



**Inquiry by House of Representatives  
Standing Committee on Communications  
and the Arts into Australia's Creative and  
Cultural Industries and Institutions**

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## INTRODUCTION

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We welcome this inquiry. There is vast evidence supporting the economic and non-economic benefits, for all Australians, of a thriving creative and cultural environment. This is an opportunity to recognise those benefits, and to ensure that they are not just maintained but increased.

The COVID-19 pandemic has hit the cultural sector extraordinarily hard. It has caused immediate and severe hardship for those working in the sector.<sup>1</sup> This hardship has been compounded by the fact many working in the sector have not been eligible for COVID-19 related government support.

## ABOUT COPYRIGHT

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An effective copyright regime is fundamental to supporting Australian creators and investment and jobs in the Australian creative sector.

In the words of Australian writer, John Birmingham, copyright is a form of 'codified respect'. Award winning writer Anna Funder has said:

*Copyright is fundamental to me. It is like the title deeds to my life's work. It's as fundamental as the title deeds to my house.*

The centrality of copyright, respect and fair payment to Australian creators for their work, has been well summarised by writer Sophie Cunningham. She edited a book, that Copyright Agency funded under its COVID-19 emergency funding, entitled *Fire, Flood, Plague* (Penguin Random House) and commissioned over 20 of Australia's writers to reflect on 2020.

She said of respect and fair payment to writers:

*I've been thinking about all the nice things (writers) have been saying (to me) about the 'Fire, Flood, Plague' anthology. And while it's very lovely to get praise for my editing work, I wanted to really underline to you that the reason the anthology has come together so well is not my expertise, but because it's a rare thing for writers to get paid appropriately for their expertise.... That is, it's [Copyright Agency's] idea, and the financial support, that has really made the difference ... If people feel passionate about a subject (as they do about this year) AND they feel they are being respected and receiving proper payment, they produce good work. It's shocking to me how rare it is for writers to feel respected in this way.*

In short, an effective copyright regime ensures Australian creators are respected and paid for use of their work. It provides settings to ensure that Australian businesses that invest in Australian content, receive a return on their investment and can continue to invest and employ Australians. Examples of publishers we have paid for use of their work are Currency Press, Federation Press, Melbourne University Press, Allen & Unwin, Cengage and Pearson.

## ABOUT COPYRIGHT AGENCY

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Copyright Agency is a not-for-profit organisation with more than 37,000 members, who are mainly Australian writers, artists and publishers. We negotiate, collect and distribute more than \$100m in copyright fees and royalties each year. This money is paid for the use of copyright works by businesses, government, schools bodies and Australia's university sector.

We are appointed by the Australian government to manage two statutory licensing schemes in the Copyright Act. Those schemes allow the education and government sectors to copy and share an extraordinary amount of content, without the copyright permissions usually required, subject to fair compensation to content creators. We also license the work of a wide range of news media

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<sup>1</sup> See for example 'Measuring the Impacts of COVID-19 on the Australian Arts Sector':

<https://www.australiacouncil.gov.au/workspace/uploads/files/8042020-summary-of-covid-19-ar-5e8d010193a6c.pdf>

companies and journalists – including to media monitoring companies. This provides an important revenue stream to support original and independent news reporting. Copyright Agency recently came to an agreement with Stroom on a new 21st century licence scheme.<sup>2</sup>

We are also appointed to manage the Artists Resale Royalty scheme, under which a percentage of revenue from resales of artworks is paid back to artists. A high proportion are First Nations artists.

In addition to these government appointments, we manage a range of other licensing arrangements as agent for our members. These include licences that allow media monitoring, copying and sharing of content by businesses, and uses of artistic works.

We set aside 1.5% of licence fees for a Cultural Fund that supports a large range of cultural and creative projects. This year, we supplemented this fund with \$500,000 from reserves, and we brought forward approvals for the 2020–21 financial year, to assist writers and artists who have been catastrophically hit by the effects of affected by COVID-19.

## **ECONOMIC BENEFITS AND EMPLOYMENT OPPORTUNITIES**

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### ***The direct and indirect economic benefits and employment opportunities of creative and cultural industries and how to recognise, measure and grow them***

Australia's creative and cultural industries are underpinned by our copyright system.

In a speech to the Australian Digital Alliance 2020 forum,<sup>3</sup> the Minister for Communications, Cyber Security and the Arts outlined why 'copyright matters more than ever'. He referred to:

*the global growth of demand for literary, artistic, musical and creative content – linked to increased levels of education, literacy and income around the world.<sup>4</sup>*

He went on to say:

*Partly in response to these demand factors, and partly for other reasons, we have seen a big growth in the cultural and creative sector in our economy. In Australia it was worth over 6.4% of GDP in 2016-17 – which equates to more than \$111 billion. Consider the scale of some of the sub-components of this sector: in 2020 cinema is expected to have a value of \$1.4 billion; broadcast TV and home video \$3.5 billion; books \$2.3 billion; and music, radio and podcasts \$3.2 billion.<sup>5</sup>*

*These are substantial segments of our economy – with extensive employment and investment – and they depend on a robust copyright regime where investors can be confident of getting a return. So for this second reason, the Copyright Act 1968, now over 50 years old, is a critically important piece of economic policy architecture, underpinning investment and jobs in our creative and cultural sectors.*

The Minister also noted the 50<sup>th</sup> anniversary of the Copyright Act in a statement for the Australian Copyright Council:

*It is my pleasure to join with the Australian Copyright Council to celebrate the 50<sup>th</sup> anniversary of the Copyright Act commencing.*

*The Copyright Act plays a critical role in protecting and sustaining Australia's vibrant creative sector. Our creative sector is not only essential in promoting Australia's identity, it also has significant economic value. In 2015-16, Australia's copyright industries generated economic value of \$122.8 billion – the equivalent of 7.4% of gross domestic product. It is*

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<sup>2</sup> <https://www.copyright.com.au/2017/09/stroom-enters-content-licensing-agreement-copyright-agency/>

<sup>3</sup> <https://www.paulfletcher.com.au/portfolio-speeches/speech-to-the-australian-digital-alliance-copyright-in-2020>

<sup>4</sup> <https://data.worldbank.org/indicator/SE.ADT.LITR.ZS>

<sup>5</sup> All figures from PWC (2018) Global Entertain & Media Outlook 2019 - 2023

*important the Act continues providing incentives for our creators to develop and distribute uniquely Australian stories, images, sounds and content.*<sup>6</sup>

In 2018, Australia's broader copyright industries (core, partial, interdependent and non-dedicated sectors) generated economic value of \$124bn and employed more than a million people.<sup>7</sup>

The core copyright industries (such as literature, music, visual arts and film)<sup>8</sup> generated economic value of \$87bn and employed 68,000 people.

The importance of the copyright system in supporting Australia's creative sector is a non-partisan issue.

For example, the 2018 ALP National Platform says:

*The legal framework of copyright is necessary to ensure the income generated by arts, culture and heritage is fairly distributed between the creators and the institutions and entrepreneurs who make it available.*<sup>9</sup>

The Greens opposed proposed changes to Australia's copyright system that 'do nothing to protect artists and devalue their contribution to our society' and have called instead for recognition of 'the genuine and unique value of Australia's creative industry and the work of Australian artists'.<sup>10</sup>

## Reports from A New Approach

The independent think tank A New Approach has published a series of detailed reports on artistic, creative and cultural activity in Australia.<sup>11</sup> Most recently, it has published a Working Paper that contains an edited extract from its forthcoming report *Australia's cultural and creative economy: A 21st century guide* to assist the Committee.

One of its earlier reports, *The Big Picture: Public Expenditure on Artistic, Cultural and Creative Activity in Australia* provides information on trends in expenditure on culture by all levels of government. It sets out six opportunities for governments based on the analysis in the report:

1. Introduce greater strategic collaboration between all tiers of government with clear recognition of the increasingly significant contribution of local governments to cultural funding.
2. Identify steps to maintain a commitment to meeting the long-term per capita average of the last decade as a minimum.
3. Consider measures and incentives needed to boost cultural expenditure to average OECD country levels within the next decade.
4. Provide clearer policy leadership to ensure outcomes of cultural expenditure are better communicated.
5. Ensure current and accurate data about cultural spending by government is freely available.
6. Given that significant capital expenditure on cultural assets may come through government programs without a specific cultural focus, identify opportunities to ensure investment decisions

<sup>6</sup> [https://www.copyright.org.au/ACC\\_Prod/ACC/News\\_items/2019/Message-\\_Minister\\_for\\_Communications\\_\\_Cyber\\_Safety\\_and\\_the\\_Arts\\_.aspx?WebsiteKey=8a471e74-3f78-4994-9023-316f0ecef4ef](https://www.copyright.org.au/ACC_Prod/ACC/News_items/2019/Message-_Minister_for_Communications__Cyber_Safety_and_the_Arts_.aspx?WebsiteKey=8a471e74-3f78-4994-9023-316f0ecef4ef)

<sup>7</sup>

[https://www.copyright.org.au/ACC\\_Prod/ACC/Media\\_Releases/The\\_economic\\_contribution\\_of\\_Australia\\_s\\_copyright\\_industries\\_\\_2006-2018.aspx](https://www.copyright.org.au/ACC_Prod/ACC/Media_Releases/The_economic_contribution_of_Australia_s_copyright_industries__2006-2018.aspx)

<sup>8</sup> Primarily involved in the creation, manufacture, production, broadcast and distribution of copyrighted works and have a substantial level of copyright activities. These are industries that would not be in existence if not for the copyright subject or matter.

<sup>9</sup> At [363]

<sup>10</sup> <https://sarah-hanson-young.greensmps.org.au/articles/pc-report-copyright-changes-must-not-be-trojan-horse-further-attacks-australian-arts>

<sup>11</sup> <https://www.humanities.org.au/new-approach>

are made using relevant cultural expertise and that these opportunities are made more visible across the sector.

We urge the Committee to refer to data and findings in these rigorous reports in its considerations and recommendations.

### **Copyright Agency payments to Australian artists, writers and publishers**

In 2019–20, Copyright Agency allocated more than \$115m, mostly to Australian publishers, writers and artists.

Copyright Agency's licences include licensing news media content in more than 2,000 publications to media monitoring companies. This includes millions of stories published by companies such as Nine, News Corp, the new AAP, Australian Community News (formally Rural Press), Western Australian News, as well as a wide range of publishers based in regional and remote Australia.

Copyright Agency sets aside 1.5% of licence fees for its Cultural Fund. In 2019–20, more than \$1.6m was approved through the Cultural Fund for 81 projects, including six Create Grants and four Copyright Agency Fellowships.

This year Copyright Agency's Board also approved a special allocation of \$500,000 as an Emergency Action Fund to support writers, visual artists, publishers and creative organisations affected by COVID-19. The Board also brought forward approvals for funding in 2020–21, so recipients would receive funding earlier given the severity of the impact of COVID-19.

The projects supported by the Cultural Fund and the Emergency Action Fund in 2019–20 are listed in the appendices, along with responses from funding recipients.

### **Artists' resale royalty scheme**

The payments to artists in 2019–20 included nearly \$1m from the artists' resale royalty scheme. At the moment, the scheme only applies to resales of works by Australian artists that were purchased after May 2010.

The scheme would generate more revenue if it were extended to countries that have similar schemes. That would enable the collection of royalties for Australian art sold overseas, and for sales of foreign artworks in Australia (assisting with the economies of scale for the scheme).

### **First Nations artists and writers**

Aboriginal and Torres Strait Island art makes a significant contribution to the value of our art market here and overseas.

First Nations artists are affected by current art market conditions caused by COVID-19, but are also affected by some issues specific to Indigenous art, such as unethical uses of their images in the production of souvenir products and lack of respect for cultural issues associated with their work.

We look forward to outcomes from the *Consultation Paper on Growing the Indigenous Visual Arts Industry* and to the measures to address inauthentic Aboriginal and Torres Strait Islander 'style' art and craft products.

We also value the opportunity to collaborate with projects such as the Desert's Digital Labelling project and the Aboriginal Art Centre Hub Western Australia (AACHWA) Product Development Project.

## NON-ECONOMIC BENEFITS

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### ***The non-economic benefits that enhance community, social wellbeing and promoting Australia's national identity, and how to recognise, measure and grow them***

There have been many studies of the non-economic benefits of the arts and arts funding, including those from A New Approach referred to above.

For example, a recent factsheet published by the Australia Council cites a range of studies that show:

- arts and creativity can meet pressing challenges to our nation's health and wellbeing; and
- Australians increasingly recognise the impact of arts and creativity on our wellbeing.<sup>12</sup>

A 2019 study published by the Western Australian government assessed the impacts of the arts on health, education and social capital. It estimated that for every dollar of funding provided by the Department to arts organisations, there is approximately \$5 of social instrumental benefit in the broader community.<sup>13</sup>

### **The importance of Australian content**

The recent paper, *Supporting Australian Stories on our Screens: Options Paper*, outlines why Australian content matters:

*Australian stories reflect who we are as a nation, to ourselves and to the world. These stories make sense of our past (First Australians, Gallipoli, The Sapphires), define ourselves in the present (The Castle, Home and Away, Mystery Road, Offspring, Bluey) and promote our people, our creativity and our country to the world (Crocodile Dundee, Australia, Mad Max, Lion, Wentworth, McLeod's Daughters, Cleverman, Miss Fisher's Murder Mysteries). Australian stories help define us as a nation and make us recognisable on the international stage. The cultural significance of Australian content is not easily quantifiable, but it is highly recognisable, and supported by the vast majority (76 per cent) of surveyed Australians who are in favour of government support to the sector.<sup>14</sup>*

While the context in this report is film, the reasons apply equally to other areas of Australian culture, including visual arts, literature and music.

### **Australian content in educational resources for our students**

Australian content is also important for educational resources for Australian students in schools and tertiary education. Australia is a small market, particularly for schools as materials must meet state-based curriculum requirements. The margins are very small. Australia has a unique statutory licensing system for educational content that enables teachers to copy and share content for their students without the copyright permissions usually required, while compensating content creators and enabling investment in new content. Its continuation is essential to the future production of Australian quality material for Australian students.

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<sup>12</sup> <https://www.australiacouncil.gov.au/research/wp-content/uploads/2020/08/Creating-Our-Future-Spotlight-on-health-and-wellbeing.pdf>

<sup>13</sup> Social Impacts of Culture and the Arts WA, Department of Local Government, Sport and Cultural Industries, March 2019

<sup>14</sup> Screen Australia, Screen currency: valuing our screen industry, 2016, p. 8. Available at:

<https://www.communications.gov.au/have-your-say/supporting-australian-stories-our-screens-options-paper>

## **Australian news reporting**

Australian news content has been recognised as a public good by the Australian Competition and Consumer Commission (ACCC). It is vital, for a range of reasons, that measures to ensure future investment in Australian news content, including contribution by the digital platforms, are successful.

## **Legislative recognition of creators' 'non-economic' rights**

The importance to creators of recognition and respect for their work is supported by the 'moral rights' provisions in the Copyright Act. The provisions require people to attribute creative work, and not to treat creative works in a derogatory manner. There are sanctions if the obligations are breached, but more importantly the legislative framework has influenced practices and behaviour to the benefit of creators.

## **COOPERATION AND DELIVERY OF POLICY BETWEEN LAYERS OF GOVERNMENT**

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*The best mechanism for ensuring cooperation and delivery of policy between layers of government*

The policy intent of Australia's copyright system – to support creative activity and the future production and dissemination of content for the benefit of all Australians – must take precedence over self-interested cost-cutting proposals from copyright users.

This is particularly evident in education. The compensation paid by the education sector for content creators is a tiny proportion of its overall costs. It is less than 0.1% of funding for school students.<sup>15</sup> For writers and publishers of educational content, however, the payments are significant. Nevertheless, there are persistent proposals to amend the copyright legislation to reduce the amount of compensation. This is partly a structural problem that results in a characterisation of the compensation as an avoidable cost rather than as an investment in future Australian content. The statutory licence provisions in the Copyright Act should instead be treated as a whole-of-government policy with the dual objectives of helping teachers deliver educational material to their students, and supporting the future production of that material.

The issue also arises for the copying and sharing of content by cultural institutions, whose budgets often do not include adequate amounts to fairly pay Australian artists and writers whose content they publish, particularly online.

## **IMPACT OF COVID-19 ON THE CREATIVE AND CULTURAL INDUSTRIES**

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*The impact of COVID-19 on the creative and cultural industries.*

For writers and publishers, the effect was immediate for those involved in planned events such as literary festivals and speaking tours. Apart from the direct loss of speakers' fees, the anticipated sales from these events did not occur.

In the art world, DESART has reported a significant decline in sales by Indigenous art centres.<sup>16</sup> There are also reports of a negative effect on sales in other areas. Artists have also been hard hit by the effect on jobs, including jobs associated with exhibitions, sales, teaching and galleries. For

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<sup>15</sup> According to the Australian Curriculum and Assessment Authority, the recurrent government funding for school education in 2017–18 was \$61.5 billion: about \$16,000 per student: <https://www.acara.edu.au/reporting/national-report-on-schooling-in-australia-data-portal/school-funding/government-recurrent-expenditure-on-government-and-non-government-schools>. The compensation paid by the school sector in 2020 is the equivalent of \$14.75 per student for the year.

<sup>16</sup> <https://desart.com.au/wp-content/uploads/sites/40/Art-Centres-and-COVID-19-Impact-Statement.pdf>



many, payments from copyright licensing and resale royalties are even more important in this environment.

### **Emergency Action Funding**

Soon after the pandemic began, we established a fund of \$500,000 to assist writers, artists, publishers and creative organisations affected by COVID-19.

We were overwhelmed with applications. The calibre of the applications was incredibly high, which made the allocation of funds very challenging. We were acutely aware of the importance of the funding in enabling authors, publishers and artists to continue their work, as well as providing hope for the creative industry at large, which has been decimated by the impact of COVID-19.

We have listed the projects supported by the funding, and recipients' responses to the funding, in the appendices.

### **Creators of educational resources**

COVID-19 caused a rapid shift from classroom to online teaching in schools, and increased the use of online teaching in universities. This increased demand for content suitable for online teaching, often by digitising printed content. The statutory education licence supported this rapid transition, removing the need for the copyright clearances that would usually be required, and fairly compensating content creators.

In his speech to the Australian Digital Alliance 2020 Forum, the Minister said:

*Over the last few years, we have made a number of significant changes to copyright law to enhance access to copyright materials. In 2017, reforms to the Copyright Act gave the disability, education, and library and archives sectors greater flexibility in dealing with digital content.*

...

*We provided our education sector with a simpler licensing model. This gives educational institutions and copyright collecting societies more flexibility in developing agreements for use of copyright material in the digital environment.*

The flexibility intended by the 2017 changes have been tested this year, and the statutory licence has been shown to work as the government intended.

## **ACCESS AND OPPORTUNITIES THROUGH INNOVATION AND THE DIGITAL ENVIRONMENT**

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*Avenues for increasing access and opportunities for Australia's creative and cultural industries through innovation and the digital environment.*

As the Minister noted in his speech to the Australian Digital Alliance 2020 Forum, digital technology 'brings significant economic and social opportunities' but 'also allows for copyright infringement with a speed and efficiency we have never seen before'. He also noted that these 'competing considerations' arise in all countries but:

*in a country like Australia with a small population, where we are net importers of content, we do also need to think about the right copyright settings to encourage content generation in Australia.*

And that the wrong policy settings:

*could discourage Australian creators from generating premium content in an environment where creative content can be exploited by digital platforms for commercial gain.*

## Encouraging online publication

The right policy settings encourage Australians to publish their content online so it can be viewed widely. Content creators publish online for a variety of reasons that affect how they intend that content to be viewed and shared. Examples include:

1. an artist who publishes samples of her work online to attract customers
2. a book publisher who publishes a sample from a book, on its own website or on an aggregator platform such as Amazon or Google Play, to encourage sales of the book
3. an art gallery or auction house that publishes images of artworks available for sale to attract customers
4. an online blogger whose business model is advertising revenue generated by people viewing the content on his site
5. a retailer that publishes pictures and information about its goods (e.g. hardware or appliances) to generate sales

The retailer in scenario (5) is unlikely to be concerned if people download and copy content from the site and store or distribute it. The people in the other scenarios, however, may be adversely affected if this occurs: they want people to view the content online, not take it offline and distribute it by other means. Most websites have terms of use for content on the site. They vary from 'view only' at one end of the spectrum, to no restrictions on use on the other end, depending on the business model and objectives for the site and the content.

The statutory licences in the Australia's copyright legislation allow the education and government sectors to download, store and distribute content that has been published online, subject to compensation to content creators who have not given permission for their content to be used in these ways. This is a practical solution that allows the use of the content for socially useful purposes, while compensating content creators for activities that are contrary to their terms of use. It is important that content creators continue to be compensated in these circumstances, partly to reduce disincentives to publishing online.

## Online publication of content in cultural institutions' collections

Australia's cultural institutions have a range of policies and programs aimed at increasing remote access to the material in their collections. This is a worthy objective with broad support. The programs will be assisted by a scheme recently announced by the government that would allow the use of 'orphan works' (works for which a copyright owner cannot be located). A lot of items in the collections of Australia's cultural institutions would be covered by the scheme.

The programs should not, however, deprive Australian creators of opportunities to license their content on fair terms. For example, Copyright Agency licenses Australian public galleries to copy and share artists' works, including by publishing them online. This results in royalty payments to the artists. In Europe, there is a licensing framework that allows cultural institutions to digitise 'out of commerce' works (such as books that are out of print) and publish them online, subject to fair compensation to the content creators.<sup>17</sup> Such a framework should be considered for Australia, so that writers and others can be compensated when their works are re-published by cultural institutions.

## CONCLUSION

As widely recognised, Australia's copyright system is a key part of the framework for Australian creative endeavour and cultural industries.

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<sup>17</sup> <https://www.ifrro.org/node/3463>

We ask the Committee to recommend:

- a creator-first approach to future developments of Australia's copyright system;
- continuation of fair compensation from the education sector to content creators whose content is copied and shared for Australian students;
- incentives and safeguards to encourage creators to publish their content online;
- funding for Australian cultural institutions that enables them to pay fair copyright fees to writers and artists;
- extension of the artists' resale royalty scheme to countries with similar schemes; and
- measures to support First Nation artists and writers, including the recommendations in the *Report on the impact of inauthentic art and craft in the style of First Nations peoples*.<sup>18</sup>

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[https://www.aph.gov.au/Parliamentary\\_Business/Committees/House/Indigenous\\_Affairs/The\\_growing\\_presence\\_of\\_inauthentic\\_Aboriginal\\_and\\_Torres\\_Strait\\_Islander\\_style\\_art\\_and\\_craft/Report](https://www.aph.gov.au/Parliamentary_Business/Committees/House/Indigenous_Affairs/The_growing_presence_of_inauthentic_Aboriginal_and_Torres_Strait_Islander_style_art_and_craft/Report)

**APPENDIX 1: PROJECTS SUPPORTED BY THE CULTURAL FUND IN 2019–20****Projects**

The following projects were approved for funding in 2019–20. These, and projects supported in previous years, are described in more detail on our website.<sup>19</sup> In some cases, the funding was approved for a project spanning up to three years.

ORGANISATION	AMOUNT	PROJECT
<a href="#">ACT Writers Centre</a>	\$11,992	ACT Writer-in-Residence program
<a href="#">Adelaide Writers' Week</a>	\$15,000	Curated panel sessions
Art Fairs Australia	\$15,000	<a href="#">Sydney Contemporary</a>
<a href="#">Artspace Visual Arts Centre Ltd</a>	\$8,250	BOOKMACHINE powered by Artspace, Sydney
<a href="#">Association for the Study of Australian Literature</a>	\$15,000	Public Events Program 2020-22 including writers' lectures, panels and conferences
Australia Council for the Arts	\$20,000	Copyright Agency VIPs Fellowships 2020
<a href="#">AustLit</a> and The University of Queensland	\$15,000	Teaching and Learning with Blackwords – professional development for teachers in WA
<a href="#">Australian Association for the Teaching of English</a>	\$10,500	2019 AATE National Conference
<a href="#">Australian Association for the Teaching of English</a>	\$8,000	2020 AATE National Conference
<a href="#">Australian Book Review</a>	\$20,000	Contributors' fees - commentary on cultural, political and social issues
<a href="#">Australian Children's Laureate Foundation</a>	\$26,400	Australian Children's Laureate Stipend
<a href="#">Australian Historical Association</a>	\$8,000	Travel and Writing Bursaries 2019
<a href="#">Australian Historical Association</a>	\$9,000	Early Career Researcher Scheme 2020
<a href="#">Australian Library and Information Association</a>	\$30,000	Australian Reading Hour (Australia Reads)
<a href="#">Australian Literacy Educators' Association</a>	\$8,000	Literacies of our Learners Conference: Understanding, Responding, Connecting
<a href="#">Australian Poetry</a>	\$19,700	Australian Poets Festival 2020
<a href="#">Australian Publishers Association</a>	\$30,000	Residential Editorial Program for Editors
Avant Gaga	\$10,000	The Poetry Night at Sappho
Bad Producer Productions	\$14,000	<a href="#">The Garret</a> (podcast): Develop teaching resources for works by diverse writers on Reading Australia
<a href="#">Better Reading</a>	\$8,000	Better Reading on Writing – Diversity in Children's Writing Podcast 2020
<a href="#">Better Reading</a>	\$15,000	Online month-long features and promotion of Australian emerging authors 2020
<a href="#">Biennale of Sydney</a>	\$26,655	NIRIN: Reader, a commissioned volume of texts for the 22nd Biennale of Sydney
<a href="#">Big Issue in Australia Limited</a>	\$20,000	The Big Issue Fiction Edition 2019
<a href="#">Big Issue in Australia Limited</a>	\$5,000	The Big Issue Fiction Edition 2020
<a href="#">Blackfella Films</a>	\$20,000	Books That Made Us, Companion Volume to ABC TV series
<a href="#">Booked Out Agency</a>	\$15,000	Celebrating Literature across Australia: Rural and Regional Author Visits
<a href="#">Byron Writers' Festival</a>	\$5,000	Curated panel sessions
<a href="#">Centre for Stories Limited</a>	\$11,475	Inclusion Matters – creative and professional development program for emerging writers
<a href="#">Co-Curious</a>	\$20,000	NextGen – Creative Development & Capacity Building in theatre for people from diverse backgrounds
<a href="#">Cordite Publishing</a>	\$10,000	Author Payments for Poetry Contributors and Book Authors
Council of Trustees of the <a href="#">National Gallery of Victoria</a>	\$8,400	Essays to be published in Destiny Deacon book to accompany exhibition
<a href="#">Fremantle Press</a>	\$5,750	Training authors in media promotion and showcasing to festival directors
<a href="#">Griffith Review</a>	\$30,000	Griffith Review Reportage Pilot Program 2019

<sup>19</sup>[copyright.com.au/cultural-fund/projects-supported](https://copyright.com.au/cultural-fund/projects-supported)

<a href="#">Griffith Review</a>	\$16,000	Unsettling the Status Quo: Supporting new First Nations' work 2020
<a href="#">Inside Story Publishing</a>	\$25,000	Inside Story Essays and Reportage 2020
<a href="#">Institute of Modern Art</a>	\$15,000	Creolization: supporting new work by Australian artists
<a href="#">International Pen Sydney Centre</a>	\$10,000	PEN Free Voices – funding for speakers' events
<a href="#">Kaldor Public Art Projects</a>	\$10,500	do it (homework) – Connecting artists with schools
<a href="#">Kill Your Darlings</a>	\$12,240	KYD/Varuna Copyright Agency Fellowship 2020
<a href="#">Library Board of Queensland</a>	\$19,440	black&write! Editor training program
<a href="#">Meanjin</a>	\$20,000	Meanjin Papers
<a href="#">Melbourne Press Club Inc</a>	\$25,000	Social Justice Journalism Fellowships 2019
<a href="#">MPavilion</a>	\$10,000	MPavilion Emerging Indigenous Writer In-Residence Program
<a href="#">New England Writers' Centre</a>	\$3,714	Varuna/New England Writers' Centre Fellowship
<a href="#">Newcastle Writers' Festival</a>	\$5,000	Curated panel sessions
<a href="#">NewSouth Publishing/UNSW Press Ltd</a>	\$10,000	Reading Like an Australian Writer (edited by Belinda Castles)
<a href="#">Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council</a>	\$10,000	All the Animals – a children's story book about donkeys and Anangu by storytellers and artists of Tjanpi Desert Weavers, published by Allen & Unwin
Nine/Fairfax Media	\$90,000	In partnership with the Judith Neilson Institute for Journalism and Ideas, support the Emerging Critics Program to review new books, theatre, and the visual arts
<a href="#">Office of Other Spaces</a>	\$10,000	Funding for Ceridwen Dovey to write text and for visual artists for The Moon Speaks project.
<a href="#">PEN Melbourne Centre of International PEN</a>	\$6,000	FreeSpeak Project: promoting literature, defending freedom of expression
<a href="#">Perpetual Limited</a>	\$37,500	2020 Miles Franklin Literary Award
<a href="#">Perth Festival Literature &amp; Ideas Weekend</a>	\$10,000	Curated panel sessions
<a href="#">Photo Australia</a>	\$10,000	PHOTO Fellowship program for mid-career Australian artists
<a href="#">Poetry in Action</a>	\$22,727	Develop a new schools' program, Riots and Revolutions
<a href="#">Queensland Art Gallery   Gallery of Modern Art</a>	\$15,300	2020 Open Studio Program – supporting Australian mid-career artists
<a href="#">Queensland Theatre</a>	\$18,500	Support for Robyn Archer to write "The Other Great Australian Songbook"
<a href="#">Red Room Poetry</a>	\$18,000	Poetic Moments Journeys – Australian Poems on Trains, Ferries, Buses, Trams
<a href="#">Red Stitch Actors Theatre</a>	\$15,000	INK New Writing Program 2020
<a href="#">Spineless Wonders Publishing</a>	\$5,000	<a href="#">Microflix</a> Writers Award and Symposium
<a href="#">Spineless Wonders Publishing</a>	\$9,000	Carmel Bird Digital Literary Award 2021
<a href="#">State Library of Queensland</a>	\$15,000	Queensland Literary Awards – <i>David Unaipon Award for an Emerging Aboriginal and/or Torres Strait Islander Writer</i> 2020
<a href="#">Sydney Living Museums</a>	\$10,000	Cutter & Coota – a play for young people by Bruce Pascoe
<a href="#">Sydney Morning Herald</a>	\$10,000	Best Young Australian Novelist Award 2020-22
<a href="#">Sydney Review of Books</a>	\$16,500	Emerging Critics Fellowships 2020-22
<a href="#">Sydney Theatre Company</a>	\$20,000	New writing and mentorships
<a href="#">Sydney Writers' Festival</a>	\$15,000	Curated panel sessions at SWF 2020
The Australian/Nationwide News	\$60,000	In partnership with the Judith Neilson Institute for Journalism and Ideas, support the publication of Sarah Holland-Batt's weekly column in Review.
<a href="#">The Eleanor Dark Foundation</a>	\$10,000	The Blue Mountains International Writers' Residency Program for Australian writers at Varuna – The Writers' House
<a href="#">The Literature Centre</a>	\$10,000	Talented Young Writers Program (Years 6-12) in Albany, Bunbury, Busselton, Geraldton, WA
<a href="#">The Stella Prize</a>	\$25,000	The Stella Prize 2021-23
University of Notre Dame Australia	\$30,000	Residency for novelist Charlotte Wood
<a href="#">University of Queensland Press</a>	\$12,000	Indigenous poetry anthology edited by Alison Whittaker 2019
<a href="#">University of Queensland Press</a>	\$10,000	First Nations Story Anthology edited by Ellen van Neervan 2019
<a href="#">University of Queensland Press</a>	\$7,000	Extraordinary Voices for Extraordinary Times Poems and Podcast 2020
<a href="#">University of Tasmania</a>	\$20,000	The Hedberg Writers-in-Residence Program 2021
<a href="#">Urban Theatre Projects</a>	\$8,000	Michael Mohammed Ahmad, Sarah Ayoub and Omar Sakr to create novellas rewriting the dominant narratives around the lives of second-generation Lebanese-Australian citizens

Us Mob Writing	\$10,000	Poetry in language – skills development workshop
<a href="#">UWA Publishing</a>	\$18,700	The Dorothy Hewett Award for an Unpublished Manuscript 2020-22
<a href="#">Westerly Centre</a>	\$7,773	Westerly Magazine's Writers' Development and Fellowship Program 2020–22
<a href="#">Western Sydney University</a>	\$25,000	Two writers in residence
<a href="#">Word Travels</a>	\$15,000	Story-Week 2020-22

## CREATE grants

The following applicants were successful for Create Grants in 2019–20:

Recipient	Amount	Activity
Abdul Abdullah	\$10,000	Abdul will create 'Hierarchies', using reprogrammed surveillance technologies to co-opt a gallery into a screening room where audiences will observe their real-time digital profiling on large display monitors in the space.
Tegan Bennett Daylight	\$20,000	Tegan will write a new work of literary non-fiction.
Sulari Goonetilleke, writes as Sulari Gentill	\$15,000	Sulari will work on her upcoming novel, a post-modern cross-cultural thriller that sets up stories within stories, entwining the narratives in a climax that can be read on many levels.
Eloise Grills	\$10,000	Eloise will write a memoir that dissects the multiplicity and fragmentation of feminine identity and how it is constructed through bodily transformation, makeup, beauty, mother-daughter relationships, sexuality, social codes and technology. They will explore how one can make sense of themselves in a culture obsessed with fitting women and non-binary people into boxes.
Daniel Keene	\$15,000	Daniel will write a play that explores the aftermath of the ecological and social disaster brought about by climate change.
Debbie Symons	\$10,000	Debbie, an environmental artist, will create and develop her project, 'Sing' comprising 50 hand-woven pendant nests containing sensor-activated mini speakers playing pre-recorded bird songs, suspended from the gallery ceiling.

## Fellowships

The following applicants were successful for Fellowships in 2019–20

Fellowship	Amount	Awarded to
Author Fellowship	\$80,000	Adelaide writer <b>Stephen Orr</b> , for his work <i>The Journey</i> , which will be a fictionalised reimagining of pastor Carl Strehlow and his fourteen-year-old son, Theodor, as they travel through the South Australian desert. Orr will examine the country, the Indigenous people and the history of the Lutheran missions, and explore the nature of hope, and the danger of good intentions.
Fellowship for Non-Fiction Writing	\$80,000	Sydney author and critic <b>James Bradley</b> , for <i>Deep Water</i> , a series of interconnected essays that will offer an engaging portrait of the catastrophe taking place in our oceans, from plastic pollution to warming. It will probe not just the way we imagine the ocean, but also pose a series of much larger questions about our relationship with the natural world, time and extinction.
Fellowship for a Visual Artist	\$80,000	Western Australian <b>Danielle Freakley</b> will make the virtual-reality piece, "Imagine Your Friends", which will be exhibited in a solo exhibition at the performance space HERE Art Centre in New York. Freakley's recent artworks on parasocial relationships have been exhibited at the Tate, Liverpool Biennial, Seychelles Biennial, Kunstahalle Zurich and others. The new digital work she is proposing widely questions imaginary friend function throughout history and in current everyday lives offline and online.
Reading Australia Fellowship for Teachers of English and Literacy	\$15,000	<b>Karen Yager</b> , deputy head at Knox Grammar School in New South Wales, will focus on the connection between the Australian landscape and literature, with the aim of developing an extensive resource to support English teachers in improving their students' writing. She says her research will feature "the evocative writing of Australian writers who have captured

		the heart and soul of landscapes to inspire young people to improve their own writing".
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## APPENDIX 2: PROJECTS SUPPORTED FROM EMERGENCY ACTION FUNDING

This year the Copyright Agency's Board approved a special allocation of \$500,000 from the Future Fund to support writers, visual artists, publishers and creative organisations affected by COVID-19.

61 projects have been supported through this initiative. The full list of recipients is below.

Name	Amount	Project
Abadee, Nicole	\$5,000	" <i>Books, Books, Books</i> " podcast featuring interviews with Australian writers
All That We Are	\$5,000	ArTELIER Youth: professional mentoring for aspiring writers and illustrators
Arnot, Tully	\$2,500	To support research, learning and development of new skills in building virtual reality artworks for an online visual arts exhibition
Artspace Visual Arts Centre	\$6,000	Jonathan Jones - a major research & community engagement visual arts project
Avant Gaga	\$10,000	The Poetry Night at Sappho – a monthly poetry event that presents a diverse selection of established and emerging poets
Awad, Amal	\$5,000	To write a novel, 'The Things We See in the Light'
Baker, Tiyan	\$2,500	To support the development and delivery of a new online collaborative visual arts project, 'Panic Buy'
Bates, Vanessa	\$5,000	To write an interlocking suite of ten theatrical monologues about different female characters, creating a play, 'Girls On Film'
Betzien, Angela	\$5,000	To write 'Chalkface', a new play.
Blake, Tom	\$2,500	For a visual arts project, 'cliche of the stone'
Booked Out Speakers Agency	\$5,000	<i>Reaching Out Online</i> - bringing online writers' and illustrators' events to Australian schools
Brisbane Writers' Festival	\$5,000	<i>Room to Dream</i> online writers' festival
Bruniges, Tim	\$5,000	'Music between rooms', a visual arts project featuring a new response to remote, live sound installation practice
Byron Writers' Festival	\$28,290	Byron Writers' Festival 2020 Online
Canberra Glassworks	\$8,000	Residency for visual artist Megan Cope
Canberra Writers' Festival	\$5,000	Canberra Writers' Festival 2020 Online
Centre for Stories	\$4,800	<i>Journal</i> - to create a series of online writing by emerging and established Australian writers
Children's Book Council Australia NSW Branch	\$10,000	Kids, Book Creators with Curious Creatures at Taronga Zoo
Cosmos magazine	\$16,000	New ways of seeing: Commissions for creative writers to engage with Australian science through a series of long-form features in <i>Cosmos</i> magazine
Croggon, Zoe	\$2,500	To support the creation and exhibition of a new visual arts project
Curious Works	\$9,700	Everything Is Fine – Writers' Group Development – A collaborative theatre project developed by young, Western Sydney writers, sharing their perspectives and experiences with mental health through comedy and story-telling
Elborne, Dan	\$2,500	For a visual arts project exploring the culture of violence
Giggs, Rebecca	\$5,000	To develop a narrative non-fiction book, 'Pet'
Glastonbury, Keri	\$2,500	81 Austerities (Revisited), a new poetry collection
Groom, Amala	\$5,000	Visual arts project, 'be here now'
Guardian Australia/Penguin Random House/individual writers	\$75,000	To commission Australian writers to respond to the challenges of 2020 in the series <i>Fire, Flood and Plague</i> , published in <i>Guardian Australia</i> from July onwards. These essays and more will be published by Penguin Random House on 1 December 2020 in the anthology, <i>Fire Flood Plague</i> edited by Sophie Cunningham.
Hannan, Victoria	\$4,650	To write the second draft of her novel, 'Marshmellow'
Herrick, Steven	\$5,000	A tour of schools and public libraries in regional NSW, regional Qld and Brisbane to publicise new book
Inside Story Publishing	\$11,000	<i>Inside Story</i> - special commissions for feature articles and high-quality analysis from Australian writers
Iwantja Arts	\$11,000	For Vincent Namatjira to create a new body of work
Janson, Julie	\$5,000	To write a new novel, 'Wilga', about the death of a river

John Fries Award	\$10,000	To create Artist Videos for the 2020 John Fries Award finalists
Kill Your Darlings	\$4,000	Digital Marketing Professional Development for KYD staff
Koh, Julie	\$5,000	Research to support writing the second draft of novel, 'Universal Protagonist'
Lang, Steven	\$5,000	To write a novel, 'The Coming of the Sheep'
Le, Nam	\$5,000	To write a suite of long poems, each about a "place" in Melbourne
Leal, Suzanne	\$5,000	To write a novel, 'The Wrath of Evelyn White'
Llewellyn, Caro	\$5,000	<i>Together - Remotely</i> , a series of regular online forums featuring writers affected by COVID-19
Lukins, Robert	\$5,000	Writing the first draft of a new novel, 'The Ecstasy of Tess'
Mackellar, Maggie	\$5,000	To write a novel, 'Diary of a Shepherd'
Maslen, Kylie	\$5,000	To write a new full-length work of narrative non-fiction, 'It Gets Better'
Melbourne Writers' Festival	\$25,000	Melbourne Writers' Festival 2020 Online
Mutton, Katy	\$2,500	For a visual arts project, 'The Panopticon'
Parry, Naomi	\$5,000	To write 'Musquito and his world: exploring colonial lives'
Pickrell, John	\$5,000	'Flames of Extinction' - writing about the recent bushfires
Poetry In Action	\$25,000	Poetry In Action 2020 online program
Rackham, Melinda	\$2,500	For visual artist project, #remakemistresses
Riddle, Naomi	\$6,000	To publish new critical writing and commission visual artworks in the journal <i>Running Dog</i>
Sharpe, Wendy	\$2,500	A visual arts project, 'Dreams in Dark Times - Pandemic Diary'
Southerly Journal	\$12,000	Writing Through Fences – contributors' fees for new writing by refugee writers
Spicer, Tracey	\$5,000	<i>Wednesday Night Book Club</i> - a series of interviews with Australian women and marginalised writers conducted by noted reviewers and writers
Stockdale, Jacqui	\$2,500	For a visual arts project, 'Isolation Diorama'
Sydney Writers' Festival	\$35,000	Sydney Writers' Festival 2020 Online
TasWriters	\$5,000	Residencies supporting Tasmanian writers to create new work
Taweel, Shireen	\$5,000	'Switching Codes' a visual arts project that will unpack the Lebanese cultural practice of code-switching between Arabic, French and English via the medium of sculpture and sound.
Theatre Works	\$5,000	<i>She Writes</i> - a new writing and performance program for emerging or mid-career female-identifying playwrights
Valentine, Alana	\$5,000	To write a new play, PILGRIM 21
WestWords	\$5,000	Online programs to support writers from Western Sydney
Woodward, Tim	\$2,500	A visual arts project, 'Food_Moves'
Word Travels	\$12,000	Word Travels 2020 Program - to deliver online workshops, public forums, mentoring and poetry slam events from June to October as part of the international Australian Poetry Slam (APS) and Story-Fest.
Writing WA	\$4,800	<i>Love to Read Local</i> - to enable Writing WA to pay ASA rates to WA authors to participate in virtual book club events
<b>Total</b>	<b>\$500,740</b>	

### APPENDIX 3: RESPONSES FROM RECIPIENTS OF EMERGENCY ACTION FUNDING

These are responses from some of the recipients of Emergency Action funding.

*We're so grateful to the Copyright Agency for extending this lifeline to the Festival. This funding will go directly to Australian authors who were scheduled to appear in the 2020 Festival. It allows us to celebrate and promote their incredible work, encourage sales of their books and connect them with the Festival's audiences.*

*Three weeks ago, when it became impossible to continue with the 2020 Festival, I said that this year's program was now but a time capsule. We're thankful to the Copyright Agency for giving the 2020 Festival a new story, and for extending much-needed financial support in this precarious moment for the Australian literary community.*



*The funding from the Copyright Agency gives us the means to restore the 2020 Festival as a digital program by enabling us to pay Australian writers for their participation, which right now is more important than ever.*

Michaela McGuire, former Sydney Writers Festival Artistic Director

*Having the financial and moral support of Copyright Australia at this critical time is an absolute godsend. It is literally a matter of survival for us at this point.*

Bryce Youngman, Poetry In Action

*I wanted to write to say thank-you, so deeply, for this funding support. It is an absolute shot of faith at this time, when so much extra pressure is on all orgs and partners.*

Jacinta Le Plastrier, CEO Australian Poetry

*Thanks again for supporting the 2020 Stella Prize cycle. We are grateful to everyone at Copyright Agency for your ongoing role in our sector and specifically for our programs.*

Jaclyn Booton CEO Stella Award

*Please accept my heartfelt gratitude for this amazing, wondrous, generous and much-needed support of Together - Remotely. I can't tell you what this endorsement and assistance means to me and the viability of the project.*

Caro Llewellyn, founder of Together – Remotely

*I can't tell you what a difference the grant has made. I have written more in the last week that I have in MONTHS, just knowing you recognise the importance of the project (and also that I have money coming in so I don't have to hustle on other work). I am so very grateful. It will make the most enormous difference, both psychologically and of course financially.*

Maggie Mackellar, author

*Thank you so much! This doesn't just make a huge difference to the progress of my project, but broader than that, it's a hugely energising and reassuring thing to me as a person. Especially during these strange and uncertain times. My gratitude certainly runs deeper than I can put words to.*

Dan Elborne, visual artist

*Sincere thanks for this incredibly generous support which will enable us to create Festival content that pays Australian writers – we are very grateful indeed.*

Edwina Johnson, Byron Writers Festival

*Thank you again for the wonderful news that I am the recipient of a grant. I feel very privileged to be among those given some reprieve at such a challenging time for creatives.*

Amal Awad, author

*Thank you so much – this is amazing news! The money will really help me change the course of this difficult year and I'm extremely grateful to have the time and resources now to research my novel.*

Julie Koh, author

*This grant was essential to the creation of my second novel, Marshmallow, allowing me the time and space to research, re-plot and re-draft without worrying about how I was going to pay my rent during Melbourne's lockdowns.*

Victoria Hannan, author