



<i>Submission Information</i>	
Please use this template to provide comments on the Arts NSW Arts Funding Program Review discussion paper.	
Contact Details (optional)	
Name of Organisation:	Critical Path - Ausdance NSW
Your Name:	On behalf of the independent dance sector
Phone Number:	
Email:	

Confidentiality

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A request made under the *Freedom of Information Act 1982* for access to a submission marked confidential will be determined in accordance with that Act.

Do you want this submission to be treated as confidential? Yes No

Submission Instructions

This template is provided as a guide for your response to the discussion paper. A summary of the Key Themes from the discussion paper is at the back of this template. The questions posed in the summary are provided as a stimulus for your response. You do not need to respond to each question posed.

Submissions should be made by **5pm Friday, 26 July 2013**.

Arts NSW reserves the right not to consider late submissions.

Where possible, submissions should be made on the following template, and should be lodged electronically via the email address afpreview@arts.nsw.gov.au

Alternatively, submissions may be sent to the postal address below to arrive by the due date:

**Arts Funding Program Review
Arts NSW
PO Box A226
SYDNEY SOUTH NSW 1235**

INTRODUCTION WHERE THIS INFORMATION COMES FROM

A BETTER FUTURE FOR INDEPENDENT DANCE ARTISTS IN NSW

MONDAY 22 JULY 2013, 4.00 PM TO 7.30PM AT 1C NEW BEACH ROAD, DARLING POINT.

A facilitated open discussion forum conducted by Critical Path, Ausdance NSW and MEEA to enable representatives of the NSW Independent Dance community to contribute ideas to feed in to the Arts NSW Arts and Cultural Policy and the recently announced Funding Program Review.

Facilitated by Genia McCaffrey (Board, Critical Path).

Ausdance NSW and Critical Path, invited members of the NSW independent dance sector to identify barriers, opportunities and options for strategic solutions for a better future for NSW dance artists and choreographers. The group included artists, administrators, curators, producers, dance specialists and representatives of peak bodies.

The discussion was framed to reflect in light of the recent shock cancellation of Spring Dance, is it only a perception the dance sector in Sydney is not as healthy as it could be?

We asked people to not only work from their contemporary situation but to draw on this and think of a vision for the sector in the future.

We asked them to give feedback in this manner otherwise they don't have assess or capacity to respond to the AFP review or the Cultural policy review.

This was a start clearly more in-depth conversations need to be had to guide future funding and policy questions.

We posed questions about :

- The existing and possible future relationships between of organizations and dance artists.
- What was required to make dance flourish
- The artist's relationship to audiences.

An important facet of the event was bringing together independent dance artists, (dancers, performers and choreographers) with industry producers, presenters, venues, peak and service bodies. The comments listed in bullets points below are a composite from 60 people. These comments underpin the diversity of the independent sector, there is some consensus but it covers a variety a diversity of opinions.

In the time frame allowed for responses to Arts NSW AFP review this document does not attempt to answer each question in the terms of reference but respond more broadly to the key headline topics of each section. The following responses of 60 people have been collated and roughly framed in to the appropriate section of this form.

IN ATTENDANCE

Margie Medlin, Director Critical Path

Helen Martin, Critical Path

Michelle Silby, Ausdance NSW Director

Angela Goh, Independent Artist

Kate Champion, Artistic Director Force Majeure

Paul Walker, Independent Artist

Paul Gazzola, Independent Artist

Jill Sykes, Dance Critic

John Burt, MQ Dance Lecturer

Sue Healey, Independent Artist, Dance Film-maker

Ben Stuart-Carberry, Independent Artist

Benjamin Radburn

Victoria Hunt, Independent Artist

Gregory Simon Lorenzutti

Paea Leach, Independent Artist

Taree Sansbury, Independent Artist

Melinda Tyquin, Independent Artist/Producer

Katina Olsen, Independent Artist

Phillip Benjamin Jenkins

Samantha Williams

Jay Bailey, Independent Artist

Bec Allen, Associate Director Force Majeure



Geraldine Balcazar, Dance Specialist DET NSW	
Tim Bishop, Indigenous Arts Officer, Bankstown Arts Centre	
Rosalind Richard, Producer	
Meredith Brooks, Critical Path	
Shane Carroll, Dance Consultant	
Dominic Chang	
Matt Cornell, Independent Artist	
Genia McCaffrey, Critical Path	
Sam Chester, The Loft Space, Independent Artist	
Martin Del Amo, Independent Artist	
Ms Anthea Doropoulos, DirtyFeet	
Roslyn Dundas, Ausdance National CEO	
Anne Dunne, Sydney Dance Company ED	
Lisa Ffrench, Producer Carriageworks	
Ms Sarah Fiddaman, DirtyFeet, Independent Artist	
Ghenoa Gela, Independent Artist	
Carl Sciberras, Independent Artist	
Sue Goldfish, UNSW	
Karen Kerkhoven, Independent Artist	
Julie-Anne Long, Macquarie University/ Independent Artist	
Noella Lopez, Independent Artist	
Annette McLernon, FORM Dance Projects	
Kay Armstrong, Independent Artist	

Kiri Morcombe, Campbelltown Arts Centre	
Ms Annalouise Paul, Independent Artist	
Nelly Benjamin, Independent Artist	
Gina Marie Shruballs, Ausdance NSW	
Sue McCredie, MEAA	
Vicki Van Hout, Independent Artist	
Sarah-Vyne Vassallo, Accessible Arts/DirtyFeet	
Tanya Voges, Independent Artist	
Anna Healey, Independent Artist	
Miranda Wheen, Independent Artist	
Henrietta Baird, Independent Artist	

1. WHO AND WHAT SHOULD BE SUPPORTED AND HOW?

This section of the discussion paper looks at:

Eligibility

Organisations

Peak and service organisations

Individuals

We welcome your views on these aspects of the Arts Funding Program and any other thoughts and ideas you may have on what and how.

WHO SHOULD BE SUPPORTED

INDIVIDUALS FOR THE DURATION OF A PROJECT

Like any organization working in the arts sector independent dance artists, especially those who have a proven track record, should have the possibility of access to continuity of funding through the life of a project. This would enable adequate planning, give them the ability to be responsive to their environment, and support them to realize public outcomes of their work. Mid-career and established artists often have more than twenty years of experience in producing and presenting work, many even have extensive previous experience directing companies and now operate from project to project (e.g: Sue Healey (Vis a Vis Canberra, 1993-95) Julie-Anne Long (One Extra, 1990-1996)).

However, in the current system this expertise and experience is not explicitly recognized and frequently thwarted or compromised, especially in relation to realization of the final presentational stage of a work.

The current Arts NSW funding process has limited effectiveness in terms of supporting a sustainable long term strategy for this level of artists – as it currently supports discrete parts of an extended project, one at a time. The present grant models fail to recognize or respond to the practices that these independent artists require to create work.

At present outside the mediated institutional structures, *very little funded activity** occurs, as there is an imperative (influenced by funding criteria) to generate evidence of ‘partnerships’ even in the early stages of a new work. Hence these independent artists are required to fit into a funding and organizational/institutional system that does not always best support them or represent their needs.

**very little funded activity* as in, the artists receive little and most often no remuneration for their practice, time and expertise, despite in-kind contributions of resources. What doctor or lawyer practices for no financial reward?

The anecdotal evidence suggests that at the current time in Sydney there is support for research and early stage development primarily through Critical Path as well as in kind residencies by Ausdance NSW, Force Majeure, Performance Space . However, the through line from research to creative development to performance and public outcomes is haphazard and inevitably disrupted by long gaps in funding timelines and the onerous pressure of partnership building. This results in dismal presentation outcomes for NSW based experienced artists

Therefore this proposal seeks continuity of funding for project based individuals, that is not reliant on institutional connections and high profile public outcomes, but is more responsive to art form development and building focused, deeper audience experiences (not only the bigger audiences is better). A distribution of funds directly to artists so they can autonomously determine where they wish to present their work. This would go some way to addressing the current difficulties and prohibitions that hinder independent projects reaching the final stage/outcome, especially in relation to public presentation of independent dance work in Sydney.

Some references: Arts SA The Triennial Project Grant - \$50,000 each year for three years (with second and third year support conditional upon reaching agreed targets). Arts Vic individuals eligible to apply for up to \$20,000.

Julie-Anne Long

WHO AND WHAT SHOULD BE SUPPORTED AND HOW?

ORGANISATIONS AND PEAK BODIES SHOULD BE SUPPORTED BECAUSE THEY :

- Contribute space + Production resources

- Because they work closely with artists, providing mentorship and championing the dance as an art form
- Arts centres who have a programming remit (with marketing, audience development financial capacity to produce and co-produce)
- Can offer develop/support/maintain/ long term engagements with communities.
- Provide a structure for independent artists to work with community.
- Organisations and peak bodies recognise dance artists, (choreographers, dancers and performers) their professional standing (professional development needs) and could, with the appropriate recourses provide strategic support and development pathways for new works and career management.
- Organisations and peak bodies bridge the gaps for both funding bodies and dance artists (what is the right match for a funding opportunities)
- Organisations and peak bodies are intrinsically developing the artform and the sector though detailed knowledge of the artists, the industry and the current opportunities.
- Organisations and peak bodies provide a conduit for the voice of the independence sector and visa versa provide a megaphone for funders and industry to communicate with the independent sector.
- Organisations and peak bodies provide opportunities for the best use of resources, such as visiting artists, companies, training opportunitites and shared information
- They enable a connection between the larger iconic organsiations such as Sydney festival. Spring dance, Paramasalla, Goethe Institute, British Council and MEAA. Just to name a few.
- Organization's such as Ausdance NSW, Critical Path, Legs on the Wall, Sydney Dance, Force Majeure, Shaun Parker Co, Form Dance Projects were identified. As touching on the overall needs but with very limited capacity, due to their limited funds. Also this kind of organisational support is limited by the small numbers of org's in NSW who are in the position to provide support.
- Organisations and peak bodies provide hubs, e-news & digital networks / social media, events, administrative support, auspice of grant applications, acquittals
- Organisations and peak bodies provide a context for work at various levels, research, development, producing.

WHO AND WHAT SHOULD BE SUPPORTED AND HOW?

Artistic Support:

- Support for evolving / sustaining dance artists thought a whole career.

- Open-ended
- Professional and affordable classes
- Professional development & training. (for people in all stages of the career)
- Professional performance and presentation outcome possibilities. (Presenters, producers and venues for hire)
- Master classes, 1 year paid work placements with companies, skills development, creative business courses, fellowships, travelling scholarships, workshops, mentorships
- Supporting artists to be independent.
- Creating environments for networking and connecting
- Paid residencies
- In a business based paradigm (i.e a capitalist industry environment) Dance needs professional support to better articulate what they do, why they do it, how they do it.
- In a business based paradigm (i.e a capitalist industry environment). Dance needs to be given more respect for the quality of life it offers society.
- Acknowledgment professional standing e.g time away e.g. sabbatical

Education

- NSW is suffering the lack of a professional training institution

Practical Support / Resources

- Match– making with mentors
- Auspicing, grant writing help from people who have been on assessment panels
- Adhering to MEAA / union rates
- Low cost flexible rehearsal spaces.
- Venues with technical where it is possible to self produce. (hire)
- Presenters/producers and curation models that work closely with artists to develop presentation platforms

Marketing

- Where and how to access the network information portals, the dance industry need support in implementing new media and marketing tools.
- Need support accessing new markets. How market itself or be marketed by others.
- The independent sector has no marketing department, dedicated publicist or digital content specialist. To be competitive they need support in accessing these specialized and expensive skills, only accessible to companies.
- Creating shared marketing tools such as a what's on in dance calendar

Access

To affordable tickets i.e Agreed industry concession price - flat rate all venues agree to provide.(\$25 tickets)

2. STRUCTURING THE PROGRAM TO SUPPORT VIBRANT ARTS AND CULTURE IN NSW

This section of the discussion paper looks at:
Programs and projects
Supporting accessibility
A diversity of art forms and disciplines

Your views, ideas and thoughts on shaping the Arts Funding Program to contribute to a vibrant arts and cultural sector in NSW.

Programs

- Due to the physical nature of the work and physical training required dance artists require time to make work.
- New dance work requires consistent support over the life cycle of work – research to development to pre-production to presentation.
- Dancers need to be dancing, training, sustainability of practice, consistent connection to physicality.
- Dance works would research their potential and the potential for their work with support from more producers and access to infrastructure,
- For the artform to develop dance need presenters to take risks on smaller works / untried artist
- Dance requires funding programs to support structures that allow dance artists to focus making work rather than trying to get ideas funded.
- Dance requires support developing its audience, possible models: such as subscription season to independent works across the year.

Dance Festival – dance Hubs

- The Sydney dance audience responded well to the Spring Dance festival, it provided diverse programming with reasonable ticket pricing. It had also become a week of professional development and networking, with Ausdance NSW partnering with the Sydney Opera House to provide Masterclasses by the visiting artists for the local dance sector. Ninety Five local dance artists attended the Spring Dance Masterclasses in 2012. The cancelling of it was a hard blow to the industry which now lacks a high profile public platform to aspire to.
- Festivals such as the Dublin Dance festival big Island – little Island concept is a type of programming audiences respond well to. The dance sector needs support in developing and educating its audience. A dedicated festival was proving to do this yet it was cut.
- For dance to grow and inspire audiences it requires ‘informed’ programmers that are curating larger international arts festivals in Australia.

Recommendations for categories

- Tri-annual funding for experienced Individual choreographers
- Raise in funding for small to medium dance companies, organisations, peak bodies
- A artist support (formerly quick response) just for dance, that is open all year
- Funding to better support pathways between different aspects of the dance sector
- Strategic funding to support industry capacity and innovation
- Paid work placements / secondments to grow skills in the dance sector (for potential artistic directors, producers, administrators, managers, marketeers/philanthropy)

3. ADMINISTRATION OF THE PROGRAM

This section of the discussion paper looks at:

Assessment process

Getting the timing right

Measuring outcomes

Communication, access and transparency

Your contributions on effective administration of the Arts Funding Program.

For an individual dance artist applying for grants is often a daunting task, quite mysterious and very time consuming. The feedback given after the process successful /or not is often minimal.

While more dance has been funded by Arts NSW since 2008/9 (very low year in dance funding and therefore outcomes in 2008 and 2009). There is still a relatively low level of numbers of quality dance coming to fruition as a full production in a reasonable timescale. This is due to the journey of choreographers having to go on in order to fund their work. In the cycle of making a work it often looks like this- apply for residency, gap, apply for funding state & federal only successful for one part, gap, apply second stage, pause to earn money on another project or in a shop, gap, apply and do second residency, hunt for a producer, try to get venues on board, apply for final stage in to presentation from state and federal, fingers crossed you get both. Timescale blown, creativity vexed.

The assessment criteria for projects often hangs in the favour of the projects that are further on in their cycle of work (e.g. second stage or final presentation) and now have the backing of an organisation, venue behind them. It is more difficult for a choreographer applying for a first stage development of a new work (in its infancy as a concept) to answer questions around audience, marketing tools, community engagement in any real sense. This also means these applications may be prejudiced against, less likely to succeed because of these factors.

Assessment & Timing

We need to be able to plan effectively. A few ideas that would help us to do that.

Recommendations

- The Arts NSW funding guide to be available in the October ready for the following year
- Enough time between notification of grant and start of project or program (plan, contract, employ)
- No delays in the funding announcements, time from grant deadline to notification 12-13 weeks
- Could there be ways that choreographers applying to the projects category to both state and federal could be assessed together as one application? (if for the same project)
- Could the productions/programs/projects where there is a crossover of artists and organisations working on them but all applying to different categories be considered in a more cohesive manner? What possibilities are there for inter-linked applications to be considered together?
- Timing of when the categories are open/notified thought about in relation to Federal funding

Measuring outcomes

Measuring outcomes is important for both the artists and organisations. A substantial evaluation framework for all of NSW arts activities would be useful. This would help funders, artists, organisations and Peak Bodies understand where work is being done and where is the need for the arts. Evaluations and acquittal information should directly feed in to this framework.

Communication, access and transparency

Mixed feedback was given in relation to these areas ranging from:

- I spoke to different members of staff and they advised me differently
- The Arts NSW staff are friendly, helpful but there are not many staff, so their time is limited and areas of expertise spread thinly.
- we receive help on grants, understanding them, writing them from Peak bodies and organisations
- we would like more contact with Arts NSW staff, more client meetings, attending our performances
- we would like art form expertise to be delivered from the Arts NSW either directly through staff or indirectly in-partnership with an organisation/ Peak Body.

To provide feedback to Arts NSW, It would be good to also offer other ways to feedback on programs and services beside the feedback survey.

Recommendations

- Online forums
- Live and virtual discussions
- Phone call from Staff members

Fund peak bodies and partners to run a yearly 'healthcheck' a mini review. A full day with dance artists and organizations. To comment on Arts NSW programs, services and the health of the sector. The opportunity to ask questions like 'what's next' where are the gaps, what's working well and why? Evaluate findings and disseminate information. Collate and publish/ stream examples of best practice funded by Arts NSW across all art forms.

4. Addressing the Future...

This section of the discussion paper looks to the future.

We welcome your thoughts on how best to deliver the Arts Funding Program with an eye on what's to come.

FOR DANCE TO FLOURISH

With such limited resources available to the independent dance sector, for it to flourish, sustain art form development and engage with audiences it needs a long term vision supported by strategies and planning.

Inspiration and Nourishment

Dance is an art form of time and space. Unless these points in time and space are viewed and consolidated as events, dance is but a fleeting process. Dance makers engage in a process that when witnessed by an audience, becomes an artefact. For this reason, it is important to present work in different stages of development, so that the artist can have a sense of their product and a handle on their progress. Sometimes this may mean showing work in progress to peers and/or mentors for professional feedback, or it may mean more extensive audience testing with established networks and wider audiences. NSW dance artists have distinctive aesthetics and processes that are part of a lineage of artists, this is their embodied heritage. It is in the informal showings of 'works in progress' that much of this knowledge is shared and embodied in the end product.

Many artists facilitate their own showings of works in progress, hiring their own venues and working without remuneration. As with any business contending with Sydney real-estate prices, dance studios also charge premium rates for hire – with reasonable hours of operation being the most premium rates. Artists will show work on Sundays, because this is the only studio time they have been able to hire. To offer a dance maker a studio is to nourish their craft and the artistic community they are sharing their work with.

Independent dance artists are inspired and nourished when;

- they have adequate time to create work
- they have studio space to create and share work,
- artform hubs such as Bundanon, FORM Dance Projects, Ausdance NSW, Critical Path, Readymade Works offer supportive and open environments in which to create work.

Independent Dance flourishes when;

- venues commission or co-commission work.
- art Centres support a work throughout its entire lifecycle, from conception to presentation.
- artists see international work at NSW festivals and large venues,
- artists are given permission to take risks.

State government initiatives that would help dance to flourish

Below is a diverse range of ideas that could contribute to the artistic vibrancy NSW.

- **Creation of a dedicated dance centre / dance hub in Sydney** that provides space and time for independent artists to create, research and present work to industry and public
Examples include:
Dance house in Melbourne <http://www.dancehouse.com.au>
DanceHouse also provides a 'shopfront' for the general public to interact with dance.
Dance City, Newcastle, UK <http://www.dancecity.co.uk/explore/opportunities-for-artists>
- Creation of regional dance centres and dance companies (building on what exists)
- State politicians engaging in the diversity and wealth of dance in NSW, by being present at performances and advocating for dance in the media (as is apparent with sport).
- Provide a framework for independent dance artists to be employed to implement the new ACARA National Dance Curriculum (being rolled out in 2014).
- Broaden possibilities for community dance education and outreach, fund quality resources for education programs supported within communities.
- Investigate programs to assist dance artists to commercialize some streams of their work. Many dance artists have already instigated these connections themselves and proven that their content is of value to the commercial sector.
- Investigate the possibility of lottery funding for artists such as the Lottery West program in Western Australia <http://www.lotterywest.wa.gov.au>
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- Large scale outdoor projects, festivals and events that the public can engage in
- A dedicated dance festival in Sydney or maybe two! The opportunity to program a diverse range of dance with different size and scale of work and venues. Give's more opportunity to audiences and the sector to show their work.
- Cross promotion of festivals and dance events a subscription across venues
- Include KPIs for Major Performing Arts Companies that require them to support independent artists by; *sharing resources such as studio space – especially during periods of downtime, *employing independent artists to teach community outreach programs (such as the Australian Ballet outreach program), *having at least one season that programs local NSW independent artists.

Recommendations

- To investigate the merit of all these suggestions
- Priorities -the creation of a dedicated dance centre, a dance festival, the national curriculum

Other comments Silly Big Dreams...

- dance performances at football matches instead of cheerleaders
- Dancer for a Day - politicians have to buddy with an independent and join in activities for a day to get an understanding of what we do?
- Dance for a Month - every day for one month there is a lunch time dance performance in Martin Place - diverse line-up from bollywood to body weather - people encouraged to join in like they do Tai Chi in Hong Kong - Council/ArtsNSW funded
- Residential Retirement Villages for retired artists. Highly Subsidised rent. Emerging artists can volunteer as carers / helpers part of the 'dance for the un-employment scheme'.
- Early pension / aged independent artist support : Asset tested / merit based pension for independent artists over the age of 50 - they may still be working in the industry.
- Govt funded artist websites (connection to the NBN) artists are given free website design and hosting packages.

Health, living and career standards.

Research on the long-term sustainability of a career as a performing artist, as undertaken by the MEAA, correlate directly with independent dance artists. Specific research into long-term career issues for independent dance artists in NSW is necessary to build funding strategies and advocate at the National Level. The issues raised are considerable and may be alleviated somewhat by:

- Affordable health care/physiotherapy/health insurance, endorsed by the industry.
- Equitable remuneration when working on professionally funded or managed projects.
- Fair remuneration and recognition for dancers who come to projects as dancer/collaborators providing core content and hence are more than 'dancing bodies' in a work.
- Funds for dance artists to up-skill and/or retrain.
- Government acknowledgement of artists via tax concessions and programs such as the Copenhagen (AKASSE) which supports a dance for unemployment benefits system.

Advocacy for a Living Wage

This is a call on local, state and federal governments and their respective arts and cultural agencies and arms to commit to the advocacy of social security legislation that provides artists with a living wage in lieu of an unemployment benefit so that they may seek employment solely in their chosen profession and continue to develop their professional practice.

Influence

This is a call on local, state and federal governments and their respective arts and cultural agencies and arms to commit to 50% representation of professional artists on all assessment, consultative and governance panels (paid representation for those professional artists who identify as independent).

Thank you for your response.

SUMMARY: KEY THEMES

1. Who and what should be supported and how?

1.1. Eligibility

How do current eligibility requirements impact on you, your organisation or arts and cultural activities?

Are current eligibility criteria sufficiently meeting the current needs of the arts and cultural sector?

1.2. Organisations

Is funding fewer organisations at higher levels to assist their capacity desirable, or should more organisations be funded at lower levels to assist a greater spread of funding?

Is the introduction of explicit and transparent criteria around eligibility for Multi-year Program Funding desirable – if so, what criteria might be considered?

How can government work to strengthen organisational capacity in the arts and cultural sector?

Are current Program Funding terms (generally 1 to 3 years) appropriate?

Is it useful to think in terms of emerging and established organisations and approach their funding in different ways?

How should pathways and transition into and out of Program Funding categories best be addressed?

How can the AFP be better structured to encourage/secure investment from other sources (eg philanthropic and private)?

Are there other ways/models (including non-financial) to effectively strengthen arts and cultural organisations?

1.3. Peak and service organisations

Should peak and service organisations continue to access funding from within the AFP to fulfil the roles above?

Would some of the services above be better provided on a fee-for-service basis? If so, when might that be appropriate?

Does the current devolved funding model deliver effective outcomes - why?

Are there improvements that could assist the efficiency and effectiveness of devolved funding programs?

1.4. Individuals

Is it useful to offer specific funding pathways around emerging, mid-career or established artists, regional artists, international activities, specific art forms etc?

How effective are small grants programs (under \$5,000)?

Do other funding bodies (eg the Australia Council), philanthropic organisations and funding platforms already provide sufficient support for individuals?

Are there opportunities to partner with eg philanthropic and crowd funding mechanisms to maximise support for individuals?

Is it desirable for funded organisations to provide greater assistance and opportunities for individuals?
If so, how could this be encouraged?

Are there other ways/models (including non-financial) to effectively assist individuals?

2. Structuring the program to support vibrant arts and culture in NSW

2.1. Programs and Projects

Is the current balance between Program and Project Funding appropriate - why?

Are there new project funding categories that should be considered for support?

Are there current project categories that should be removed?

How can emerging issues, new activity and innovation most effectively be facilitated?

2.2 Supporting accessibility

Are current AFP priority areas for access and participation still appropriate/relevant?

Do you believe the AFP is achieving appropriate access for priority groups? If not, are there alternative ways to achieve participation from priority groups?

Can programs supporting digital delivery assist to increase wider participation generally and in regional and remote areas? What other mechanisms might also exist?

2.3 A diversity of art forms and disciplines

Does the current AFP provide appropriate opportunities for funding of your art form/discipline? If not, how can a more diverse mix of art forms/disciplines, including new and emerging art forms/disciplines, most effectively be facilitated?

Should strategies around specific art forms/disciplines be introduced? If so, why and how?

3. Administering the program

3.1 Assessment processes

Are there improvements that can be made to the current assessment processes?

Are the current assessment criteria still suitable?

Is there merit in allocating greater weight to specific assessment criteria? If so, which criteria?

Do you believe the current assessment process results in funding for activities of high artistic/cultural quality? If not, how can this be best achieved?

3.2 Getting the timing right

How do current timeframes impact on you/your organisation (including release of funding guidelines, application dates, availability of application forms, funding announcements and reporting)?

What are the most critical issues for you/your organisation which Arts NSW should consider when setting timeframes?

3.3 Measuring outcomes

How do current reporting requirements impact you/your organisation?

Are there ways in which current reporting requirements can be improved?

Are there better ways to measure both qualitative outcomes (artistic vibrancy, audience appreciation) and quantitative outputs (audience numbers, employment statistics etc)?

Some reporting harmonisation with other funding agencies is currently in place. Is harmonisation working? If not, what improvements can be made?

3.4 Communication, access and transparency

Are you aware of the current pathways through which you can obtain information and/or seek advice on the current AFP – are they sufficient?

Is there sufficient transparency around the way the AFP is administered and decisions are made? If not, how could this be improved?

Are the expectations of Government clearly identified within the current AFP (eg objectives of funding, current priorities)?

Do you believe Arts NSW's annual Client Feedback Survey provides an effective opportunity to feedback on programs and services? Are there other ways feedback can be encouraged?

4. Addressing the Future...

How can the AFP most effectively develop, evolve and adapt to the contemporary needs of the arts and cultural sector?

Are you aware of other programs and models for investing in the arts and cultural sectors which might be considered as part of this Review? If so, why do you consider them to be effective?

Should there be a stronger focus on innovation and new practices?

What are your top three priorities for a revitalised arts funding program?

What else would you like to tell us?