tell any stakeholders, agencies or organisations, or any members of the National Cultural Policy Reference Group that the National Cultural Policy would be released in May 2012?

**Answer:**

The Office for the Arts did not assist in any preparations to release the National Cultural Policy in May 2012.

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**Question: 119**

**Topic: National Cultural Policy Reference Group**

**Asked By: Senator BRANDIS**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 7**

Regarding the National Cultural Policy Reference Group:

- a. On what date were members first appointed?
- b. For what term were members first appointed?
- c. On what date did each member's appointment commence?
- d. On what date will each member's appointment cease, if not terminated prior?
- e. How were members selected or nominated?
- f. Was there an EOI or an advertisement for these vacancies?
  - i. If so, in which website or publications was it published.
  - ii. If so, please provide a copy of any advertisement.
- g. Did a selection committee meet to consider appointments to the Reference Group?
- h. Who was the decision maker in appointing members to the Reference Group?
- i. Were members provided with a brief, role description, or duties statement as to what their responsibilities?
  - i. If so, please provide a copy.
- j. What functions, duties, roles or work were members of the Reference Group appointed to perform?
- k. Was the Reference Group intended to be constituted by 22 members, and is there any significance to this number?
- l. Have any members had their appointment extended since their original appointment?
- m. Have any members resigned since their initial appointment?
  - i. If so, please identify the member, effective date, and any replacement appointment.
- n. Have any members been otherwise dismissed since their initial appointment;
  - i. If so, please identify the member, effective date, any replacement appointment, and reason for dismissal.

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- o. Please list the original members of the Reference Group, providing a brief biography for each member.
- p. Please list the current membership of the Reference Group, providing a brief biography for each member, if different from above.
- q. How many individuals were originally approached, invited, or applied to be a member of the Reference Group?
  - i. How many, if any, declined an invitation to join the Reference Group?
- r. What Commonwealth resources, facilities, payments, or reimbursements are available to members of the Reference Group?
  - i. What is the total amount paid to members of the Reference Group to date?
- s. How members of the Reference Group:
  - i. are based in Canberra or the ACT?
  - ii. are based in Sydney or Melbourne?
  - iii. are based in a capital city other than Sydney or Melbourne?
  - iv. are based in regional or remote Australia?
  - v. work for, or represent a trade union;
  - vi. work at, for, or represent a University or a centre based at a university;
  - vii. work at, for, or represent a Commonwealth agencies, (including National Collecting Institutions and the Australia Council);
  - viii. work at, for, or represent a State Government agencies, including libraries and museums;
  - ix. work at, for, or represent a commercial or independent arts organisation or gallery;
  - x. work at, for, or represent an Indigenous art organisation or gallery;
  - xi. work in the computer gaming industry;
  - xii. work in the film or screen production industry;
  - xiii. work in, for, or represent a major performing arts company;
- t. Matthew Westwood, writing in the Australian on 6 March 2012, wrote:
  - “The members of Crean's reference group have been told that they are not writing the policy. They were not required to read the 450 submissions...”*
  - ii. Is this an accurate statement?
  - iii. Have all members of the Reference Group been provided with printed copies of all the submissions?

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- u. Please provide:
- i. The dates of all meetings of the Reference Group to date;
  - ii. The date of the next meeting of the Reference Group;
  - iii. Which meetings were face to face, and which were by teleconference;
  - iv. The location, (including building) of all face to face meetings;
  - v. The cost of:
    - a. catering for each meeting;
    - b. equipment hire for each meeting;
  - vi. At which meetings a draft of the document referred to in the evidence of Ms Forest and Ms Bassier to Estimates on 12 February 2013 was presented or available to the meeting;
  - vii. How many members of the Reference Group were in attendance at each meeting;
  - viii. If formal minutes of each meeting are kept, and by whom;
  - ix. At which meetings the Minister was present;
  - x. The number of Departmental officers in attendance at each meeting;
  - xi. The total cost, to date, of all business, travel, and catering of the meetings and other business of the Reference Group.

**Answer:**

- a. The National Cultural Policy Reference Group was established on 19 December 2011 as a flexible body of individuals with expertise in the arts and cultural sectors.
- b. d and l. Members were not formally appointed for any specific term.
- c. The majority of members first attended a meeting of the Reference Group on 19 December 2011; Rupert Myer and Fiona Cameron attended their first meeting on 21 December 2012.
- e. and h. Members were asked to participate by the previous Minister for the Arts, the Hon Simon Crean MP.
- f. g. k. and n. No.
- i. and j. Members were asked to participate to provide expert advice to the Australian Government on the development of the National Cultural Policy;
- m. Magdalena Moreno left the Reference Group due to other commitments overseas.

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- o. Members of the Reference are outlined below. Biographical information is publicly available on the internet:
- Ms Louise Adler AM
  - Mr Kevin Brennan
  - Prof Stuart Cunningham
  - Mr Wesley Enoch
  - Ms Louise Herron
  - Ms Pilar Kasat
  - Magdalena Moreno
  - Prof Amanda Lawson
  - Mr Doug Mitchell
  - Ms Sam Mostyn
  - Dr Helen Nugent AO
  - Mr Dean Ormston
  - Mr Steven Pozel
  - Prof Julianne Schultz AM
  - Ms Anne-Marie Schwirtlich
  - Prof David Throsby
  - Mr Chris Warren
  - Mr Marcus Westbury
  - Ms Lynne Williams
  - Mr Tony Ellwood
  - Mr Callum Morton
  - Ms Leigh Tabrett
  - Mr Rupert Myer AM
  - Ms Fiona Cameron
- p. The Reference Group is no longer an active group.
- q. 22. Nobody declined an invitation.
- r. Members of the Reference Group were provided flights and accommodation to attend each meeting of the Reference Group. Fees were not paid to reference group members for their time on the Reference Group.

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- s. Members of the Reference Group are based in:
- i. ACT:2
  - ii. Sydney or Melbourne: 14
  - iii. Other: 8
  - iv. Regional or Remote: 0
  - v. 1
  - vi. 5
  - vii. 5
  - viii. 2
  - ix. 4
  - x. 1
  - xi. Unknown
  - xii. 2
  - xiii. 2
- t. In regards to Matthew Westwood's quote:
- i. Reference Group members provided expert advice to the Australian Government on the development of the National Cultural Policy.
  - ii. All submissions were made available on the internet.
- u. Answer:
- i. Meeting dates are as follows:
    - December 2011 (Sydney);
    - 9 January 2012 (Teleconference);
    - 10 January 2012 (Teleconference);
    - 11 January 2012 (Teleconference);
    - 12 January 2012 (Teleconference);
    - 23 January 2012 (Melbourne);
    - 8 March 2012 (Sydney);
    - 10 May 2012 (Teleconference);
    - 6 June 2012 (Sydney);
    - 21 December 2012 (Sydney);
  - ii. There are no further meetings of the Reference Group planned;

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- iii. See answer provided for u(I);
- iv. See answer provided for u(I);
- v. The catering costs of each meeting were as follows. There was no equipment hire undertaken.
  - December 2011 (Sydney) - \$450;
  - 23 January 2012 (Melbourne) - \$210;
  - 8 March 2012 (Sydney) - \$225;
  - 6 June 2012 (Sydney) - \$214.50;
  - 21 December 2012 (Sydney) - \$250.
- vi. A draft was provided to members of the Reference Group for their meeting on 21 December 2012.
- vii. Attendance was as follows:
  - 19 December 2011 (Sydney): 16;
  - 9 January 2012 (Teleconference): 16;
  - 10 January 2012 (Teleconference): 16;
  - 11 January 2012 (Teleconference): 21;
  - 12 January 2012 (Teleconference): 24;
  - 23 January 2012 (Melbourne): 20;
  - 8 March 2012 (Sydney): 16;
  - 10 May 2012 (Teleconference): 26
  - 6 June 2012 (Sydney): 12;
  - 21 December 2012 (Sydney): 14;
- viii. A Departmental note taker was present at each meeting.
- ix. The Minister attended three meetings of the Reference Group – 19 December 2011, 10 May 2012, and 21 December 2012.
- x. The numbers are as follows:
  - 19 December 2011 (Sydney): 5;
  - 9 January 2012 (Teleconference): 6;
  - 10 January 2012 (Teleconference): 6;
  - 11 January 2012 (Teleconference): 6;
  - 12 January 2012 (Teleconference): 6;

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- 23 January 2012 (Melbourne): 5;
  - 8 March 2012 (Sydney):5;
  - 10 May 2012 (Teleconference): 8;
  - 6 June 2012 (Sydney):5;
  - 21 December 2012 (Sydney):4;
- xi. The total estimated cost to the Department for Reference Group meetings was \$42,000. Please note this is an estimate as in some circumstances travel costs were incurred for some members which related to Office for the Arts business other than that of the Reference Group.



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**Question: 120**

**Topic: Increase in electricity expenses throughout the Portfolio**

**Asked By: Senator BRANDIS**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 3**

In response to Questions on Notice 40 and 41, October 2012, increases in expenditure for electricity were reported, since June 2012 for: The Australia Council of 36%; The Australian Film Television Radio School of 39%; The Australian National Maritime Museum of 15%; The National Archives of Australia of 34%; The National Film and Sound Archive of 15%; The National Gallery of Australia of 17%; The National Library of Australia of 23%; The National Museum of Australia of 42%; The National Museum of Democracy 27%; and The National Portrait Gallery of 22%.

- a. When did the Department, or the Office for the Arts, become aware of aware that there would be significant increases in the cost of electricity for these agencies?
- b. Did the Department, or the Office for the Arts, put in place measures and policies to enforce energy efficiency within these agencies prior to June 2012?
- c. By how much, in percentage terms, did the Department, or the Office for the Arts, expect the electricity costs for each of these agencies to increase after June 2012?
- d. To what does the Department, or the Office for the Arts, attribute these substantial increases in the cost of electricity for these agencies?
- e. Is it reasonable to expect that, just as these agencies have, other commercial, independent, and community based arts and cultural organisations will have experienced significant increases in their costs for electricity?
- f. Has Commonwealth made available any compensation to cover the increase in the cost of electricity for these agencies?
- g. Has the Commonwealth made available any compensation to commercial, independent, and community based arts and cultural organisations to cover the increase in the cost of electricity?

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- h. What does the Department, or the Office for the Arts, estimate or predict the annual increase, in percentage terms, will be for the cost of electricity from the last financial year to this financial year for:
- i. The Office for the Arts;
  - ii. The Australia Council;
  - iii. Screen Australia;
  - iv. The Australian Film Television Radio School;
  - v. The Australian National Maritime Museum;
  - vi. The National Archives of Australia;
  - vii. The National Film and Sound Archive;
  - viii. The National Gallery of Australia;
  - ix. The National Library of Australia;
  - x. The National Museum of Australia;
  - xi. The National Museum of Democracy;
  - xii. The National Portrait Gallery;
  - xiii. Australian Youth Orchestra
  - xiv. Australian Ballet School
  - xv. The Australian National Academy of Music
  - xvi. Flying Fruit Fly Circus
  - xvii. NAISDA
  - xviii. NICA
  - xix. NIDA

**Answer:**

a. to h.

The Department maintains regular monitoring of the financial performance of portfolio agencies at a general level, including profit/loss, capital reserves, liquidity and forecasting accuracy. Under the Commonwealth financial framework, it is the responsibility of the executives and boards of individual entities in the portfolio to analyse expenses and revenues at the line-item level.

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Questions about the reasons for electricity cost increases since June 2012, forecasts of electricity costs in 2012-13, and compensation for electricity costs relating to individual government agencies, commercial, independent and community based arts and cultural organisations should be addressed to the individual entities, noting that factors specific to individual agencies, such as changes to operating hours, property holdings and suppliers can be significant drivers of costs.

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**Question: 121**

**Topic: Resale Royalty Scheme**

**Asked By: Senator BRANDIS**

**Type of Question: Written**

**Date set by the committee for the return of answer: 5 April 2013**

**Number of pages: 4**

Concerning the Resale Royalty Scheme:

- a. On how many occasions, and on what dates, since the Scheme was created has CAL provided the Department, or the Office for the Arts, with data on the number and value of royalties collected and paid?
  - i. For each occasion, please provide the total number of royalties paid to artists.
  - ii. For each occasion, please provide the total value of royalties paid to artists.
- b. Has the Department, or the Office for the Arts, ever produced, commissioned, or received, any estimate, forecast, projection or prediction, concerning the number of royalties collected, or the number of payments made, over any future timeframe?
  - i. If so, please provide a copy.
- c. Question on Notice 42(i), October 2012, asked for a prediction as to when royalties paid to artists would exceed the amount of \$2.2 million. The response provided said:

*“The Office for the Arts does not have a prediction”.*

Based on the data currently available, if no estimate otherwise exists, please make and provide an estimate of when the royalties paid to artists will exceed \$2.2 million.
- d. Does the Department, or the Office for the Arts expect \$2.2 million in royalties to have been paid to artists under the Scheme by the end of:
  - i. 2013
  - ii. 2014
  - iii. 2015
  - iv. 2016
  - v. 2017
  - vi. 2018
  - vii. 2019
  - viii. 2020

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- e. Can the Department, and the Office for the Arts, confirm that based on the information provided in response to Question on Notice 42, October 2012:
- i. Around half of royalties that have been paid have been worth less than \$100?
  - ii. Around 1% of royalties paid to artists have been in excess of \$1000.
  - iii. More royalty payments made have been worth less than \$50, than have been worth more than \$1000.
- f. Concerning the response provided to Question on Notice 42, October 2012, how many of the payments made to Indigenous artists have been worth:
- i. between \$1 and \$25?
  - ii. between \$26 and \$50?
  - iii. between \$51 and \$100?
  - iv. between \$101 and \$500?
  - v. between \$501 and \$1,000?
  - vi. between \$1001 and \$2,500
  - vii. between \$2,501 and \$5,000?
  - viii. between \$5,001 and \$7,500?
  - ix. between \$7,501 and 10,000?
  - x. between \$10,001 and \$20,000?
  - xi. between \$20,001 and \$50,000
  - xii. over \$50,001
- g. Under the current arrangements, is it possible for an Australian artist to opt out of the Scheme permanently, or for a fixed period of time?
- h. What measures are in place to stop artworks being sold outside of the Scheme, or over the Internet, to avoid payments under the Scheme?

**Answer:**

- a. Copyright Agency Limited provides the Department with monthly reports (31 reports to 31 January 2013) as soon as practicable following the end of the calendar month. Under Copyright Agency Limited's Deed of Agreement with the Department, six monthly reports (6 reports to 31 January 2013) are provided on the Scheme's performance and achievements. These reports include data on the number and value of royalties collected and paid to artists. Please refer to the tables below.

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<b>Monthly Reports: Cumulative Results</b>		
<b>Reporting Period</b>	<b>Total Value of Royalties Paid to Artists</b>	<b>Total Number of Royalties Paid to Artists*</b>
<b>July 2010</b>	\$0	
<b>August 2010</b>	\$0	
<b>September 2010</b>	\$49	2
<b>October 2010</b>	\$1,900	
<b>November 2010</b>	\$7,000	
<b>December 2010</b>	\$0	40
<b>January 2011</b>	\$18,400	
<b>February 2011</b>	\$30,500	
<b>March 2011</b>	\$44,000	259
<b>April 2011</b>	\$74,000	
<b>May 2011</b>	\$78,500	
<b>June 2011</b>	\$127,700	744
<b>July 2011</b>	\$134,000	
<b>August 2011</b>	\$159,700	
<b>September 2011</b>	\$207,400	1338
<b>October 2011</b>	\$222,000	
<b>November 2011</b>	\$274,000	
<b>December 2011</b>	\$307,900	2073
<b>January 2012</b>	\$351,476	
<b>February 2012</b>	\$375,700	
<b>March 2012</b>	\$405,300	2810
<b>April 2012</b>	\$437,000	
<b>May 2012</b>	\$457,800	
<b>June 2012</b>	\$479,000	3380
<b>July 2012</b>	\$538,000	
<b>August 2012</b>	\$585,200	
<b>September 2012</b>	\$605,800	3710
<b>October 2012</b>	\$679,900	
<b>November 2012</b>	\$716,400	
<b>December 2012</b>	\$742,000	4421
<b>January 2013</b>	\$794,000	4961

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<b>Date Received</b>	<b>Reporting Period</b>	<b>Total Value of Royalties Paid to Artists</b>
<b>14 October 2010</b>	April – June 2010	Nil
<b>16 February 2011</b>	July – December 2010	\$6,916
<b>21 September 2011</b>	January- June 2011	\$120,850
<b>31 January 2012</b>	July – December 2011	\$180,126
<b>28 September 2012</b>	January-June 2012	\$171,218
<b>31 January 2013</b>	July-December 2012	\$262,950

*Note: The number of royalties paid to artists is available for the end of each quarter.*

*Copyright Agency Limited's finance reporting system reports on payments made, not on royalty transactions (i.e. if there are multiple right-holders each payment will be counted).*

- b. In 2008 the Department commissioned Access Economics to analyse and model the potential impact of a resale royalty scheme for visual artists (the Scheme).
- i) A copy of the report is provided.
- c. Not known. However, the Post-implementation Review of the Scheme required by the Office of Best Practice Regulation, and as agreed by the Government following the House of Representatives Standing Committee on Climate Change, Water, Environment and the Arts Report, is due to commence in May and will provide modelling on the likely scale of the Scheme in future years.
- d. Please refer to the answer above.
- e. The context of the question asked in October 2012 was in relation to royalties 'collected' not royalties 'paid' and this is the basis for the following response:
- i. 46 per cent of royalties collected are less than \$100, noting that the minimum royalty is \$50.
- ii. 1.2 per cent.
- iii. No royalties are less than \$50 as \$50 is the minimum royalty. There are more royalties collected that are worth \$50 (78) than there have been worth more than \$1000 (64).
- f. Payment data to Indigenous artists and right-holders is only available as a total. A disaggregation would require an unreasonable diversion of resources.
- g. No.
- h. Whenever an eligible artwork is resold by an Art Market Professional (AMP), irrespective of whether this is over the Internet, the artwork is subject to a royalty. Copyright Agency Limited undertakes compliance education with AMPs and monitors internet activity regularly, reminding an AMP of their obligations under the Scheme as necessary.