

## Minutes

### **Ainslie Arts Centre Resident Advisory Group**

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Meeting #G-20-04-A

Date: 18/03/2021

Venue: Function Room, Ainslie Arts Centre

Start time: 1:30 pm

End Time: 2:30 pm

Chair: Joseph Falsone

#### Residents attending:

AJ America (Luminescence Chamber Singers)

Angela Hannan (Canberra International Music Festival)

Di Miley (Australian National Eisteddfod)

Peter Thomson (Music for Canberra)

#### Arts Capital board/staff attending:

Dr Jodie-Lee Trembath, Board Member

Lachlan Johnson, Strategic Planning Officer

#### Apologies:

None recorded

#### # Agenda Item

##### Item 1 Welcome and apologies

Joseph Falsone (JF) welcomed the group and suggested they begin with some brief introductions.

AJ America (AJ) spoke briefly about Luminescence and its dual focus on Adult and Children chamber singers.

Angela Hannan (AH) spoke briefly about the Canberra International Music Festival, how it hadn't run in 2020 due to Covid and the work her staff were currently undertaking in the lead up to the 2021 festival.

Peter Thomson (PT) spoke briefly about Music for Canberra as a major user of the arts centres, and its leading role in music education in the ACT.

Di Miley (DM) introduced the National Eisteddfod, explaining that they ordinarily run five eisteddfods annually but that this was different in 2020 due to the impacts of Covid.

Lachlan Johnson (LJ) introduced himself and his role as Strategic Planning Officer for Arts Capital, also noting that he was previously based at the Ainslie reception desk.

Dr Jodie-Lee Trembath (JLT) introduced herself as the director of research for a think tank *New Approach* that has an evidence-based approach with a focus on arts and culture, policy,

and investment. Jodie's motivation for joining the board of Arts Capital stems from a desire to engage in the Act arts and Culture and to have an opportunity to apply the findings of her research at a local level.

PT asked if New Approach had been involved at all in artsACT's recommendations to the Arts Minister. JLT advised they weren't involved and was unsure if other consultancies were.

## Item 2 Conflict of Interest (if any)

No conflicts of interest were identified.

## Item 3 Update from the CEO

JF provided an update regarding the outdoor furniture discussed in previous meetings for the Ainslie Courtyard, advising that an accessible picnic table and benches have been commissioned. Finding a suitable option that was built for outdoor weather and also met the accessibility requirements of users of the centre had taken longer than initially anticipated.

PT advised that Music For Canberra were developing processes around shared food/eating that has been approved by ACT Health and is happy to share with other orgs if they would find it useful. PT also asked about the courtyard space and if a conversation could be had around raised garden beds/composting.

JF advised that the Centenary Renewal Planning Project would provide an opportunity to capture landscaping ideas and outdoor uses.

JF advised the meeting of incoming Ainslie residents, noting that Musica Viva had moved into Room 7 recently and announced that Girls Rock!, who have used the centre for several years now for programming, will also be moving in as residents.

JF provided the following updates on staff changes:

- Our Program Manager, Adelaide Rief, has stepped down after nearly six years on the team, to work for artsACT as Covid Recovery program officer
- After a public recruitment round, Rochelle Whyte has been promoted to replace Adelaide as Programs Manager. Rochelle has worked with us as a creative producer for five years with an extensive knowledge of the local arts sector and close familiarity with our residents' work.
- Dolly Prajapati, our administration and finance officer, is due to have a baby in May and will be reducing her work hours progressively as the due date approaches. Dolly is planning to take six months' maternity leave.
- Janam Shah will cover Dolly's role in her absence. Janam has begun working Tuesdays and Fridays in the lead-up, before taking on five days a week while Dolly is on leave.

**ACTION:** Arts Capital to notify all residents of Janam Shah's appointment and advise that he will be their point of contact re: invoices/account enquiries etc.

## Item 4 Arts Capital Safeguarding Policy

JF introduced Arts Capital's safeguarding policy, explaining that the new policy had been developed in line with our charity obligations under Australian Charities and Not-for-profit Commission (ACNC) registration, and is based closely on the ACNC's model policy.

JF highlighted that resident orgs who work with the public at Ainslie and Gorman Arts Centres will have their own equivalent policies and procedures in place, and that we will be in

touch to arrange one-on-one meetings with organisations to discuss the policies and better coordinate safeguarding responsibilities.

JF invited feedback on the policy from the meeting. No specific feedback was given on the policy document, but a general safety discussion was held, and, in particular, the group raised the issue of quiet/understaffed days at the centre when there aren't many people around.

JF acknowledged the importance of maintaining a regular presence at the arts centre and that having more staff present increases safety and outlined the following actions being taken:

- Increasing staff hours (adding a dedicated part-time maintenance officer to work specifically at AAC)
- Relocating/rebalancing the existing team of mostly part-time staff across the centres but also moving another full-time staff member over to AAC.
- Commissioning new emergency control training (having raised with artsACT that the current providers do not meet our needs, artsACT has now instructed Arts Capital to arrange this directly with new providers), and training to include dealing with aggressive behaviour.
- We have discussed the option of locking the front door with reception staff when alone, to ensure they feel empowered to take steps towards safety/security
- Organising meeting with other orgs to discuss coordination, and supervision of children in particular
- Bec Poulter (full time staff) now based at Ainslie and a new facilities team member is being hired to be based at Ainslie.

DM asked to clarify which staff will be based at Ainslie

JF advised:

- Lara and Izzy will be at the front desk – continuing to job share for the next 6 months but they will be working alternate full days rather than breaking the day into two shifts.
- Rebecca Poulter (Production Manager, full time) is moving to the Ainslie front office.
- Sia Ahmad (part time) will be in the front office.
- Elizabeth (part time) will be in the second office.
- Jenni (part time) will be in the second office.
- Rochelle (34 hours a week) will be in the second office.

JF spoke about the Mybos facility management software and its capacity to send a warning SMS to all registered building occupants.

**ACTION:** Arts Capital to organise a meeting between staff and interested residents to workshop safety issues re: supervision of children.

**ACTION:** Arts Capital to hold meetings with relevant resident orgs re: safeguarding policies.

DM asked if there was scope to replace pianos at the centre

JF noted that this was an important need, and advised of the development and implementation of an asset replacement plan. In the context of the current year's projected financial loss, and chronic underfunding of the centre, it is unlikely to be approved this year.

DM asked about the possibility of renting pianos. JF advised that this was the case with one upright currently, and that we could look at additional instruments if there was sufficient demand.

AH asked if more comprehensive building needs should be raised as part of the asset replacement plan, such as bathroom renovation.

JF drew a distinction between asset replacement planning by Arts Capital, and capital works and improvements managed by artsACT. We can request upgrades to certain areas of the building but this was subject to a limited annual improvement budget across all arts facilities, and unlikely to succeed given the backlog of general maintenance priorities. This is also why Arts Capital has advocated for comprehensive centenary renovations, which could address all areas of the centre.

JF also spoke of the current climate of reactive maintenance that exists, and also mentioned that, as lead dust had been found in older schools, we had requested dust testing at Ainslie and Gorman given the age and nature of painted surfaces at the centres.

## Item 5 Centenary Renewal Planning

JF gave a brief history of the centenary renewal project noting that it has been two years since funding was allocated by the ACT government for architects to draft plans for the renovation of both centres. Philip Leeson Architects were engaged by artsACT in September 2020, but work has not commenced as artsACT has not provided a brief. At the October election, ACT Labor pledged \$8m towards Gorman renovations by 2024.

In the absence of an ACT arts facilities strategy to guide development at ACT Government Arts Facilities and given the age of the last scoping study that was undertaken by artsACT relating to our centres (2013, to guide 2015 renovations), Arts Capital has highlighted the need for a clear process that engages residents, situates our role in the context of other facilities, engages visitors and the broader community, and develops a guiding vision to guide design work. This work will not only result in a strategic plan, but will also be used to weigh up design options, brief architects and guide the renovations.

Arts Capital has engaged Ellis Jones to carry out a research and strategy development project to help fill this gap. Stakeholder engagement will begin shortly, and Ellis Jones will be conducting/coordinating this process – it will include a mix of in-depth interviews, surveys, written submissions, and workshops involving visitors, residents and hirers, and our board and staff.

## Item 6 Date and Time of Next Meeting

JF advised that the next meeting was scheduled for mid-June [17 June as previously advised] but that the date might shift forward somewhat to be closer to Arts Capital's AGM in late May. TBC.

## Action List

**ACTION:** Arts Capital to notify all residents of Janam Shah's appointment and advise that he will be their point of contact re: invoices/account enquiries etc.

**ACTION:** Arts Capital to organise a meeting between staff and interested residents to workshop safety issues re: supervision of children.

**ACTION:** Arts Capital to hold meetings with relevant resident orgs re: safeguarding policies.

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Arts Centres

**ARTS**  
**CAPITAL** 

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Sam Tyler, Executive Branch Manager, artsACT ([sam.tyler@act.gov.au](mailto:sam.tyler@act.gov.au))

17 February 2021

**Re: Valuing arts and culture and the creative economy – relevant sources**

Dear Jo,

Thanks for asking Arts Capital what we think are some relevant sources about economic value in the arts and return on investment for public funding. I understand it's a conversation you're closely engaged in with Minister Cheyne and I'm excited to know there's new energy in this Assembly to renew a vision for the arts and creative industries in the ACT and to review funding models.

We've compiled a quick overview, attached, of:

- Context: cultural policy drivers
- Key concepts and facts about Australia's cultural and creative economy
- Reading list: "top five" sources about how arts, culture and creativity contribute to the economy

It's a rich and lively field and there's a wealth of material available to guide policy makers in the ACT, though work remains to be done to adapt it to our local context. I believe Minister Cheyne is deeply interested in this area and that others – including Sam Tyler and the team at artsACT, and Genevieve Jacobs as Chair of the Creative Council – are also giving a lot of thought to policy matters so I've copied them in, too. A lot of this material may be familiar to you all, but I hope the attached summary and reading list may be of use nonetheless.

Arts Capital welcomes informed policy debate, drawing for our part on the research expertise and the deep arts sector experience of our board and staff, academic partners, and industry networks. (My colleague and Arts Capital Board Director Dr Jodie Trembath dived straight into this response and is an invaluable and knowledgeable guide.)

We're excited to be able to share our passion for cultural policy and practice with you, and look forward to working with the ACT Government, artsACT, and the sector to develop a shared language around why arts and culture matter, and what works to grow a vibrant creative economy in the ACT.

Kind regards,



Joseph Falsone  
CEO Arts Capital  
Director, Ainslie and Gorman Arts Centres

## Arts and Culture by Numbers

A quick explainer

### For context: drivers of cultural policy settings

Different stakeholders have different motivations for valuing, promoting and funding arts and culture. These underlying motivations - or drivers - influence the decisions that stakeholders make, and the things they say to others, in relation to arts and culture.

The four most prominent cultural policy drivers (in addition to arguments about the intrinsic value of arts and culture) that have emerged since the middle of the 20th century, drawing on international and Australian literature, are summarised below.

It can be useful to keep these four drivers in mind when speaking to other stakeholders of arts and culture. They may help to explain confusion between parties.

<p><b>Collective identity</b></p> <p>People or policies motivated to bring people together around a common goal or idea may believe that the primary purpose of arts and culture should be to help groups of otherwise disparate individuals to unite around a collective identity that builds on the things they have (or can be argued to have) in common.</p>	<p><b>Reputation building</b></p> <p>People or policies motivated to build reputation may believe that the primary purpose of arts and culture should be to help build the reputation of a country, region, organisation or individual, often by associating these entities or individuals with standards of excellence as defined by relevant stakeholders.</p>
<p><b>Social improvement</b></p> <p>People or policies motivated to improve societal outcomes may believe that the primary purpose of arts and culture should be to provide spillover benefits in areas of societal concern (like education, health and disaster recovery) to the widest range of people possible.</p>	<p><b>Economic contribution</b></p> <p>People or policies motivated to grow the economy may believe that the primary purpose of arts and culture should be to contribute to the nation's economic prosperity, either directly through income and/or employment generation, or indirectly by influencing innovation.</p>

*The four most prominent cultural policy drivers found in Australian and international literature between 1950 and 2020. Source: ANA 2020, "Behind the Scenes: Drivers of arts and cultural policy in Australia and Beyond".*

Today, most cultural policies are motivated in varying degrees by all four of these drivers. This makes cultural policy a complex space for politicians and policy advisors to navigate, but also one rich with opportunities.

## **What we know about Australia's Cultural and Creative Economy**

*Based on "Australia's Cultural and Creative Economy: A 21st Century Guide" (ANA 2020)*

*Best for: understanding direct contributions to GDP.*

This report provides an overview of key concepts related to Australia's cultural and creative economy, including what it is, how it is measured and by whom, and what we know about the results of those measurements.

A few key facts:

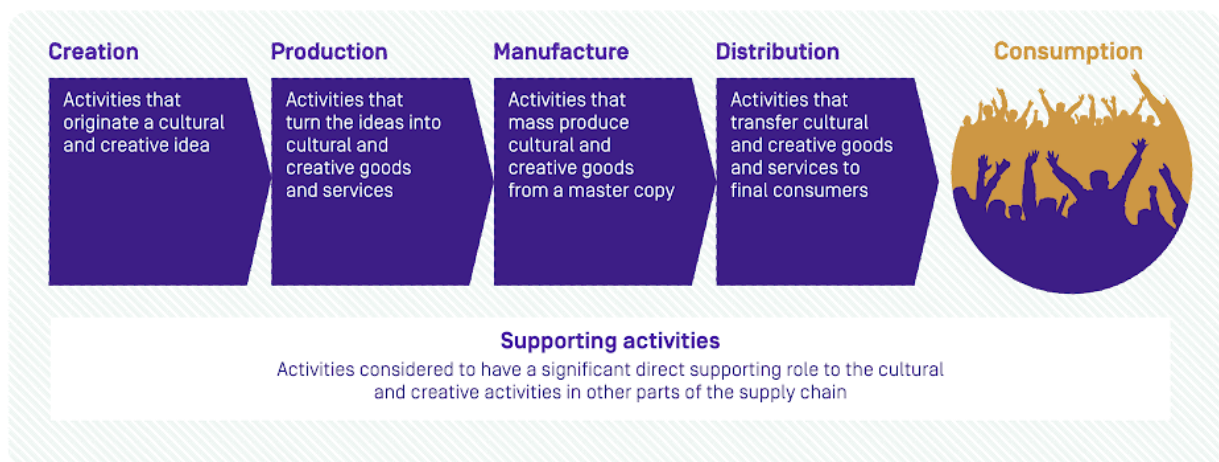
- At the federal level, the cultural and creative economy is currently measured by the Bureau for Communications, Arts and Regional Research (BCAR), by replicating satellite accounts created by the ABS in 2008-09. These satellite accounts used the ANZSIC codes to establish 12 domains (industry groupings) of economic activity related to arts and culture. The 12 domains are:
  - Broadcasting, electronic or digital media, and film
  - Design
  - Environmental heritage
  - Fashion
  - Library and archives
  - Literature and print media
  - Museums
  - Music composition and publishing
  - Other cultural goods and manufacturing and sales
  - Performing arts
  - Supporting activities
  - Visual arts and crafts.

It's important to note that these 12 domains are drawn from 8 different industry divisions - not only from Division R (Arts and Recreation Services), which also includes sport and gambling.

- The first of these replications was published by BCAR in 2018, based on economic activity from 2016-17. In 2020, they produced an update, based on activity from 2017-18. This update conveyed the following:
  - Cultural and creative activity has grown from \$110.3 billion in 2016-17 to \$115.2 billion in 2017-18. This is a 4.4% increase in that 12-month period. There has been a 34% increase over the 10 years since the 2008-09 Cultural and Creative Satellite Accounts.
  - Cultural and creative activity as a share of GDP has slightly decreased between the BCAR's 2016-17 release and the 2017-18 release, from 6.4% to 6.3%.
  - Cultural and creative activity has fluctuated between 6% and 7% of GDP between 2008-09 and 2017-18.



- All four components of cultural and creative activity (GVA + net taxes; Compensation of embedded creative employees; Value of volunteer services; Non-market output of market producers) have grown in the last ten years.
- Australia's biggest cultural and creative contributors to GDP are still (in order of contribution) Design; Fashion; Broadcasting, electronic or digital media, and film; and Literature and print media. This is the same as in 2016-17.
- The number of embedded creatives — that is, creative specialists working outside of the cultural and creative industries — has grown by nearly 44% over the last 10 years.
- Only two industry divisions outpaced the rest of the economy by the end of the 10-year period. Cultural and creative activity in 'Professional, scientific and technical services' outpaced the economy by 18.9 percentage points. Cultural and creative activity in 'Education and training' outpaced the economy by 16.6 percentage points.



*The cultural and creative supply chain helps understand how these activities make economic contributions to the cultural and creative economy. Source: ANA 2020. Adapted from ABS 2014c Explanatory Notes, by PwC.*

## **A reading list: How arts, culture and creativity contribute to the economy**

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### **1. Publicly Funded Culture and the Creative Industries (Holden, 2007)**

*Best for: Understanding the relationship between subsidising arts and culture, and stimulating the economy.*

[http://www.demos.co.uk/files/Publicly\\_Funded\\_Culture\\_and\\_the\\_Creative\\_Industries.pdf?1240939425=](http://www.demos.co.uk/files/Publicly_Funded_Culture_and_the_Creative_Industries.pdf?1240939425=)

### **2. Creative Health: The Arts for Health and Wellbeing (UK All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017)**

*Best for: An operational example of how arts and cultural interventions can have positive, economic spillover effects in other areas of the economy (i.e. health.)*

<https://www.culturehealthandwellbeing.org.uk/appg-inquiry/>

### **3. Measuring the Quality of the Arts: Public Value Measurement Framework (WA Government, 2014)**

*Best for: An operational example of how a government can measure the intrinsic, instrumental and institutional value of arts and culture.*

<https://www.dlgsc.wa.gov.au/department/publications/publication/public-value-measurement-framework.-measuring-the-quality-of-the-arts-2014>

### **4. Domestic Arts Tourism: Connecting the Country (Australia Council for the Arts, 2020)**

*Best for: Understanding the direct and indirect relationships between arts and culture and domestic tourism activity in Australia.*

<https://www.australiacouncil.gov.au/research/domestic-arts-tourism-connecting-the-country/>

### **5. Creative Economy Outlook: Trends in international trade in creative industries (UNCTAD, 2018)**

*Best for: Comparing cultural and creative industry trends across nations.*

<https://unctad.org/webflyer/creative-economy-outlook-trends-international-trade-creative-industries>