

**LEGISLATIVE ASSEMBLY FOR THE AUSTRALIAN CAPITAL TERRITORY**

**SELECT COMMITTEE ON  
CULTURAL ACTIVITIES  
AND FACILITIES**

**FINAL REPORT**

**JUNE 1991**

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AND FACILITIES**

**FINAL REPORT**

**JUNE 1991**

Select Committee on Cultural Activities and Facilities

*Committee Membership:*

Mr B. Wood (Presiding Member)

Mr C. Duby <sup>(1)</sup>

Mr G. Humphries <sup>(1)</sup>

Dr H. Kinloch <sup>(2)</sup>

Mr M. Moore <sup>(1)</sup>

Mr W. Stefaniak <sup>(2)</sup>

Mr D. Stevenson <sup>(2) (3)</sup>

Secretary to the Committee

Mr R. Owens

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<sup>1</sup> Discharged from attendance 14 December 1989

<sup>2</sup> Appointed 14 December 1989

<sup>3</sup> Discharged from attendance 29 March 1990

**RESOLUTION OF APPOINTMENT: <sup>(4)</sup>**

**That –**

- (1) a select committee be appointed to inquire into and report on cultural activity in the ACT with reference to:
  - (a) the range and adequacy of existing facilities for the preparation, performance or display of cultural works;
  - (b) the extent to which library facilities meet the needs of the community;
  - (c) priorities for determining the nature, size, funding and use of cultural facilities proposed for Section 19, taking into account the level of activity and needs of the ACT cultural community;
  - (d) Commonwealth financial assistance for those facilities which fulfil national functions; and
  - (e) such other matters relating to cultural functions within the ACT which the Committee considers should be drawn to the attention of the Assembly;
- (2) the committee shall report as soon as practicable;
- (3) the committee shall consists of Dr Kinloch, Mr Stefaniak and Mr Wood;
- (4) the majority of members constitutes a quorum of the committee;
- (5) additional staff, facilities and resources be provided to service this committee; and
- (6) the foregoing provisions of this resolution, so far as they are inconsistent with the standing orders, have effect notwithstanding anything contained in the standing orders.

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<sup>4</sup> MoP, No. 18, 23 August, 1989, as amended; MoP, No. 40; MoP, No. 52

*Inventas aut qui vitam  
excoluere per artis*

(Or who ennobled life by  
arts discovered)

Virgil  
*Aeneid*, iv, 663

## **PREFACE**

The committee has been privileged to witness and to record the energy, the enthusiasm and the talent of local artists and performers. Their contribution to the life of the ACT is enormous. By their efforts, with the support of administrators and sponsors, the Arts give us an essential spirit, a vitality of joy. The committee intends that the thrust of this report be to support them in their efforts.

In declining to recommend the expenditure of vast sums of money to construct the expected major theatre complex the committee has demonstrated that it is not driven by impulses simply to spend money or to build monuments. Nevertheless, the recommendations of this report, when adopted, will increase expenditure on the arts substantially. This is justified because of both the aesthetic and economic benefits which accrue to the Territory.

There are a number of matters which need urgent attention. A Cultural Council is needed to improve administration and planning, and to provide a more powerful voice for the Arts. Further, all arts related government agencies need to be consolidated within one ministry. And a decision must be taken immediately to construct a new theatre, for community use, in the Childers Street – Hutton Street community precinct.

The cultural precinct on Section 19, Civic, is now defined as a Library, Art Gallery and Museum, in one complex situated on the eastern corner of Northbourne Avenue and London Circuit (*ie* Block 12). Planning must be undertaken at the same time to establish the concept of the entire cultural precinct, when completed.

I thank my colleagues on the committee, Hector Kinloch and Bill Stefaniak, for their efforts during our long inquiry and join them in extending the thanks of the committee to its secretariat, particularly the committee's secretary Ron Owens for his outstanding work in keeping us organised. Thanks are also due to Marjorie Hall for her invaluable assistance in the preparation the first draft of this report.

As a footnote the Assembly will need to bear in mind the fact that, between the time at which the committee adopted this report and its presentation to the Assembly, there has been a change in government and, consequently, references in the report to the ACT Government and to Ministers must be adjusted accordingly.

(Bill Wood)

Chairman

6 June 1991

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## **SUMMARY OF RECOMMENDATIONS**

### **Arts Funding**

#### *Recommendation 1 (paragraph 2.12)*

That, additional to the implementation of the other recommendations made in this report, total government funding to the arts be increased by 10 per cent per annum, in real terms, over the next five fiscal years.

### **Territorial Library**

#### *Recommendation 2 (paragraph 3.15)*

That the ACT Legislative Assembly Library not be part of the Territorial Library.

#### *Recommendation 3 (paragraph 3.18)*

That there be established in the ACT an institution, to be known as the Territorial Library, to provide a general information and reference service; to collect, manage and conserve appropriate aspects of the Territory's recorded heritage; to provide specialist information services; and to provide a general lending service.

#### *Recommendation 4 (paragraph 3.22)*

That the opening hours of the ACT lending libraries be reviewed with the intent of improving public access to the services offered by the lending libraries.

#### *Recommendations 5 and 6 (paragraph 3.33)*

That the Territorial Library be located on Block 12, Section 19, Civic, as part of the Cultural Precinct.

That the Territorial Library be housed in the building which will also house the Territorial Art Gallery and the Territorial Museum.

#### *Recommendations 7, 8, 9, 10 and 11 (paragraph 3.44)*

That a Territorial Library Advisory Board be appointed by the Minister to give advice to Government concerning the role and future development of the Territorial Library.

That the Territorial Library Advisory Board consist of the Chief Executive Officer of the Territorial Library, representatives of the University of Canberra, representatives of ACT schools and colleges, representatives of the Australian Library and Information Association (ACT Branch) and community representatives.

That the Chief Executive Officer of the Territorial Library be an *ex officio* member of the Territorial Library Advisory Board.

That the members of the Territorial Library Advisory Board, other than the Chief Executive Officer of the Territorial Library, be appointed by the Minister.

That the Australian Capital Territory Library Service Advisory Committee be abolished.

### **Territorial Art Gallery**

#### *Recommendation 12 (paragraph 4.12)*

That the Government negotiate a lease for the Drill Hall Gallery to ensure its continued use as an art gallery.

#### *Recommendation 13 (paragraph 4.14)*

That there be established in the ACT an institution, to be known as the Territorial Art Gallery, to collect, conserve and display the Territory's artistic heritage.

#### *Recommendations 14, 15 and 16 (paragraph 4.21)*

That the Territorial Art Gallery be located on Block 12, Section 19, Civic, as part of the Cultural Precinct.

That the Territorial Art Gallery be housed in the same building which will also house the Territorial Library and the Territorial Museum.

That a community exhibition space be provided within the Territorial Art Gallery

#### *Recommendations 17, 18, 19 and 20 (paragraph 4.30)*

That a Territorial Art Gallery Advisory Board be appointed by the Minister to advise to Government on the role and future development of the Territorial Art Gallery.

That the Territorial Art Gallery Advisory Board consist of the Chief Executive Officer of the Territorial Art Gallery, representatives of the Canberra Institute of the Arts, representatives of the University of Canberra, representatives of community/ government funded art galleries and community representatives.

That the Chief Executive Officer of the Territorial Art Gallery be an *ex officio* member of the Territorial Art Gallery Advisory Board.

That the members of the Territorial Art Gallery Advisory Board, other than the Chief Executive Officer of the Territorial Art Gallery, be appointed by the Minister.

## **Territorial Museum**

### *Recommendation 21 (paragraph 5.15)*

That there be established in the ACT an institution, to be known as the Territorial Museum, for the preserving, recording, displaying and interpretation of the geological, biological and anthropological history of the ACT.

### *Recommendations 22 and 23 (paragraph 5.23)*

That the Territorial Museum be located on Block 12, Section 19, Civic, as part of the Cultural Precinct.

That the Territorial Museum be housed in the building which will also house the Territorial Art Gallery and the Territorial Library.

### *Recommendation 24 (paragraph 5.27)*

That, subject to an agreement between the Territorial Museum and the University of Canberra, the major ancillary services of the Museum be located at the University of Canberra.

### *Recommendations 25, 26, 27 and 28 (paragraph 5.33)*

That a Territorial Museum Advisory Board be appointed by the Minister to give advice to Government concerning the role and future development of the Territorial Museum.

That the Territorial Museum Advisory Board consist of the Chief Executive Officer of the Territorial Museum, representatives of the Australian National University and the University of Canberra, representatives of local historical societies and community representatives.

That the Chief Executive Officer of the Territorial Museum be an *ex officio* member of the Territorial Museum Advisory Board.

That the members of the Territorial Museum Advisory Board, other than the Chief Executive Officer of the Territorial Museum, be appointed by the Minister.



## **Cultural Precinct**

### *Recommendation 29 (paragraph 6.4)*

That a long term strategy for the development of a cultural precinct on Section 19, Civic, be formulated as a matter of urgency.

### *Recommendations 30, 31 and 32 (paragraph 6.8)*

That a design brief for the cultural precinct include the following common or shared spaces:

- (i) office accommodation;
- (ii) on-site storage facilities;
- (iii) on-site restoration, conservation and preservation facilities;
- (iv) lecture theatre/theatrette;
- (v) civic reception facilities;
- (vi) common foyer;
- (vii) common loading dock;
- (viii) some shared exhibition space;
- (ix) public amenities; and
- (x) commercial outlets.

That provision be made in the cultural precinct for some commercial activity.

That the Territorial Art Gallery not sell original works of art.

### *Recommendations 33 and 34 (paragraph 6.11)*

That there be established a Chief Executive Officers' Liaison Committee, consisting of the Chief Executive Officers of the Territorial Library, the Territorial Art Gallery, the Territorial Museum and the relevant Departmental Secretary, and chaired by the Departmental Secretary.

That the Chief Executive Officers' Liaison Committee co-ordinate the exhibition needs of each of the three cultural facilities, monitor and control the use of the joint or common spaces within the cultural precinct, co-ordinate the fiscal policies of the cultural precinct, and project, publicly, the concept of the cultural precinct being a unified cultural facility.

### *Recommendation 35 (paragraph 6.20)*

That a feasibility study be commissioned to examine the redevelopment of Civic Square as an artistic precinct which would include compatible commercial activity.

## **Literary Arts**

### *Recommendation 36 (paragraph 7.10)*

That, as part of the cultural precinct to be developed on Section 19, a Writers' Centre be establish, with appropriate facilities.

### *Recommendation 37 (paragraph 7.15)*

That the Community Literature Co-ordinator be funded as a full time position and be located within the Writers' Centre.

### *Recommendation 38 (paragraph 7.17)*

That the level of funding for literary arts in the ACT be substantially increased.

### *Recommendation 39 (paragraph 7.22)*

That funding be provided to establish writers in residence programs.

### *Recommendation 40 (paragraph 7.25)*

That funding be made available to provide for –

- (a) a writer's residence program; and
- (b) a residence to be used in a writer's residence program.

### *Recommendation 41 (paragraph 7.29)*

That the level of funding made available by the government for the Australian National Word Festival be increased.

## **Visual Arts and Crafts**

### *Recommendation 42 (paragraph 8.32)*

That the feasibility of sponsoring a biannual national Sculpture Exhibition be examined.

### *Recommendation 43 (paragraph 8.34)*

That a sculpture park be established adjacent to the Nolan Art Gallery at Lanyon.

*Recommendations 44 and 45 (paragraph 8.38)*

That the level of arts funding made available to cinematography, and associated activities, be reviewed with the intent of raising the level of funding.

That the ACT Government establish a policy of supporting and promoting film making in the ACT.

*Recommendation 46 (paragraph 8.44)*

That the Museums Unit of the Department of Environment, Land and Planning organise and present a public art exhibition of the best works of past and current ACT artists.

**Performing Arts**

*Recommendations 47, 48 and 49 (paragraph 9.16)*

That a 2000 seat theatre not be built.

That the Government ask the Commonwealth Government to construct and maintain National lyric theatre.

That the Government encourage any proposal to elicit national or local support for the development of a National lyric theatre.

*Recommendation 50 (paragraph 9.18)*

That a report be commissioned to identify rectifiable shortcomings at the Canberra Theatre.

*Recommendations 51 and 52 (paragraph 9.25)*

That a feasibility study be commissioned to examine the physical restructuring and enlargement of the Playhouse theatre.

That the small parcel of unused land to the rear of the Playhouse theatre be reserved for possible extensions to the theatre.

*Recommendation 53 (paragraph 9.28)*

That the Link be retained.

*Recommendations 54 and 55 (paragraph 9.37)*

That a new community theatre, with a seating capacity of up to 300 seats, be constructed on the site currently occupied by the Childers Street Theatre.

### *Summary of Recommendations*

That the new community theatre be completed and operational by January 1993.

#### *Recommendation 56 (paragraph 9.40)*

That the Childers Street – Hutton Street precinct be developed in accordance with the 1989 Civic Centre Policy Plan.

#### *Recommendation 57 (paragraph 9.65)*

That the Government negotiate with the Canberra Institute of the Arts on the provision, in the Institute's proposed new concert hall, of rehearsal, storage and office space for the Canberra Symphony Orchestra.

#### *Recommendation 58 (Paragraph 9.77)*

That the Meryl Tankard Company be provided with a level of support, both financial and material, that will ensure its continued international level of excellence.

#### *Recommendation 59 (paragraph 9.80)*

That the Government sponsor an annual festival of small dance companies.

### **Community Art**

#### *Recommendations 60 and 61 (paragraph 10.20)*

That community arts facilities be included in the redevelopment of the Childers Street and Hutton Street precinct.

That the ACT Arts Bureau develop and implement a broad policy for the funding and encouragement of community art in the Territory.

### **Education and Youth Art**

#### *Recommendation 62 (paragraph 11.19)*

That the Government negotiate with the University of Canberra on course entry requirements for both a Degree in Education and a Diploma in Education for students wishing to teach drama or dance.

*Recommendation 63 (paragraph 11.21)*

That the Ministry of Health, Education and the Arts ensure that there is equity in access to professional development for all teachers employed in the ACT education system.

*Recommendation 64 (paragraph 11.24)*

That funding be provided to establish artists in residence programs in ACT schools and colleges.

*Recommendation 65 (paragraph 11.32)*

That Canberra Youth Performing Arts Centre be provided with long term adequate accommodation, including appropriate rehearsal space.

*Recommendation 66 (paragraph 11.37)*

That the Canberra Youth Orchestra be provided with a level of support, both financial and material, that will ensure its continued international level of excellence.

**Advocacy, Bureaucracy, Consultation and Development**

*Recommendation 67 (paragraph 12.15)*

That steps be taken to improve the co operation between the ACT Arts Bureau and the Australia Council with respect to the funding of ACT cultural activities.

*Recommendation 68 (paragraph 12.25)*

The Canberra Stereo Public Radio be granted a lease over the small parcel of vacant land adjacent to their current premises.

*Recommendations 69, 70, 71 and 72 (paragraph 12.45)*

That a Territorial Cultural Council be established to provide broad, and specific, policy advice to the Government on cultural matters, including advice on the allocation of grant monies.

That the Territorial Cultural Council consist of representatives of the cultural industry and of cultural associations, representatives of the Canberra Institute of the Arts, representatives of the University of Canberra and community representatives.

That the members of the Territorial Cultural Council be appointed by the Minister.

That the members of the Territorial Cultural Council be paid such remuneration and allowances as are prescribed.

*Summary of Recommendations*

*Recommendations 73 and 74 (paragraph 12.50)*

That funding be made available to publish, on a monthly basis, an ACT Arts Calendar.

That the ACT Arts Bureau ascertain the most cost effective means of publishing an ACT Arts Calendar.



## 1 INTRODUCTION

### **Establishment of committee**

1.1 The appointment of the Select Committee on Cultural Activities and Facilities was a recognition that there needed to be an examination of the role of the arts in the ACT and the adequacy of facilities for the arts. It was also appropriate to do so at the time when tenders were being called for the construction of a casino on Section 19, Civic, with clear government statements that the expected substantial premium from a successful bidder would be allocated to cultural facilities.

1.2 The Assembly appointed a Select Committee on Cultural Activities and Facilities on 23 August 1989 <sup>(1)</sup>, fixing its reporting date as the first sitting day after 30 April 1990. On 26 April 1990 the reporting date of the committee was altered to 25 October 1990 <sup>(2)</sup> and on 25 October 1990 it was altered again to "as soon as possible". <sup>(3)</sup>

1.3 At the request to the committee, the Assembly, on 7 June 1990, authorised the committee to submit an interim report of Performing Arts Facilities. <sup>(4)</sup> The interim report was tabled on 25 October 1990. <sup>(5)</sup>

### **Background**

#### *Interim report*

1.4 Between April and October 1990, it became apparent to the committee that outcomes concerning the Section 19 development in Civic might have been decided before the committee tabled its final report.

1.5 The committee, therefore, requested the permission of the Assembly to submit an interim report on Performing Arts Facilities because of the ominous consequences for local performing arts groups of the potential removal of the Playhouse and the Link which were proposed for

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<sup>1</sup> MoP, No. 18, p. 69

<sup>2</sup> MoP, No. 55, p. 221

<sup>3</sup> MoP, No. 82, p. 333

<sup>4</sup> MoP, No. 64, p. 265

<sup>5</sup> MoP, No. 82, p. 333



demolition to make way for the new development. The committee preferred to determine its approach to funding of cultural facilities before the outcome of the casino project was known.

1.6 Successive ACT Governments were committed to directing part of the expected premium which would accrue from a commercial lease on Section 19, Civic, to cultural facilities. With the failure of the Civic Square Redevelopment Project (the Section 19 development) the current Government announced to the Assembly, on 1 May 1991, that new expressions of interest in a casino development would be called for. In his ministerial statement on this issue the Chief Minister went on to say:

"... the Government will also take into account premiums offered by consortia for the casino licence which will, consistent with previous undertakings, be used for the construction of community facilities."<sup>(6)</sup>

1.7 The committee notes the use of the term 'community' rather than 'cultural', which has always been the definition used in other statements. It is not known if this is a change of direction or simply the selection of a word without a great deal of thought. The ACT community has the clear expectation that the proposed facilities will not only be for community use but also specifically cultural in orientation. The committee looks for such a commitment in future statements from the Government.

1.8 The committee, in its interim report, determined to propose recommendations free from the pressures imposed by the prospect of income from the Section 19 development. The committee is reporting on the basis of its assessment of Canberra's cultural needs; what is required to firmly establish the Territory as a vibrant and growing centre for the arts. Irrelevant monuments are not needed. The committee's decision is now clearly justified with the delayed, even uncertain, outcome of the casino project.

1.9 The interim report on Performing Arts Spaces, tabled in October 1990, is attached at Appendix A. Throughout this report references will be made to the interim report on Performing Arts Facilities. In broad terms, it noted that the current facilities at the Canberra Theatre Centre are now somewhat dated but nevertheless provide an acceptable if not ideal facility in terms of likely patronage and adequacy for performances. The committee preferred that the Playhouse and Link be retained rather than demolished in any new development.

### *Final report*

1.10 In declining to make recommendations requiring huge expenditure, the committee has demonstrated that it is not driven by impulses to spend money. This final report has many

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<sup>6</sup> *Hansard*, 1.5.91, p. 1841

recommendations which involve increased expenditure. These are made because they are necessary to support and promote arts development. Indeed the committee believes that in many circumstances its recommendations will be productive. Their implementation will generate more activity in the ACT.

1.11 With the title, Select Committee on Cultural Activities and Facilities, it could be conceived that the Legislative Assembly's Inquiry would be dealing with the full range of cultural activities within any society. Rather, this committee has examined the range of cultural activities associated with the arts in the ACT. The committee understands that the arts are only one aspect of a society's culture but has specifically interpreted its terms of reference to apply to arts related activities. The committee considered that the essence of the inquiry's establishment was the exploration of arts related activity in the ACT with a view to making recommendations affecting those activities in the future.

1.12 While the inquiry was initially precipitated by the need to examine the future development on Section 19 in Civic, the committee's terms of reference and vision have always been broader than the limiting examination of one section of land.

1.13 Throughout its proceedings the committee has been well aware of the significance of its task; to examine the present cultural activity in Canberra so that wise and informed recommendations can be formulated to assist cultural planning in the future.

1.14 This appraisal of cultural activity in Canberra has been both inspirational and daunting; inspirational because of the sheer range and depth of activity in the ACT and daunting because of the committee's responsibility to provide sound recommendations to nurture and support the plethora of quality visual, performing and literary artists in the ACT.

1.15 One of the strongest links throughout all submissions, hearings and visits, has been the strong and urgent wish for planning. Arts practitioners in the ACT are crying out for cultural planning. The Cultural Industries Council, now the Arts Industries Association (representing a cross section of the local arts industry), concluded in its submission that:

"There has never been long term planning for the development of cultural facilities in the ACT."<sup>(7)</sup>

1.16 The committee endorses the Council's statement that:

"... a fundamental principle of future cultural activities is that policy development and implementation, and planning and building of facilities need to occur within the context of the needs of the whole ACT community."<sup>(8)</sup>

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<sup>7</sup> Submission, dated 11.1.89, p. 1

<sup>8</sup> *Ibid*, p. 2

1.17 Arts planning in the ACT needs a vision. Not a vision imposed by governments or bureaucrats, rather a vision developed by all interested groups. This inquiry was needed to examine the present and to reflect upon the past, in order to make apposite and responsible recommendations for the future.

1.18 There is comment in some arts groups that Canberra should be the "Arts Capital" which the committee interprets as meaning firstly that we aspire to a national capital in which the arts have a beneficial and inspirational effect on the city and secondly that the capital is providing artistic leadership to Australia. The variety and quality of arts activity now is remarkable; it is our aim to expand and improve that activity. While Canberra cannot match Sydney and Melbourne for the scope of their activities, the committee has a vision of Canberra where artistic endeavour demonstrates the value of a creative society. The committee accepts the words of the Federal Minister for the Arts, the Hon D Simmons, MP:

"Although we hear a lot these days about the clever country we should not lose sight of the need for a creative Australia."<sup>9</sup>

### **Conduct of the inquiry**

#### *Submissions*

1.19 The committee received a total of 58 submissions from groups and individuals (for a list of the submissions received *see* Appendix B).

#### *Witnesses*

1.20 The committee, during nine days of public hearings, heard evidence from 66 witnesses (for a list of witnesses appearing before the committee *see* Appendix C).

#### *Interstate visits*

1.21 In the course of its inquiries the committee made three interstate trips.

#### Brisbane and Melbourne

1.22 The committee visited Brisbane and Melbourne during the week 21 to 25 May 1990. In both State capitals the committee was able to hold fruitful discussions with senior government

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<sup>9</sup> Speech given at Solander Gallery, 8.4.91

officials connected with arts administration. In both centres the committee visited, and held discussions with the directors of, the State Museum, the State Library, the State Art Gallery and the State theatre complex.

1.23 On 18 June 1990 the committee chairman and the committee secretary visited the regional theatre complex in Geelong, Vic.

#### Adelaide and Hobart

1.24 On 29 June 1990 the committee visited the Adelaide Festival's theatre complex and held discussions with the director and senior government officials.

1.25 The committee visited Hobart on 2 and 3 July 1990; discussions were held with senior government arts officials and with officials from the State Library, the State Art Gallery, the State Archives and the State Museum.

#### Regional Art Galleries – NSW

1.26 During the week 21 to 24 August 1990 the committee visited regional art galleries in the following NSW cities:

Orange;  
Bathurst;  
Wollongong; and  
Goulburn.

Whilst in Bathurst and Goulburn the committee also held discussions with the Librarian of the local municipal library.

#### *Public seminar*

1.27 In the interest of widening the debate on the need for a State art gallery the committee held a public seminar on Saturday, 8 September 1990. The seminar was attended by representatives of major arts groups, private galleries and government officials.

## 2 THE ROLE OF THE ARTS AND THE ROLE OF GOVERNMENT IN THE ARTS

"Alone of all things on earth we can imagine, and therefore create art. In both celebration and in criticism the arts realise for us much of our potential." <sup>(1)</sup>

### The role of the arts

2.1 The essence of this committee's inquiry into cultural activities and facilities is to examine whether the ACT is doing all it can to nourish the burgeoning cultural life of the Territory. Fundamental to the inquiry is seeing the individual artist as the nucleus of arts activity. Ultimately, what benefits artists will benefit the ACT and its residents. The sentiment, to place artists at the centre of the arts, was expressed clearly in 1981 by the Hon Francis Fox, MP, then Canadian Minister for Communications, while addressing an Arts Conference in his country:

"As the Federal Minister responsible for arts and culture, I must take an interest, a fairly concentrated interest, in the technological and industrial developments of cultural industries. But the emphasis of my interest is on the culture, not the industry. ... My purpose, and the government's purpose is the support of the artist ... The support of the artist and the work artists do- that is the focus." <sup>(2)</sup>

2.2 More recently in Sydney, this tenet was articulated clearly by performance artist, Mike Mullins, in a vigorous plea to a conference:

"The time has come for a re-evaluation of priorities and I propose a new era in arts support that positively discriminates in favour of the individual artist ..." <sup>(3)</sup>

2.3 The committee recognises that the specialist activities of individuals help create part of modern society's diversity and strength. Every person has a creative spirit but on a practical daily level Canberra is no different to other contemporary western cities where communities need plumbers and paediatricians; barbers and barristers, and technicians and teachers. The committee believes that communities also need artists.

"Until the coming of modern industrial societies with their division of labour and other specialisations, what we now know of as 'the arts' were not seen as separate, expert activities detached from the rest of life and meaningful only to the few. They were an accepted part of general existence." <sup>(4)</sup>

2.4 People have always needed outlets for expression and with the increasing complexity of society, the human desire for self-expression has exploded in a need to comment on the human

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<sup>1</sup> Arts Action : Australia, Towards a National Agenda for the Arts, February 1990, p. 2

<sup>2</sup> Canadian Conference for the Arts - More strategy for the culture, 1981, p. 1

<sup>3</sup> Parsons P, *Shooting the Pianist*, Sydney, 1987, p. 97

<sup>4</sup> Horne D, in Parsons P, *op cit*, p. 50

race, society and the cosmos. The ACT community is no different; artists need to express themselves. The arts are integral to our community's soul.

"The arts convey, reflect and examine the life of a nation-its dreams and its actuality. Without a creative culture, a nation does not exist. It has no expression, no identity, no capacity to invent and improve.

The arts help maintain a liberal society, a society in which there is choice and diversity, a society in which there are alternatives, a society which values the critical spirit and the general marketplace of ideas.

The arts are essential to us, whatever our age and standard of education, as individuals concerned with finding our own way in an age of standardisation, our own forms of expression, our own ways of seeing things."<sup>(5)</sup>

2.5 In a community that is reaching maturity and is now self governing, the role of the arts in developing Canberra's identity is important. Clearly the presentation and enjoyment of the wide range of artistic activities do that now, but are the arts as significant an influence as the impact of the Canberra Raiders? They ought to be; perhaps they are. Recent Australian Council publicity suggests that the arts have replaced sport as the major leisure activity of Australians. In her submission to the inquiry, freelance curator Ms K Winkworth described their importance in the following terms:

"Healthy cities need a strong self-image. They need residents with a sense of connection to place and locality and a self-esteem based on understanding what's unique and important about their community. Cultural esteem is a vital ingredient in all aspects of the creative life in a community, from the arts to business."<sup>(6)</sup>

### The role of Government in the arts

2.6 In the last decade, particularly complex discussions have emerged about the role of Governments in supporting artistic endeavour. In *Patronage, Power and the Muse*, the Report of the Federal Government Inquiry into Commonwealth Assistance for the Arts, Recommendation One clarified that committee's view that:

"Commonwealth arts policy should aim to democratise culture by ensuring wide and ready community access to a diversity of cultural experiences."<sup>(7)</sup>

2.7 The Report, though widely challenged by the arts community at the time, certainly provoked discussion about a wide range of arts funding issues, including the debate on increasing the accessibility of the arts to a wider participatory audience. The perception of what constitutes art in our society was also challenged in the Report. There was a strong opinion that the arts must reflect contemporary society and not merely be limited to what is considered to be 'high art' or 'real art'. Both forms of expression exist; both are genuine expressions of

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<sup>5</sup> Arts Action : Australia, *op cit*, p. 2

<sup>6</sup> Submission, dated January 1990, p. 2

<sup>7</sup> *Patronage, Power and the Muse*, Inquiry into Commonwealth Assistance to the Arts, Canberra, 1986, p. 9

creativity. That Report also addressed the fundamental issue of the 'excellence' versus 'access' dichotomy. Appearing before the Federal Government's Inquiry, Professor D Newbury, the then General Manager of the Australia Council, argued:

"I would not wish to try to talk about excellence versus access. I do believe that that is a false dichotomy in every possible way. I do not believe that you have one type of arts which is excellent, but to which people do not have access, and another type of arts which promotes access which is not excellent."<sup>(8)</sup>

The committee concluded, and this committee accepts, that access and excellence are not competing qualities in arts support.

"There is no public benefit in providing wide access to inferior art."<sup>(9)</sup>

2.8 Given that there is a general acceptance that important community benefits derive from the arts<sup>(10)</sup> one of the most important questions to be addressed by this committee is: what is a proper level of government funding for arts within the ACT community? Mr John Langmore, MP, Federal Member for Fraser in the ACT, discussed a similar issue in an article in 1988:

"The arts are an essential part of being human and therefore warrant government support. Cultural activities are amongst what economists call merit goods- other examples being education, health and community services- which can be provided through the market but which history shows are generally not made comprehensively available unless governments contribute to their provision.

While government outlays on cultural activities are justified by their humanising and aesthetic contributions, they clearly also have direct and indirect economic benefits. Arts activities are labour intensive, increasing employment in occupations which are particularly satisfying. Their multiplier effect is high because they depend little on imported material or equipment: most expenditure flows onto other Australian production of goods and services."<sup>(11)</sup>

2.9 This committee appreciates that many individual artists object that so much of the contemporary discussion is about the economic aspects of the cultural industry; such discussions often lose sight of an artist as the core of artistic life. As well as the aesthetic argument for arts funding however, the economic argument is also a powerful one.

2.10 An estimate of the size of the cultural industry in Australia in 1988 revealed that over 200,000 people were employed; the total value of goods and services amounted to almost \$14 billion and the industry provided nearly \$8 billion in value added.<sup>(12)</sup>

2.11 It is not possible in this report to quantify fully the economic role of the arts in the ACT. It is certainly substantial. There are many hundreds of people who derive full or part time

<sup>8</sup> *Ibid*, pp. 41-42

<sup>9</sup> Inquiry into Commonwealth Assistance to the Arts, *op cit*, p. 42

<sup>10</sup> Australia Council, *Public Attitudes to the Arts : 1989*, pp. 12-13

<sup>11</sup> "Culture and the economy" in *Community Arts National*, August 1988, pp. 5-6

<sup>12</sup> Cultural Ministers' Council Statistical Advisory Group, *The Australian Cultural Industry in brief - 1988*

employment as a result of arts activity, and a large sum of money is spent by ACT residents in support of the arts. The arts are good for Canberra. Continued future arts funding by the Government is justified in terms of both cultural and economic benefit.

*Recommendation 1*

2.12 The committee recommends:

**That, additional to the implementation of the other recommendations made in this report, total government funding to the arts be increased by 10 per cent per annum, in real terms, over the next five fiscal years.**



### 3 A TERRITORIAL LIBRARY

"A national library in a democratic society has a key role in supporting that society's intellectual freedom, the preservation of its heritage, its pursuit of knowledge, and the advancement of its cultural and intellectual life." <sup>(1)</sup>

#### Introduction

3.1 The role, identified by the National Library of Australia, for a national library in a democratic society applies equally well, in the opinion of the committee, to libraries at the State and municipal level. Unfortunately in the ACT the Territorial community has not had a library designed to properly fulfil that role. With the advent of self government, however, the need for such an institution can now be addressed.

3.2 Throughout Australia there is a separation of roles, functions and institutional accountability between the State Libraries and the Municipal library services. The principle exception to this being the smaller State of Tasmania where the State and Municipal functions are performed by the Tasmanian State Library.

3.3 The current provision of ACT library services consists of only a municipal library service.

#### Current position

##### *ACT Library Service*

3.4 Prior to being transferred to the Commonwealth Department of Territories in 1981 the ACT Library Service (ACTLS) (formerly the Canberra Public Library Service) was administered by the National Library of Australia. The functions of the ACTLS are to provide the residents of the ACT with a basic reference library and a lending library. To fulfil those functions the ACTLS now has eight branch libraries and a mobile library; and provides a number of specialised services including a home library service and a spoken word cassette library. <sup>(2)</sup> And these services are very well utilised by the residents of the Territory; approximately 60 per cent of ACT residents use library services each year compared with an Australian average of approximately 40 per cent of the population. <sup>(3)</sup>

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<sup>1</sup> *Shaping our future Preserving our past*, National Library of Australia -- Strategic Plan 1990-95, p. vii

<sup>2</sup> ACT Library Service Advisory Committee submission, dated 4 December 1989, p. 1

<sup>3</sup> Transcript, 17.4.90, p. 158

3.5 The ACTLS is administered, through the City Services Group of the Department of Urban Services, by the ACT Librarian. In addition the ACTLS Advisory Committee, established in 1962, advises the Government on all aspects of the provision of public library services to the residents of the Territory. The Advisory Committee consists of 10 members, seven of whom are appointed by the Minister. The other three are *ex officio* members of the committee and include the ACT Librarian, a representative of the ACT Administration and a representative of the National Library. (For a list of the current membership of the ACTLS Advisory Committee see Appendix E.)

### *National Library of Australia*

3.6 The National Library of Australia has no legislative responsibilities explicitly related to the ACT. The library is, however:

"... to make available such other services in relation to library matters and library material (including bibliographical services) as the Council thinks fit, and in particular services for the purposes of ... the Territories ..." <sup>(4)</sup>

3.7 The National Library does, nonetheless, meet a very obvious demand for services in the ACT which is not provided for adequately by the ACTLS, and those services are primarily reference and research services. Both in its submission and in evidence given before the committee the Library indicated that 90 per cent of its week end users come from the ACT and region. <sup>(5)</sup> A great majority of these appear to be secondary and tertiary students, and the committee cannot help but wonder if this fact has anything important to say about the adequacy and availability of the Territory's school, college and university libraries. In response to this demand for State Library type reference and research services the National Library has adopted a policy which is of continuing benefit to the ACT:

"The library should neither seek to increase, nor actively attempt to reduce the present utilisation of its facilities by residents of the ACT and the surrounding region." <sup>(6)</sup>

3.8 The National Library provides one other important service for the ACT and that is its collection of material relevant to the Territory, other than materials which are of national interest because of Canberra's role as the national capital. Of great importance to the Territory, however, is the recommendation of the National Library that they cease involvement in this activity within two years of the granting of self government to the ACT. <sup>(7)</sup>

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<sup>4</sup> National Library of Australia, submission, dated 22 January 1990, Attachment, para 2.140

<sup>5</sup> Submission, dated 22 January 1990, p. 1 and Transcript, 25.9.90, p. 284

<sup>6</sup> Submission, dated 22 January 1990, recommendation 1

<sup>7</sup> *Ibid*, recommendation 2

3.9 In its submission to the committee the National Library pointed out that:

"[T]he Library has the specific power under its Act to propose appropriate action on these matters to the Minister, but would not be prepared to do so until it regarded the ACTLS as sufficiently developed to take over its present collecting responsibilities at the same level of responsibility." <sup>(8)</sup>

Currently there are no facilities in the Territory to either continue to collect material or to store and preserve the material now held by the National Library on the ACT's behalf.

3.10 The committee appreciates the assistance given the ACT by the National Library and, as the ACTLS moves towards taking up more and more of the State type functions, is heartened by the Library's commitment:

"... to leave the present pattern of its own services to the ACT residents undisturbed in the expectation of these developments, notwithstanding the fact that many services (and almost all on weekends) are disproportionately geared to meeting the needs of ACT residents." <sup>(9)</sup>

#### *Other library services*

3.11 There are a substantial number of other libraries in Canberra to which there is a limited range of public access. These include, amongst others, the Commonwealth Parliamentary Library, university libraries, CSIRO libraries, Commonwealth and Territorial departmental libraries, and school and college libraries. A number of craft and community arts groups and a number of historical societies also maintain small specialist libraries.

3.12 The committee sees no need to comment further on these libraries, other than to suggest the examination of the possibility of common access to a common data base of holdings.

#### **A Parliamentary Library**

3.13 The committee thought it important to make some comments, early in this chapter, concerning an ACT Parliamentary Library. It is the committee's firm and unequivocal belief that the Parliament of the ACT, in the pursuit of its responsibilities to make laws for the peace, order and good government of the Territory, is entitled to a stand alone, dedicated library service; as is the case in each of the other parliaments in Australia. The Parliamentary Library should not be an adjunct of the Territorial Library, nor should it be an adjunct of the

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<sup>8</sup> *Ibid*, p. 1

<sup>9</sup> *Ibid*, p. 2

Departmental Library of the Chief Minister's Department, which it currently is. There should be a very close liaison between the ACT Parliamentary Library and the Territorial Library; a point also raised by the ACT Librarian:

"The New South Wales Parliament has a parliamentary library but the State Library of New South Wales acts as a back up to the parliamentary library just as the National Library does to the Commonwealth Parliamentary Library and I would see us acting in a similar way." <sup>(10)</sup>

3.14 The committee believes the most appropriate way in which to address the library needs of the Assembly would be through a reference to the Standing Committee on Administration and Procedures. The committee, nonetheless, holds firmly to the view that a Parliamentary Library must be a separate entity to the Territorial Library.

### *Recommendation 2*

3.15 The committee recommends:

**That the ACT Legislative Assembly Library not be part of the Territorial Library.**

### **A Territorial Library**

3.16 The continual growth in the use of reference and research library services provided by the National Library of Australia, the pressing need for the Territory to take responsibility for the ACT collection now with the National Library and the range of other State type library services not at present available to the ACT community, only serve to reiterate and substantiate the philosophy of the committee expounded in its interim report that a State Library is, of right, a community facility that must be independent of any financial benefit that might or might not be gained from any premium accruing from the sale of any commercial lease.

3.17 It is the committee's considered opinion that there should be an institution in the ACT which:

- (i) provides a general information and reference service;
- (ii) collects, manages and conserves appropriate aspects of the Territory's recorded heritage;
- (iii) provides specialist information services; and
- (iv) provides a general lending service.

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<sup>10</sup> Transcript, 17.4.90, p. 151

*Recommendation 3*

3.18 The committee recommends:

**That there be established in the ACT an institution, to be known as the Territorial Library, to provide a general information and reference service; to collect, manage and conserve appropriate aspects of the Territory's recorded heritage; to provide specialist information services; and to provide a general lending service.**

*Role of the Library*

3.19 In proposing a Territorial Library the committee is concerned to ensure that there is an harmonious blending of the State type roles with the 'Municipal' type roles. Only one other State, Tasmania, combines these two roles and, because of the very many disparate locations for its municipal type branches, they are experiencing difficulties in marrying the two roles. In the opinion of the committee, however, to be effective in the ACT environment the library must combine the traditional lending library roles with its reference and research roles and also develop strategies to meet specialist needs.

Municipal role

3.20 It is the committee's opinion, based on the submissions presented, and the evidence given before it, that there is a general level of satisfaction with the current operation of the municipal role of ACTLS; a opinion further substantiated by the high level of resident involvement in the Territory's lending libraries (*see* paragraph 3.4).

3.21 The only matter of major concern raised with the committee concerned the opening hours of the lending libraries. While the committee has some sympathy, in tight economic times, for budget restraint that might result in the curtailing of services to the public, libraries are such an integral part of the cultural fabric that to limit access to them is to limit, in some way, the Territory's cultural development. A point reiterated by the chairman of the ACTLS Advisory Committee:

"... we have found that very difficult because you reduce hours, you reduce the service and that means, like pressing the balloon, people go to other services ... it is unreasonable that people should be having access to the National Library - they should have access to the local library .." <sup>(11)</sup>

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<sup>11</sup> Transcript, 25.9.90, p. 294

It is the committee's belief that the question of opening hours should be re examined in the context of making public access more readily available rather than in the context of identifying 'savings'.

#### *Recommendation 4*

3.22 The committee recommends:

**That the opening hours of the ACT lending libraries be reviewed with the intent of improving public access to the services offered by the lending libraries.**

#### State role

3.23 The committee found it difficult to establish a precise definition of the State role of a library. It has had to be content with a general, broad brush, definition along the lines of providing, at a number of levels, reference and research services to the general public, students and those with specialist interests. The State role appears to include a conservation role in that such a library must also be responsible for collecting and conserving the recorded heritage of the society which it serves.

#### Reference and research services

3.24 The library must eventually be able to meet the reference, research and study needs of a wide range of residents including secondary and tertiary students; academics and other qualified researchers; the business community; special interest groups and the general public. In addition the library should be able to provide appropriate education programs both for school children and the public generally.

#### Business information services

3.25 During its interstate visits to Brisbane and Melbourne the committee held discussions with the State Librarians concerning the provision of library services to the business community and both saw it as an integral part of the overall service they provide to their communities. At present in the ACT there is no special service provided to meet the needs of the Territory's business community.<sup>(12)</sup>

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<sup>12</sup> ACTLS Advisory Committee submission, dated 4 December 1989, p. 2 and Transcript, 25.9.90, p. 310

3.26 In its submission to the committee the Australian Library and Information Association (ACT Branch) identified the expectations modern business and industry has of a library in the following terms:

- (i) a specialised business library reference collection, including appropriate national and international company information, laws, regulations market research material and information on new products;
- (ii) a lending service for training audio and video cassettes;
- (iii) on-line computer contact with databases round the world, to obtain up to date information on demand;
- (iv) a reader's adviser in the library specialising in these business materials, who can quickly direct a technical inquirer to the appropriate source for an answer; and
- (v) a proactive business information service that can accurately predict inquiries and prepare relevant material in anticipation of proven demand.<sup>(13)</sup>

3.27 It is the committee's belief that such a service would be of great benefit to the ACT's business community and as such should be amongst the range of services to be offered by the Territorial Library. Any development proposals for the establishment of such a comprehensive services should also examine the possibility of some form of fee for service.

#### Recorded cultural heritage

3.28 All the State Libraries visited by the committee take a very active stance in the preservation of their community's recorded cultural heritage. Their disparate collections include material as diverse as original official documents (eg Constitutional documents) through to private letters of ordinary people. In the committee's opinion this conservation role is a innate part of any State library.

3.29 As stated in paragraph 3.9, however, the ACT currently has no facility or capacity to provide the normal range of conservation services expected of a State library; a problem exacerbated by the large collection of material held on the ACT's behalf by the National Library.

3.30 It is the committee's belief that planning for the transfer of this material to the custody of the ACT should begin immediately. In association with that planning discussions should also be held with the State Library of NSW, to ascertain what material, if any, is held by that library

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<sup>13</sup> Submission, dated 6 December 1989, p. 6

concerning the ACT prior to its separation from NSW, with a view to that material being held, in some way, by the ACT.

3.31 It is also the committee's belief that there should be a close liaison between the Library's conservation services and the National Centre for Cultural Heritage Science Studies, University of Canberra, who have a national and international reputation in the field of cultural heritage management and conservation.

#### *Location*

3.32 As outlined in chapters 4 and 5 the committee believes that there should be established on Section 19, Civic, a cultural precinct which would include a Territorial art gallery and a Territorial museum. In the opinion of the committee the Territorial library should also be included in the cultural precinct. The committee does not believe the Territorial library proposed in this chapter will require a building separate from that proposed to house the Territorial art gallery and the Territorial museum.

#### Recommendations 5 and 6

3.33 The committee recommends:

**That the Territorial Library be located on Block 12, Section 19, Civic, as part of the Cultural Precinct.**

**That the Territorial Library be housed in the building which will also house the Territorial Art Gallery and the Territorial Museum.**

#### *Ancillary services*

3.34 In recommending a central civic location for the Territorial library the committee is aware that such a location necessitates a distant location for the library's preservation, conservation, restoration and storage facilities. The committee believes, however, that this is not a major concern, and is persuaded in this by the experience of the State Library of NSW which maintains its ancillary services at its repository at Kingswood, some 50 kilometres distant from the library, without hampering its services.<sup>(14)</sup>

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<sup>14</sup> Transcript, 25.9.90, pp. 304-305



3.35 In evidence before the committee the ACT Librarian indicated that should the central library be located in the civic area (ie move the main library from its current location at Kingston) then the ACTLS:

"... would retain Kingston as a workshop, book repairs, things like that, but it would not be a public facility." <sup>(15)</sup>

3.36 It is the committee's belief that there should be some association between the Territorial library and the University of Canberra with regard to the provision of some of the ancillary services that will be required by the library.

#### *Design and layout*

3.37 With regard to the design and layout of the Territorial library, its shelving requirements, its exhibition spaces, its office space requirements, its workshop space, loading docks and storage space, the committee believes it inappropriate for it to make any recommendations other than to reiterate that the design and layout of the library must take account of the joint use of exhibition space and other facilities by the gallery, the library and the museum.

#### *Administrative structures*

3.38 Concerning the administrative structure of the Territory library it is the committee's opinion that there should be one person, the chief executive officer (being a person highly qualified in library management), charged with the day to day responsibilities associated with management, staffing, financial affairs and policy implementation; including the library's exhibition programs, its educative programs, its reference and research facilities, its specialist services, its acquisition programs, and its conservation and associated responsibilities.

3.39 Detailed consideration of staffing levels and structures, financial management and intra-governmental arrangements should await the appointment of the chief executive officer.

3.40 The chief executive officer should be responsible, through the appropriate departmental secretary, to the Minister for Health, Education and the Arts.

#### *Advisory board*

3.41 As the committee is recommending the establishment of a major community facility it believes it appropriate to recommend the appointment of an advisory body to advise the Minister

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<sup>15</sup> Transcript, 17.4.90, p. 150

and the Government on overall general policies concerning the role and future development of the Territorial library. The committee believes that such an advisory body should consist of the library's chief executive officer, representatives of the ANU and the University of Canberra, representatives of ACT schools and colleges, representatives of the Australian Library and Information Association (ACT Branch), and community representatives. The members of the advisory board should be appointed by the Minister, other than the library's chief executive officer who should be an *ex officio* member of the board.

3.42 The committee believes it would be inappropriate to maintain National Library representation on the Advisory Board, although very strong links should be established between the two libraries.

3.43 It is the committee's intention that the Territorial Library Advisory Board replace the current ACTLS Advisory Committee.

Recommendations 7, 8, 9, 10 and 11

3.44 The committee recommends:

**That a Territorial Library Advisory Board be appointed by the Minister to give advice to Government concerning the role and future development of the Territorial Library.**

**That the Territorial Library Advisory Board consist of the Chief Executive Officer of the Territorial Library, representatives of the Australian National University and the University of Canberra, representatives of ACT schools and colleges, representatives of the Australian Library and Information Association (ACT Branch) and community representatives.**

**That the Chief Executive Officer of the Territorial Library be an *ex officio* member of the Territorial Library Advisory Board.**

**That the members of the Territorial Library Advisory Board, other than the Chief Executive Officer of the Territorial Library, be appointed by the Minister.**

**That the Australian Capital Territory Library Service Advisory Committee be abolished.**

## 4 A TERRITORIAL GALLERY

"Without compromising quality, the gallery should present exhibitions which will interest a new public as well as regular gallery goers. The program could be quite heterogeneous, with exhibitions chosen from what is available (regional galleries) and from other sources (embassies) associated with the Canberra community, while others would be developed from loans and curated by staff. Various elements of the growing Canberra Collection should be exhibited from time to time. " <sup>(1)</sup>

### Introduction

4.1 As stated in its interim report the committee is firmly of the view that a State art gallery is, of right, a community facility to which the residents of the Territory are entitled. Unlike every other State and Territory capital, however, Canberra does not have a State art gallery, nor does it, as in many regional centres around the country, have a venue in which it can host important travelling exhibitions. The capital city of Australia does not have a facility with which it can promote, or in which it can house, a local collection recording the history of local visual arts activity. It is only with the advent of self government that the community and its elected representatives can now address the issues surrounding such an important community facility.

4.2 In spite of the lack of an appropriate community facility, however, the Territory is emerging as a major regional arts centre, a view expressed to the committee many times both in the submissions it received and in the evidence given before it. The view is best represented, in the committee's opinion, in the submission forwarded to the committee by the Regional Galleries Association of NSW:

"Parallel to its role as the National Capital, the ACT has an emerging and significant role to play as a major regional centre for the arts. The arts have the potential to be one of the principle means by which people of the ACT gain a stronger sense of community and identity, and link into arts activity and exchange in other regional centres around Australia. " <sup>(2)</sup>

### Current facilities

#### *Australian National Gallery*

4.3 It is not part of the charter of the Australian National Gallery to provide 'gallery' services to the residents of the ACT above and beyond those services it provides to the nation as a whole. Inevitably, however, simply because of its location in the Territory a disproportionate benefit

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<sup>1</sup> Regional Galleries Association of NSW, Functional brief and report for the proposed Canberra regional/city gallery, March 1989, p. 9

<sup>2</sup> Submission, dated 12 December 1989, p. 1

accrues to residents of this area. In general the Gallery does not collect the work of regional artists, other than those who are identified as having national significance.

4.4 The Gallery does have an extensive education program and, as is the case with the National Library, a great majority of the students taking advantage of such education and study programs are ACT students.

#### *Private galleries*

4.5 The ACT and surrounding district is well served with private galleries which cater to a wide range of artistic interests. There are approximately 25 private galleries in the ACT and a further five or six in the surrounding districts. It is not the committee's intention that any recommendations contained in this report should impact unfairly on the business activities of these galleries.

#### *Community funded galleries*

4.6 There are also a number of excellent, community/government funded, galleries in the ACT who likewise meet a variety of needs of both the arts and general communities. Prominent amongst these galleries are those associated with Canberra Contemporary Art Space, the Kingston Art Space, Photo Access, the Crafts Council and the gallery at the Canberra Institute of the Arts. As with the private galleries it is not the intention of this committee that any of its recommendations should impact unfairly on these galleries.

#### **A Territorial art gallery**

4.7 It is the committee's belief, based on the submissions it has received and the evidence it has heard that there is strong community support for an art gallery in the Territory based on a State or 'Regional' model which will collect, conserve and display the Territory's artistic heritage. Among the numerous submissions supporting such a concept, that tendered by a local artist, Bernard Hardy, expressed what, in the opinion of the committee, many others felt:

"To image aesthetically its sense of identity is the Territory's chief reason for such an initiative, but other considerations – the gallery as a venue for visitors, as place of instruction and education for Canberra's citizens, as a source of encouragement for Canberra's not inconsiderable body of artists, and as a means to establish a brand-new, vigorous and resonant force on the Australian museum circuit, independent of other gallery attitudes and policies – are not to be regarded as less compelling." <sup>(3)</sup>

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<sup>3</sup> Submission, dated 29 November 1989, p. 3

4.8 The committee considers that the Territory's artistic vitality will be intensified by the establishment of a local institution committed to the assembling, researching, conserving, clarifying, documenting and exhibiting of all art forms relevant to the ACT. The committee, in concert with a number of submissions, agrees that an art gallery will raise local consciousness about the artistic spirit of the region. In the submission from freelance curator, Ms K Winkworth, this sentiment is fluently expressed:

"There has not been an opportunity in the culture of the city to date, to develop a self image for Canberra and its residents of a community with real choices and control over the direction of their living space. In part the success of self government will depend on creating a stronger sense of relationship with the place and locality of Canberra." <sup>(4)</sup>

4.9 The new Territorial gallery should in no way seek to conflict with or duplicate the work the Australian National Gallery, which is a national body with a charter which reflects that function, nor should it be in conflict with other galleries, both private and community/government funded, in the ACT. Rather, in establishing the new gallery, there should be consultation with all these galleries to ensure their needs and roles are taken into consideration. A point made by the Crafts Council in its submission to the committee:

"A range of existing galleries, both commercial and government subsidised, exist within the ACT which meet a variety of needs of both the arts and general communities. These galleries and their roles would need to be taken into consideration." <sup>(5)</sup>

4.10 While the National Gallery is a marvellous resource for all Australians, including the residents of the Territory, the committee believes it has overshadowed the work of local artists and inhibited a focus on that work. The Territory needs a major gallery to feature the outstanding work of regional artists and craftspeople. The National Gallery's exhibition of ACT artists in the Drill Hall Gallery, late in 1990, is an example of exhibitions which should occur regularly in the ACT. This would be one role of the Territorial Gallery.

4.11 The committee is aware that the National Gallery is relinquishing its occupancy of the Drill Hall Gallery, and it believes that the Government should act immediately to negotiate a lease of the premises for its continued use as a gallery. Indeed such an opportunity means the ACT could have immediate access to temporary premises for its Territorial Gallery.

### *Recommendation 12*

4.12 The committee recommends:

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<sup>4</sup> Submission, dated January 1990, p. 2

<sup>5</sup> Submission, dated 28 November 1989, p. 3

**That the Government negotiate a lease for the Drill Hall Gallery to ensure its continued use as an art gallery.**

4.13 In the committee's opinion the Territorial art gallery has a central place in the burgeoning cultural life of the capital. To enhance further the region's cultural heritage the time is now right for the Territory to further identify itself culturally by establishing its own arts institution.

### *Recommendation 13*

4.14 The committee recommends:

**That there be established in the ACT an institution, to be known as the Territorial Art Gallery, to collect, conserve and display the Territory's artistic heritage.**

### *Role of the gallery*

4.15 It is the committee's belief that the role of the Territorial Gallery is, primarily, a threefold one;

- (i) the collection, conservation and display of the Territory's artistic heritage;
- (ii) the provision of artistic educative and research programs and services; and
- (iii) the mounting of exhibitions from local, interstate and international collections.

### The collection

4.16 The current ACT collection is a very small one. It consists of some 40 to 50 works of art, of which 24 are works on paper of ACT flora. <sup>(6)</sup> It will be necessary for the new gallery to develop its collection with a basic philosophy of building and conserving a collection which reflects the historic and contemporary artistic identity of the Territory. Therefore:

- "The Canberra Collection should include works of art in several categories:
- A historical and contemporary depictions of the Canberra region,
  - B representative work by artist[s] who have resided and worked here,
  - C works with special local associations or connections,
  - D works of art and collections presented to the (*sic*) Canberra and the ACT " <sup>(7)</sup>

The gallery must also develop a policy whereby it can evaluate the worth, to the ACT collection, of gifts and other legacies which might be bequeathed to it.

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<sup>6</sup> Transcript, 10.4.90, pp. 94-95

<sup>7</sup> Regional Galleries Association of NSW, Functional brief, *op cit*, p. 11

### Education and research

4.17 The art gallery must, eventually, be able to meet the research and study needs of a wide range of students, from primary school through to university; it should also be a medium term goal of the gallery to be able to meet the research needs of academics and other qualified researchers. In addition the art gallery should develop appropriate educational programs both for school children and for the general public.

### Exhibitions

4.18 The committee believes that, under innovative management, the gallery should be able to provide a diverse range of exhibitions which would be of interest to the broad spectrum of the general public. The gallery should, as part of its exhibition policy, provide access to the numerous travelling and exchange exhibitions which tour the country; as a member of the Regional Galleries Association of NSW <sup>(8)</sup> the gallery will have access to touring exhibitions organised by the association; and, in the opinion of the committee, the gallery should make appropriate use of the co location of embassies and Commonwealth High Commissions in Canberra.

4.19 It is the committee's belief that there should be provided, within the Territorial art gallery, some exhibition space for the use of community groups. Such a space should be discrete and self sufficient, it should be available for hire at reasonable rates, and those hiring it should be responsible for its management, including cleaning. It is not the committee's intention that gallery staff should be involved, in any way, with exhibitions mounted in the community space.

### *Location*

4.20 As outlined in chapters 3 and 5 the committee believes that there should be established on section 19, Civic, a cultural precinct which would include a Territorial library and a Territorial museum. In the opinion of the committee the Territorial art gallery should also be included in the cultural precinct. The committee does not believe the Territorial art gallery proposed in this chapter will require a building separate from that proposed to house the Territorial library and the Territorial museum.

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<sup>8</sup> The Association has amended its Charter to enable the ACT to be a member. Advice given to the committee by the ACT Museum's Unit confirms that the ACT is now a member of the Regional Galleries Association (Transcript, 10.4.90, p. 113).

Recommendations 14, 15 and 16

4.21

The committee recommends:

**That the Territorial Art Gallery be located on Block 12, Section 19, Civic, as part of the Cultural Precinct.**

**That the Territorial Art Gallery be housed in the same building which will also house the Territorial Library and the Territorial Museum.**

**That a community exhibition space be provided within the Territorial Art Gallery.**

*Ancillary services*

4.22 In recommending a central civic location for the Territorial art gallery the committee is aware that such a location will necessitate a distant location for the gallery's preservation, conservation, restoration and storage facilities. The committee believes, however, that this is not a major concern, and is persuaded in this by the experience of the State Library of NSW, which maintains its ancillary services some 50 kilometres distant from the library, and the Australian War Memorial, which maintains its ancillary services at Mitchell.

4.23 It is the opinion of the committee that there should be some association between the art gallery, the Canberra Institute of the Arts and the University of Canberra with regard to the provision of some of the ancillary services which will be required by the art gallery.

*Design and layout*

4.24 With regard to the design and layout of the Territorial art gallery, its exhibition spaces, its office space requirements, its workshop space, loading docks and storage space, the committee believes it inappropriate for it to make any recommendations other than to:

- (i) reiterate that the design and layout of the art gallery must take into account the joint use of exhibition space and other facilities by the library, the gallery and the museum; and
- (ii) commend to the Assembly the report prepared by the Regional Galleries Association of NSW on a proposed Canberra regional/city gallery.

*Administrative structures*

4.25 Concerning the administrative structure of the Territorial art gallery it is the committee's opinion that there should be one person, the chief executive officer (being a person highly qualified in gallery management), charged with the day to day responsibilities associated with



management; staffing financial affairs and policy implementation; including the art gallery's collection and acquisition programs, its exhibition programs, its educative programs, its research facilities and its conservation and associated responsibilities.

4.26 Detailed consideration of staffing levels and structures, financial management and intra-governmental arrangements should await the appointment of the chief executive officer.

4.27 The chief executive officer should be responsible, through the appropriate departmental secretary, to the Minister for Health, Education and the Arts.

#### *Advisory board*

4.28 As the committee is recommending the establishment of a major community facility it believes it appropriate to recommend the appointment of an advisory body to advise the Minister and the Government on the overall general policies concerning the role and future development of the Territorial art gallery. The committee believes that such an advisory body should consist of the gallery's chief executive officer, representatives of the Canberra Institute of the Arts, representatives of the University of Canberra, representatives of community/government funded art galleries and community representatives. The members of the advisory board should be appointed by the Minister, other than the gallery's chief executive officer who should be an *ex officio* member of the board.

4.29 The committee also sees some benefit accruing to the art gallery by the establishment of a community based organisation, along the lines of 'Friends of the Gallery organisations' associated with many galleries in NSW, which could:

- (i) assist in the promotion and fostering of art appreciation within the ACT community; and
- (ii) provide and assist in the provision of suitable venues for the effective display of any form of art for the enjoyment of the public.<sup>(9)</sup>

#### Recommendations 17, 18, 19 and 20

4.30 The committee recommends:

**That a Territorial Art Gallery Advisory Board be appointed by the Minister to advise the Government on the role and future development of the Territorial Art Gallery.**

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<sup>9</sup> See Regional Galleries Association of NSW, Functional brief, *op cit*, p. 43

**That the Territorial Art Gallery Advisory Board consist of the Chief Executive Officer of the Territorial Art Gallery, representatives of the Canberra Institute of the Arts, representatives of the University of Canberra, representatives of community/government funded art galleries and community representatives.**

**That the Chief Executive Officer of the Territorial Art Gallery be an *ex officio* member of the Territorial Art Gallery Advisory Board.**

**That the members of the Territorial Art Gallery Advisory Board, other than the Chief Executive Officer of the Territorial Art Gallery, be appointed by the Minister.**

## 5 A TERRITORIAL MUSEUM

"... a museum [is] ... a permanent institution in the service of society and of its development and open to the public which acquires, conserves, researches and exhibits for the purpose of study, education and enjoyment the material evidence of man and his environment." <sup>(1)</sup>

### Introduction

5.1 In the ACT at present there is no institution which provides, to the residents of the Territory, the facility outlined in the definition quoted at the beginning of the chapter. Evidence given to the committee, both in submissions <sup>(2)</sup> and from witnesses <sup>(3)</sup> appearing before it, indicates that there is no policy in place to provide such a comprehensive institution. As stated in its interim report the committee believes that a State Museum is, of right, a community facility.

5.2 It is only with the advent of self government, however, that issues such as the need for State type cultural institutions in the ACT, including the need for a museum, are able to be addressed.

### Current facilities

5.3 There are a number of sites of historical significance in the ACT, the majority of which relate to European settlement; some sites of geological significance appear to have been identified; but there is very little in the nature a history of the fauna and flora of the area.

5.4 The sites identified as having some historical significance in the ACT include:

- . Lanyon homestead
- . Calthorpe's house
- . Duntroon House
- . Duntroon dairy
- . St John's Church
- . St John's school house
- . Ginninderra school house
- . Hall school
- . Blundell's cottage

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<sup>1</sup> Museums Association of Australia (ACT Branch), submission, dated 7 December 1989, p. 1

<sup>2</sup> *Ibid*, p. 2

<sup>3</sup> Transcript, 17.4.90, p. 141

## *A Territorial Museum*

- . William Farrer's grave (on Lambrigg Station)
- . Honeysuckle Creek and Orroral Valley space tracking stations
- . Mount Stromlo Observatory
- . Aboriginal campsites (Gudgenby National Park)
- . Aboriginal axe grinding sites (Theodore)
- . Aboriginal rock and cave art (Gudgenby National Park)

5.5 Some of the sites of geological significance include the major fault line at Molonglo Gorge and the road cuttings in State Circle.

5.6 In addition to these sites there are a number of collections maintained in the ACT that are also of 'European' historical significance. The National Library of Australia had maintained a collection of Canberra 'memorabilia' which it is seeking to hand over to the ACT; the ACT Administration has a number of large photographic collections (uncatalogued and uncollated); there are also a number of recorded oral histories in the National Film and Sound Archives; and a number of collections at the universities including a fine collection of Greek and Roman antiquities in the Classics department of the ANU.

5.7 The committee also believes there is at least one major private collection of aboriginal artifacts held in the Territory.

5.8 The recording and preserving of the history of the ACT is also enhanced by the activities of the Canberra and District Historical Society; the Canberra Archeological Society; and a number of other specific groups such as the Fire Brigade Historical Society of the ACT, the ACT Chapter of the Naval Historical Society and the Railway Historical Society.

5.9 The National Trust of Australia (ACT), the Museums Association of Australia (ACT Branch), the National Film and Sound Archives, the University of Canberra and the Australian National University also contribute to raising the 'historical' awareness of the ACT's residents.

### **A Territorial museum**

5.10 A Territorial museum has a right and proper place in the burgeoning cultural life of the ACT. It will further enhance the region's European and Aboriginal cultural heritage, and make available to the community the faunal, floral and geological history of the area. The committee is in agreement with the ACT Branch of the Museums Association in arguing that a Territorial Museum is urgently required:

"Thus, at present, there is no institution in the ACT which collects, preserves, interprets and displays material culture relating entirely to the ACT and the surrounding region. The establishment of such an institution, whose collection would include historical

objects, documents and works of art, would provide a special focus of identity formation, which is particularly important following the introduction of self-government in the ACT." <sup>(4)</sup>

5.11 The committee believes that the establishment of a museum in the Territory will raise local consciousness about the spirit and vitality of the region. A point of view placed before the committee by a number of witnesses:

"Although Canberra has a strong identity based on its national monuments it does not have a forum or exhibition space or cultural centre where other concepts of identity and community can be presented. Canberra needs a facility that affirms the value of a local Canberra culture, a facility that is independent of the political rhetoric that informs its national cultural monuments." <sup>(5)</sup>

"The historical rural settlement of the ACT and the development of Canberra as a garden city of international repute provides a rich repository of cultural history and fascinating insight into the relationship of people with the Australian environment." <sup>(6)</sup>

5.12 It is the committee's considered opinion that there should be an institution in the ACT which preserves, records, displays and interprets the geological, biological and anthropological history of the ACT. Such an institution would not, in the opinion of the committee, conflict with the publicly outlined role of the Museum of Australia. As with the National Gallery, the Museum of Australia will serve a national role and purpose, and must not be allowed to limit a state institution serving the needs of the ACT community.

5.13 By geological history the committee means that there should be available, to the general public, a record of the geology of the area from the pre-cambrian through to the cenozoic epochs; by biological history the committee intends that there should be available to the general public a record of the faunal and floral history of the area; and by anthropological history the committee proposes that there should be available to the general public a record of human involvement in the area.

5.14 In using the word 'display' the committee has in mind the broadest possible interpretation of that word as outlined later in the chapter.

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<sup>4</sup> Museums Association, submission, dated 7 December 1989, p. 2

<sup>5</sup> K Winkworth, submission, dated January 1990, p. 2

<sup>6</sup> National Trust of Australia (ACT) submission, 22.1.90, p. 1

*Recommendation 21*

5.15 The committee recommends:

**That there be established in the ACT an institution, to be known as the Territorial Museum, for the preserving, recording, displaying and interpretation of the geological, biological and anthropological history of the ACT.**

Role of the museum

5.16 In proposing a Territorial Museum the committee is concerned to ensure that there is a melding of the different roles of such an institution. The ACT cannot afford a stand alone research museum such as the Ashmolean Museum at Oxford (UK) nor should it, in the opinion of the committee, limit itself to such models as the Powerhouse Museum in Sydney, which may be considered in a very broad sense to be specialist or single theme. To be effective in the ACT environment the museum must combine the roles of traditional museums with the high profile roles of more modern establishments.

5.17 The museum must, eventually, be able to meet the research and study needs of a wide range of students, from primary school through to university; it should also be a medium term goal to be able to meet the research needs of academics and other qualified researchers. In addition the museum should have appropriate educational programs both for school children and for the general public.

5.18 With regard to a display policy the committee believes the Territorial museum should adopt a very broad two-pronged approach. Within its own exhibition space the museum ought to mix static displays with innovative specific and variable themes, as well as ensuring that ACT residents have access to touring exhibitions. The museum should also take on the responsibility for displaying material outside of its own physical location.

5.19 The museum, therefore, should also be a heritage information centre providing information on the many historical sites to be found in the Territory. Such information should provide an historical and/or cultural context for these sites as well as their location and their accessibility. And in this context the Territorial museum should take over the responsibility for the management of such sites as Lanyon Homestead and Calthorpe's House.

5.20 The museum could also have a joint role to play with the University of Canberra in the teaching of museum studies, cultural heritage management and conservation. A hope expressed by the National Centre for Cultural Heritage Science Studies, University of Canberra:

"As a joint venture we would have a unique facility in Australia whereby training in museum studies, cultural heritage management and conservation would be provided through a University training programme in collaboration with a museum. Both parties would benefit greatly from the venture, resulting in better trained students and also a better run museum, and probably at a saving in cost." <sup>(7)</sup>

In addition the museum should also establish close academic and research links with both the ANU and the University of Canberra.

5.21 The role of the Territory museum then should be, in the broadest sense, to provide educative, research and exhibition facilities to the people of the ACT concerning the geological, biological and anthropological history of the area.

### *Location*

5.22 As stated in chapters 3 and 4 the committee believes that there should be established on Section 19, Civic, a cultural precinct which would include a Territorial library and a Territorial art gallery. In the committee's opinion that cultural precinct should also contain the Territorial museum. The committee does not believe the museum proposed in this chapter will require a building separate from that proposed to house the Territorial art gallery and the Territorial library.

### Recommendations 22 and 23

5.23 The committee recommends:

**That the Territorial Museum be located on Block 12, Section 19, Civic, as part of the Cultural Precinct.**

**That the Territorial Museum be housed in the building which will also house the Territorial Art Gallery and the Territorial Library.**

### *Ancillary services*

5.24 In recommending a central civic location for the Territorial museum the committee is aware that such a location necessitates a distant location for the museum's preservation, conservation and restoration facilities. The committee believes, however, that this is not a major concern, and is persuaded in this by the experience of the Australian War Memorial which maintains its ancillary services at Mitchell without hampering its public display and other programs.

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<sup>7</sup> NCCHSS, submission, 7.12.89, pp. 1-2

5.25 It is the committee's view, supported by evidence given before it, that the location of ancillary services at a distant site ought not preclude some public access to this facility. In fact such public access would, quite probably, raise the public profile of the museum, as is the experience of the Australian War Memorial with its open days at its Mitchell facility.

5.26 The committee believes that there will accrue to the museum and to the University of Canberra great benefit if the museum's major ancillary services were located at the Bruce campus of the University. In making such a suggestion the committee recognises the national and international reputation of the University in the field of cultural heritage management and conservation.

#### Recommendation 24

5.27 The committee recommends:

**That, subject to an agreement between the Territorial Museum and the University of Canberra, the major ancillary services of the Museum be located at the University of Canberra.**

#### *Design and layout*

5.28 With regard to the design and layout of the Territorial museum, its exhibition spaces, its office space requirements, its workshop space, loading docks and storage space, the committee believes it inappropriate for it to make any recommendations other than to reiterate that the design and layout of the museum must take account of the joint use of exhibition space and other facilities by the gallery, the library and the museum.

#### *Administrative structures*

5.29 Concerning the administrative structure of the Territory museum it is the committee's opinion that there should be one person, the chief executive officer (being a person highly qualified in museum management), charged with the day to day responsibilities associated with management, staffing, financial affairs and policy implementation; including the museum's exhibition programs, its educative programs, its research facilities, its acquisition programs, and its conservation and associated responsibilities.

5.30 Detailed consideration of staffing levels and structures, financial management and intra-governmental arrangements should await the appointment of the chief executive officer.



5.31 The chief executive officer should be responsible, through the appropriate departmental secretary, to the Minister for Health, Education and the Arts.

*Advisory board*

5.32 As the committee is recommending the establishment of a major community facility it believes it appropriate to recommend the appointment of an advisory body to advise the Minister and the Government on overall general policies concerning the role and future development of the Territorial museum. The committee believes that such an advisory body should consist of the museum's chief executive officer, representatives of the ANU and the University of Canberra, representatives of local historical societies and community representatives. The members of the advisory board should be appointed by the Minister, other than the museum's chief executive officer who should be an *ex officio* member of the board.

Recommendations 25, 26, 27 and 28

5.33 The committee recommends:

**That a Territorial Museum Advisory Board be appointed by the Minister to give advice to Government concerning the role and future development of the Territorial Museum.**

**That the Territorial Museum Advisory Board consist of the Chief Executive Officer of the Territorial Museum, representatives of the Australian National University and the University of Canberra, representatives of local historical societies and community representatives.**

**That the Chief Executive Officer of the Territorial Museum be an *ex officio* member of the Territorial Museum Advisory Board.**

**That the members of the Territorial Museum Advisory Board, other than the Chief Executive Officer of the Territorial Museum, be appointed by the Minister.**

## 6 THE CULTURAL PRECINCT

"The committee, in determining the priorities for the development of the cultural precinct on section 19, will, in its final report, be recommending that the immediate cultural facilities to be provided will comprise a Territory Library, a Territorial Gallery and a Territorial Museum." <sup>(1)</sup>

### Introduction

6.1 In the preceding three chapters of this report the committee has recommended the establishment of a Territorial library, a Territorial art gallery and a Territorial museum, and in so doing has now established its functional concept, for the medium term, of the cultural precinct which it recommends should be located on Section 19, Civic. These important facilities are to be integrated into the one major, purpose built, building. As recommended in chapters 3 –5, the three major components of the cultural centre are to be administratively independent of each other. In the committee's opinion, the long term concept for the precinct should also include a lyric theatre (*see* paragraph 6.3).

### Planning

6.2 In its interim report the committee brought to the attention of the Assembly some preliminary proposals for the planning of the cultural precinct. These, in the opinion of the committee, need to be reiterated.

6.3 The construction of the cultural precinct as one project will need careful consideration, and planning should be done to stage the development, over a number of years, without compromising its total integrity; that planning should also include a long range proposal to incorporate a 2000 seat lyric theatre. It is still the committee's opinion, as expressed in its interim report, that a long term strategy for the development of a cultural precinct on section 19, Civic, be formulated as a matter of some priority; and that the strategy should provide for a staged development of the cultural precinct.

### *Recommendation 29*

6.4 The committee recommends:

**That a long term strategy for the development of a cultural precinct on Section 19, Civic, be formulated as a matter of urgency.**

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<sup>1</sup> Select Committee on Cultural Activities and Facilities – Interim report, *Performing Arts Facilities*, para 1.10

## **Shared facilities and administrative structures**

### *Physical spaces*

6.5 Although the committee has recommended that three disparate facilities be established it has further recommended that they be housed in the same building. The committee has adopted this approach as it firmly believes that there are no clear boundaries which separate each of the facilities from one another. There are also economies of scale to be achieved in shared spaces.

6.6 The committee has no expertise from which it can make major recommendations concerning the design of a building to house these three important cultural facilities. It does believe, however, that the following shared spaces should be taken into consideration when a design brief is being prepared:

- (i) office accommodation;
- (ii) on-site storage facilities;
- (iii) on-site restoration, conservation and preservation facilities;
- (iv) lecture theatre/theatrette;
- (v) civic reception facilities;
- (vi) common foyer;
- (vii) common loading dock;
- (viii) some shared exhibition space;
- (ix) public amenities; and
- (x) commercial outlets.

6.7 It is also the committee's belief that, as an important adjunct to these community facilities, the building should include some retail facilities which will enable the centre to engage in some entrepreneurial activities. In particular the committee has in mind such facilities as a common book and gift shop and possibly a brasserie. The committee is opposed, however, to the Territorial art gallery retailing artists' works, other than prints of such works, as such retailing is and should remain the province of the commercial and community galleries. The committee would, therefore, see no conflict in the retailing of works of art exhibited in the community exhibition space of the Territorial art gallery.

### Recommendations 30, 31 and 32

6.8 The committee recommends:

**That a design brief for the cultural precinct include the following common or shared spaces:**

- (i) office accommodation;

- (ii) on-site storage facilities;
- (iii) on-site restoration, conservation and preservation facilities;
- (iv) lecture theatre/theatrette;
- (v) civic reception facilities;
- (vi) common foyer;
- (vii) common loading dock;
- (viii) some shared exhibition space;
- (ix) public amenities; and
- (x) commercial outlets.

**That provision be made in the cultural precinct for some commercial activity.**

**That the Territorial Art Gallery not sell original works of art.**

*Joint administrative arrangements*

6.9 For the cultural precinct, with its three different facilities, to work effectively there will need to be a great deal of administrative and financial co-operation between the three chief executive officers. To achieve an appropriate high level of co-operation it will be necessary, in the opinion of the committee, to establish a chief executive officers' liaison committee. It is also the committee's belief that the liaison committee should be chaired by the relevant departmental secretary.

6.10 The function of the committee would be to co-ordinate the exhibition needs of each facility, to monitor and control the use of the joint or common spaces within the precinct, to co-ordinate the fiscal policies of the precinct, and to project, publicly, the concept of the precinct being a unified cultural facility.

Recommendations 33 and 34

6.11 The committee recommends:

**That there be established a Chief Executive Officers' Liaison Committee, consisting of the Chief Executive Officers of the Territorial Library, the Territorial Art Gallery, the Territorial Museum and the relevant Departmental Secretary, and chaired by the Departmental Secretary.**

**That the Chief Executive Officers' Liaison Committee co-ordinate the exhibition needs of each of the three cultural facilities, monitor and control the use of the joint or common spaces within the cultural precinct, co-ordinate the fiscal policies of the cultural precinct, and project, publicly, the concept of the cultural precinct being a unified cultural facility.**

*Conservation and heritage management*

6.12 It is the committee's opinion that great benefit can accrue to the cultural precinct by the consolidation of the conservation, preservation, restoration and repair functions required by each

of the three facilities. The committee has also argued in the preceding chapters that there should be some involvement with the University of Canberra's National Centre for Cultural Heritage Science Studies. In the context of a unified cultural precinct the committee reiterates its view that conservation and heritage management, in conjunction with the University of Canberra, should be a joint service provided to each of three facilities.

### **State theatre**

6.13 In its interim report, paragraph 1.9, the committee stated that it believed that a State Theatre was, of right, a community facility; a philosophy the committee has not resiled from.

6.14 It is the committee's belief, however, that the circumstances identified in its interim report that led to the conclusion that a 2000 seat lyric theatre not be built are still extant. The last attendance figures used in the interim report were for the year 1988–89 and showed an annual attendance, excluding cinema, of 96,624; culminating, over a 15 year period, in an annual decline rate of 6.75 per cent.<sup>(1)</sup>

6.15 Since the committee's interim report was tabled in October 1990 the Canberra Theatre Trust has prepared its 1989–90 annual report which shows an annual attendance, again excluding cinema, of 71,602 a fall-off in attendance of 26 per cent as compared with the 1988–89 attendance figures; and a continuation of the down turn in attendance since the 1974–75 high of 275,000.

6.16 While there continues to be a decline in theatre attendances at the Canberra Theatre Centre this committee cannot recommend that large capital and ongoing funds be committed to a large lyric theatre. (For further discussion of the performing arts *see* chapter 9.)

### **Civic Square**

6.17 The committee now expects that Civic Square and the North and South buildings will remain. With the buildings now substantially empty there is scope to introduce measures which will provide a further focus for the arts in this area.

6.18 The committee envisages extensive arts activity at the ground level of both buildings; with the possibility of artists' workshops, open to the public, arts and crafts shops and some small galleries. Associated with this should be the operation of restaurants, bistros and open air eateries.

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<sup>1</sup> Select Committee on Cultural Activities and Facilities – Interim report, *op cit*, para 3.14

6.19 Whilst strongly in favour of such a redevelopment of Civic Square the committee is aware that there would need to be a study conducted to ascertain its feasibility and its viability.

*Recommendation 35*

6.20 The committee recommends:

**That a feasibility study be commissioned to examine the redevelopment of Civic Square as an artistic precinct which would include compatible commercial activity.**

## 7 THE LITERARY ARTS

"In 1978, a little known author with an idea for a novel approached the Australia Council for a grant. His application was successful and with the aid of a \$10,000 Senior Fellowship, he proceeded to translate his ideas into words and create a work of fiction that would go on to win the 1981 Miles Franklin Award, the National Book Council Award and in 1982, the NSW Premier's Prize.

[Five] years later, the same novel would be made into a film which, in Australia, would be seen by millions, generate millions of dollars in revenue, collect 3 AFI awards and overseas, take Cannes, London and New York by storm." <sup>(1)</sup>

### Introduction

7.1 The story above, concerning the novel *Bliss* by P Carey, has a fairytale ending which belies the true lifestyle of many Australian artists, that is, most artists, including writers, work very hard for minimal financial reward. It also demonstrates the value of providing assistance to the arts. An Australian writer earns, on average, \$7,000 a year from his/her writing. They'll be lucky to earn \$10,000 from a book which may have taken them three years to write. Advances are rare, and usually operate as loans on expected royalties. <sup>(2)</sup> In recording this comment the committee restates one of the fundamental arguments in this report: The committee is intent on helping not just "the arts" but also those who work in the arts. The committee recognises that the role they play cannot be repaid simply by the purchase of a theatre ticket, a book or an art work.

### Writers

7.2 It is the intention of the committee that, throughout this report, the word 'writer' includes, amongst others, novelists, short story writers, essayists, poets, play wrights and screen and script writers.

7.3 The plight of writers does not just exist "out there". The ACT region is fortunate enough to have a productive and successful writing community operating at many levels and seemingly, at times, against great odds (for a comprehensive, though not exhaustive, list of ACT and regional writers see Appendix D).

7.4 A recent edition of *Australian Book Review* carries a lead article describing Canberra as the 'literary centre of Australia', and notes that:

"... it has a literary reputation which somehow defies the notion that it is merely 'depressingly suburban'" <sup>(3)</sup>

<sup>1</sup> "Art for Australia's sake" in *Arts Facts*, Australia Council, p. 1

<sup>2</sup> "Individual Writers' Grants" in *Arts News*, Australia Council, June 1989, p. 1

<sup>3</sup> Sorensen, R "Canberra Literary centre of Australian", in *Australian Book Review*, February March 1991, No. 128, p. 4

The article lists the many outstanding writers and poets who have made a mark for themselves in Australian literature and established Canberra as a literary centre.

7.5 The committee appreciates that the Canberra region is fortunate to have a large group of gifted and prolific writers with considerable national and international success. The committee will make some recommendations to further enhance the success of the group, as well as encourage new writers.

7.6 There is also opportunity for emerging writers to have their work published. There is an appropriate number of literary journals which publish the work of new writers as well as those who are established. From *Blast*, predominately privately funded, and *Muse*, to the journals produced by the Universities and National Library of Australia, there is space for both established and new writers. They are of immense benefit to the ACT writing community and the ACT government, to the extent necessary, should continue to provide some funding.

### Writers' centre

7.7 The Fellowship of Australian Writers (ACT Branch), in evidence before the committee, argued for a writers' centre which could contain a Resource Library; photocopiers; word processors; desk top publishing facilities; provide access to a small lecture theatre for readings (which will seat no more than 100 people); have a special collection of works by ACT regional writers, and provide such other facilities as local writers have suggested to make the centre a vital focus for writing activity in the region.<sup>(1)</sup>

7.8 Given the wide range of writers in the ACT and surrounding region and the impact these writers currently have in the cultural life not only of the ACT but also the country, the committee sees a great deal of merit in the proposal put forward by the Fellowship of Australian Writers. If the ACT is to maintain its national standing as a centre for excellence in writing then a writers' centre can only add to that standing. In the opinion of the committee the centre should be located within the proposed Territorial Library.

7.9 In its interim report, the committee foreshadowed, and this report details, the construction of a library, art gallery and museum as an integrated facility. The lecture theatre referred to here will be part of this facility.

### Recommendation 36

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<sup>1</sup> Transcript, 25.9.90, pp. 260-261



7.10 The committee recommends:

**That, as part of the cultural precinct to be developed on Section 19, a Writers' Centre be establish, with appropriate facilities.**

### **Community Literature Co-ordinator**

7.11 The committee commends the work carried out by the Community Literature Co-ordinator and applauds the many recent excellent initiatives and contributions made to the cultural life of the area, such as the multicultural writing projects.

7.12 The position should continue as there is much valuable work to be discovered. While projects under that control may never reveal a major writer, there are substantial benefits from the program that have been initiated. The committee believes that the title Community Literature Co-ordinator is too removed from the thrust of the position and suggests the title be changed to something more appropriate.

7.13 The committee believes that the position should be full-time position, not a part-time position relying on many extra hours of unpaid activity as it is now.

7.14 The committee accepts that the most appropriate home for the Community Literature Co-ordinator is in the proposed Writers' Centre.

### *Recommendation 37*

7.15 The committee recommends:

**That the Community Literature Co-ordinator be funded as a full time position and be located within the Writers' Centre.**

### **Literary arts funding**

7.16 Clearly the most valuable resource for any writer, but especially an established writer who endeavours to make a living from writing, is time. It is important for these writers to have adequate time to devote to their work. There is a significant factor that will provide that time – income. The example of Peter Carey given at the introduction of this chapter is just one instance of the benefits of providing literary grants. ACT writers have also benefited from federal grants for this purpose and the committee welcomes the initiative of the ACT government in its recent grant of \$15000. Nevertheless the committee believes that writers have received less of government grants than other sectors of the arts community.

### *Recommendation 38*

7.17 The committee recommends:

**That the level of funding for literary arts in the ACT be substantially increased.**

**Writers in residence**

7.18 The committee has been very impressed to read and hear about a range of writers in residence schemes operating in other states and thinks that such initiatives could provide great links between ACT Writers and many institutions. Presently the Victorian Ministry of the Arts has one of the most dynamic programs for community writing. The Ministry offers funding for writers in residence to fund writers to take up positions in schools. Their role is to promote writing and contemporary, as well as traditional, literature. Presently there are grants issued by the Australia Council federally but these are not for this type of project. This would seem to be the responsibility of the State or Territory.

7.19 The committee, of course, acknowledges the wide diversity of literary courses on offer at tertiary institutions in the ACT and the substantial contribution they make to the literary culture of the Territory. The committee believes great benefit could accrue in co-ordinating the proposed writers in residence schemes with these courses.

7.20 The committee endorses recent enterprises between writers and libraries, such as the Readers meet Writers series. These informal meetings do much to deflect from the mystique of the writer and forge valuable links between writers and their communities

7.21 Canberra is also fortunate to have a large body of nationally recognised arts writers. For example, the Canberra Contemporary Art Space (CCAS) had a writer in residence throughout 1990 and many other specialist quality arts writers reside in Canberra.

*Recommendation 39*

7.22 The committee recommends:

**That funding be provided to establish writers in residence programs.**

**Writer's residence**

7.23 The committee also proposes a scheme of a 'writer's residence'. It believes there is great benefit for the ACT and its writers and poets if significant writers from overseas or interstate are invited to take up residence in the ACT for periods of up to one year. Their contact with ACT colleagues and perhaps lectures or other engagements would provide valuable inspiration to local practitioners. Additionally, it would be expected that the works of the writers would have some ACT focus which would enhance Canberra's image in and beyond Australia.

7.24 The provision of a house, rent free, with prospects of earning some income, would be a strong attraction.

*Recommendation 40*

7.25 The committee recommends:

**That funding be made available to provide for –**

- (a) a writer's residence program; and**
- (b) a residence to be used in a writer's residence program.**

**National Word Festival**

7.26 An event which places Canberra at the forefront of literature in Australia is the biannual "Australian National Word Festival". The aim of the festival is to cover as many aspects of the word as possible; from manuscripts to desk top publishing. The principal focus revolves around formal and informal meetings of centres, publishers, booksellers and readers.

7.27 The festivals are highly successful in attracting the leaders in the various field and in generating further literary activity. There is great benefit for Canberra and its writers in the continuance of this major literary event and the ACT Government should recognise its important value both in literary and economic terms.

7.28 The festival costs approximately \$85,000, and is funded predominately by the ACT Government, the Australia Council and private sponsors.

*Recommendation 41*

7.29 The committee recommends:

**That the level of funding made available by the government for the Australian National Word Festival be increased.**



## 8 THE VISUAL ARTS AND CRAFTS

"It is the capacity to be just a little out of step, to choose a different focus for the lens and by doing so to reveal the world and its colours to the rest of us." <sup>(1)</sup>

### Introduction

8.1 An ACT Arts Development Program Policy Statement released in 1987 by the then Minister for Territories, the Hon Gordon Scholes, MP, defined the visuals arts as including:

"... painting, sculpture, print making, drawing, photography, metal work, wood, leather, glass, ceramics, fibre, and other related pursuits." <sup>(2)</sup>

To this the committee would add the important medium of cinematography. (For further discussion on cinematography *see* paragraphs 8.35 – 8.38.)

8.2 The committee's findings on crafts are also discussed in this chapter. For the purposes of this inquiry, the committee has accepted the definition of craft provided by Ms J Grove, Executive Director of the Craft's Council:

"The creation of work made by hand with the objective of artistic intent whether functional or non-functional. The areas include wood, metal, textiles, clay, glass, paper, calligraphy, print making and leather. The committee appreciates that many visual arts and craft areas overlap. For example, ceramic and textile artists/ crafts people produce functional and non-functional pieces which would fall under both headings." <sup>(3)</sup>

8.3 The committee recognises that visual arts and crafts in the Canberra region are flourishing. Canberra is now widely recognised as a leading arts centre. The submission from the Regional Galleries Association of NSW asserted:

"Parallel to its role as the national capital, the ACT has an emerging and significant role to play as a major regional centre for the arts." <sup>(4)</sup>

### Canberra Institute of the Arts

8.4 The committee believes that there is a particularly healthy symbiotic relationship between both visual artists and crafts people in the ACT and the Canberra Institute of the Arts (CITA). The highly skilled graduates from CITA who wish to practise as artists in Canberra will enrich the cultural life of the Territory. The teaching staff of CITA who are chosen because of their high skill levels, their local, national and international success, and their commitment to

<sup>1</sup> R Macklin, *The Canberra Times*, 7.10.90, p. 40

<sup>2</sup> ACT Arts Development Board, *ACT Arts Development Program Policy Statement*, Canberra, 1987, p. 18

<sup>3</sup> Advice given to Chairman

<sup>4</sup> Submission, dated 12 December 1989, p. 1

practising as artists, also endow the ACT visual arts and crafts scene with an added dynamic dimension. There is no doubt that the range of visual arts activity in the ACT and the quality of the work are to a large measure an outcome of the quality of School of Art within CITA. The ACT Government ought always be aware of the benefit of this institution and the importance of playing its role in maintaining the links between CITA and the Canberra community. The committee will make the same comments in respect of music.

### **Cultural planning**

8.5 The committee is concerned that like other arts groups in the ACT, the visual artists and crafts people are appealing for access to cultural planning. The committee observed great professionalism and experience in visual arts practitioners and is convinced that this wealth of talent should be tapped in future visual arts and crafts planning in the ACT. The ACT Council of Cultural Industries expressed this need in their submission to the committee:

"We feel that a fundamental principle of future cultural activities is that policy development and implementation, and planning and building of facilities need to occur within the context of the cultural needs of the whole ACT community."<sup>(5)</sup>

The committee thoroughly supports this principle of consultation with artists and the community, as integral to any future arts development in the ACT. This matter will be taken up in the Chapter 12.

8.6 Throughout its consultations, the committee was aware of the need to examine many areas of cultural activity before making any recommendations. It has been fully aware, for example, that cultural facilities for visual artists and craftspeople cannot be examined in isolation but must be placed in their cultural context as one part of cultural activity in the region. This proposition was expressed in evidence before the committee by the ACT Cultural Industries Council:

"... there are actually three ways of looking at the visual arts and that is; the needs of the individual, the needs of the spaces where people can get access to equipment and facilities which the individual cannot supply for themselves, and then finally we are talking about where they are going to be showing the work. ... So when you talk about the visual arts you have got to keep in mind that there are those three layers of things that need to be looked at. So it is not just looking at exhibition spaces. The committee here is looking at cultural activities so it is not just facilities, it is making sure that we are looking at the needs of the individual artists."<sup>(6)</sup>

### **Accommodation**

8.7 The committee found the theme of accommodation for visual artists and craftspeople as one of the most pressing needs to emerge from its inquiry. Many groups expressed the need for

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<sup>5</sup> Submission, dated 11 January 1989 (*stc*), p. 2

<sup>6</sup> Transcript, 4.5.90, pp. 108-09

both emerging and established artists to have access to relatively cheap accommodation so that they can work as artists.

8.8 This need for accommodation is linked to the existence of an excellent tertiary art school in Canberra; the graduating artists need to be retained in Canberra and access to low rent accommodation is vital for that retention to take place. These accommodation needs were expressed by the Canberra Contemporary Art Space (CCAS) in its submission:

"Accommodation is perhaps the most important area of need in the visual arts in the ACT. Most of the visual arts facilities in the ACT are housed in less than adequate accommodation or alternatively are unable to secure accommodation at all (particularly artists seeking studio space). Ideally accommodation of these facilities should be purpose built, or at the very least, affordable with secure tenure."<sup>7</sup>

8.9 The committee accepts this vital need for low rental accommodation with secure tenure and notes with pleasure that some steps have been taken by the Federal Government and recent ACT Governments to redress the situation. Given the struggle by most artists to earn income affordable space is essential.

8.10 In 1988, the then Minister for the Arts, the Hon Clyde Holding, MP, announced the allocation of \$1.9 million for accommodation for artists in the ACT. After consultation with members of the visual arts and crafts community, a reference group (ANCA) was formed which devised a brief that recommended the acquisition of two sites; one for "semi-industrial" artists (such as sculptors who because of the nature of their work cannot be located in a suburban area), and one for non industrial artists and craftspeople.

8.11 The Australian National Capital Artists Incorporated (ANCA) was formed:

- (i) to manage and operate Visual Arts Centres in the Australian Capital Territory;
- (ii) in pursuance of the foregoing object to provide studio accommodation and associated facilities for visual artists, arts groups and arts organisations in the Australian Capital Territory; and
- (iii) to promote the visual arts.

8.12 ANCA is actively pursuing two sites in the ACT; one is at Mitchell to be used for industrial artists and the other will be at Dickson for the use of non-industrial artists. A new building is being constructed at Mitchell comprising 14 studios, a kitchen, bathroom facilities and a large multi purpose space. It is anticipated that the building will be completed in August 1991. Things have not progressed as far at Dickson. Although a site has been identified there has, as yet, been no transfer of lease. The Dickson site will be smaller than the one at Mitchell;

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<sup>7</sup> Submission, dated 11 December 1989, p. 4

comprising 20 studios, kitchen and bathroom facilities, a general multi purpose space and some office accommodation.

8.13 The ANCA accommodation is additional to existing facilities. The difficulty that ANCA has had in locating suitable accommodation is clear indication of the problem that exists.

8.14 Many visual artists and craftspeople in the region are using existing accommodation. While many of these people have neither security of tenure nor affordable rents, the vibrant work places that have been developed have met artists' short term needs. The Kingston Art Space is one such example of an endeavour that operates on many levels. The Kingston Art Space houses both individual artists and groups, and as well has three exhibition galleries. The model is a very dynamic one, as the ACT Cultural Industries Council pointed out to the committee in evidence:

"So you have that – individuals getting access to that wide range of expertise, knowledge, training, equipment and then access to the exhibition space. And again those exhibition spaces can be funded exhibition spaces or they can be commercial exhibition spaces or something in between, as long as there is an allowance for all those range of activities to happen." <sup>(8)</sup>

8.15 The activities at Kingston Art Space encompass several levels. There is a major nationally and internationally recognised print making workshop – Studio One. The Ben Grady Gallery, a commercial gallery, supports emerging young artists. Another commercial gallery, Australian Girls' Own Gallery (AGOG), supports female artists. As well, artists can hire studio space for their daily activities.

8.16 Gorman House is another such model. It is now the official home of many professional artists, both individuals and groups, both performing and visual:

"... Gorman House is a former public service hostel, refurbished over several years as an art centre, to include several small theatres, galleries, exhibition spaces, studios, administration offices, and a cafe. It is home to many of Canberra's major arts organisations including the Meryl Tankard Company, Jigsaw Theatre Company, Canberra Contemporary Art Space, Canberra Youth Theatre, and the ACT Arts Council. We also provide studios to a number of Canberra's visual artists and hire out spaces for meetings, exhibitions, rehearsal and theatre performances." <sup>(9)</sup>

8.17 The Gorman House submission further notes:

"There is a clear need and strong demand for the space at Gorman House, as is demonstrated by the 100% occupancy of rentable space over most of the life of the Centre, and the ongoing long waiting list for any space that becomes available for rent. To put this in perspective, most of the people on the waiting list are visual artists, whose need for work space may be partly satisfied by the new artist spaces being funded by ACT administration in 1990. However we believe there will continue to be a string demand for artist studios." <sup>(10)</sup>

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<sup>8</sup> Transcript, 4.5.90, p. 115

<sup>9</sup> Submission, dated 22 December 1989, p. 1

<sup>10</sup> *Ibid*, p. 2



The committee acknowledges the program of refurbishment being carried out at Gorman House, but notes that this centre must always be regarded as a working space, a centre of activity. It needs to be well used and may show that use.

8.18 Other visual arts facilities providing space and support equipment for visual artists in the ACT include Megalo Access Arts, Photo Access, Studio One, Independent Video and several community arts organisations which will be discussed in a separate chapter. At this stage the committee notes that such community arts facilities are very important threads in the cultural fabric of the Territory and part of the access to the arts that is so crucial to a healthy city.

### **Exhibition space**

8.19 In terms of exhibition space, the region seems endowed with a range of galleries, both funded and commercial, satisfying different needs. The committee's proposal for a new Territorial art gallery is discussed in a separate chapter. The committee wishes to affirm its commitment to consultation with relevant professional artists and emphasises that the shape, size and contents of such a new gallery must be formulated after discussions and deliberations with visual arts professionals.

8.20 The committee observes that another possible member of the proposed gallery precinct could be the Crafts Council of the ACT. Its location will be a matter for consultation between the Council and the Government.

8.21 The committee has been impressed by the large number of people actively pursuing artistic interests through classes, workshops and other facilities provided by well established organisations, such as the Canberra Art Workshop, the Artists' Society of Canberra, the Canberra Lacemakers Association, the Canberra Spinners and Weavers, and the Embroiderers Guild of the ACT. Even more impressive is the quality of this work, evidenced recently at shared display at the Crafts Council. The quality output by predominantly home based workers is evidence of the depth and range of ability in the ACT. The committee recognises this and asserts that government encouragement to these groups and artists and crafts people is as important as its assistance to those who are professionally established.

8.22 The committee expects that requests from organisations such as those listed above for security of tenure and affordable space be considered. The committee accepts that the service provided by these organisations is part of the cultural fabric of Canberra. Their role is particularly important since the committee believes that an essential feature of vital arts activity in the ACT is the actual participation of people in the arts, not just the enjoyment of the work of others.

8.23 The committee has considered it appropriate for such groups to have access to space in the proposed cultural precinct. In evidence to the committee a frequent request was for the provision of more workspaces, more storage space and more display space. Although this matter is being addressed, in part, by ANCA, the committee believes that a display space for local groups should be an adjunct to the proposed Territorial art gallery.

8.24 In discussions with regional art galleries there was a mixed view of this. There were strong expressions that the gallery should display only quality work, and local groups could not always guarantee this. On the other hand, it was pointed out that publicly funded facilities should be available to local groups. The committee has accepted this second point, in part, and believes that, by providing a community exhibition space in the Territorial art gallery, there will be opportunities for home-based or part time artists to display their work.

### *Canberra Contemporary Art Space*

8.25 The committee believes that the Canberra Contemporary Art Space (CCAS), at present housed in Gorman House, could become a vital partner with the new State gallery. The committee stresses, however, that much more discussion between arts groups is needed to clarify the role of the new institution so that the role of the Canberra Contemporary Art Space, in relation to the Territorial Gallery, is clarified. The Canberra Contemporary Art Space wants a more central location for its main gallery. The aims of the CCAS are to:

- (i) promote, encourage and support contemporary visual arts practice;
- (ii) provide support for both emerging and established artists;
- (iii) be responsive to the needs of its community and undertake activities in an initiatory capacity; and
- (iv) provide a focus for the dissemination of information on the visual arts.<sup>(11)</sup>

8.26 The committee recognises the organisation's commitment to "cutting edge" work and stresses the value to the visual arts of Canberra Contemporary Art Space. It is essential that emerging artists have access to the quality exhibition space that CCAS provides, given that visual artists in the ACT derive great benefit from the funding provided to it. Additionally the links to other galleries and the wider art community are invaluable.

### **Public art**

8.27 The committee supports the statements in many submissions about the need for more public art and endorses a public art program for the ACT. Public art has always been an

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<sup>11</sup> Submission, dated 11 December 1989, p. 3

important feature of planning in the ACT. Monuments, sculptures, fountains, murals and other art forms are well distributed around the city providing great interest and vitality. And, to make the point again, the commissions are very important to the artists. The ACT Government should play its part in the promotion of public art, the other sponsors being the Federal Government and private enterprise.

8.28 The committee applauds the role of Gallery III in Manuka (the gallery operated by CCAS as a project space for artist run initiatives) but notes that its future is doubtful because of possible redevelopment in the area.

8.29 The committee recognises and supports the ACT Government's policy of encouraging 0.25% of the cost of new buildings being allocated to works of art. When any redevelopment of the Gallery III Site at Manuka occurs the committee trusts that at least an equivalent space in the new building be allocated as public art gallery space. It may be possible for this space to be incorporated as part of a foyer area.

8.30 In expanding this program of public art the committee brings to the attention of the ACT Government the South Australian model, where an exciting and committed public art program exists. The South Australian program:

"... aims to encourage the provision of high quality works of art, by contemporary artists and craftspeople in areas of public access and importance."<sup>(12)</sup>

## **Sculpture**

### *National sculpture exhibition*

8.31 With sculpture a prominent feature of public art in the ACT, the committee believes that further measures could be adopted to make Canberra the sculpture capital. There is already a base of outstanding sculptors resident in the ACT. The sculpture competition during Floriade already provides an exciting focus for sculpture. The committee expects that this event will continue. There is a further very significant project that could be undertaken. For some years a biannual national sculpture display was conducted at Albury, but this has now been discontinued. The committee wants this event re-established in the ACT, for the local and national benefit and as always for encouragement of our sculptors. It acknowledges the possible heavy cost involved since assistance for transporting heavy sculptures may be needed, hence the recommendation for a feasibility study.

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<sup>12</sup> Public Art, Pre-election Policy Statement, ALP, SA, 1982

Recommendation 42

8.32 The committee recommends:

**That the feasibility of sponsoring a biannual national Sculpture Exhibition be examined.**

*Sculpture park*

8.33 The committee is aware of proposals for a sculpture park at Lanyon. As described by the curator the large area behind the Nolan Gallery could be used for such a park. It is the committee's view that such a park would be a valuable adjunct to the proposed biannual sculpture exhibition and as such is a matter that should be pursued.

Recommendation 43

8.34 The committee recommends:

**That a sculpture park be established adjacent to the Nolan Art Gallery at Lanyon.**

**Cinematography**

8.35 One important area of the arts not mentioned by Minister Scholes includes film, telefilm, cinema, cinematography and related activities such as script writing, lighting, sound costume, staging, editing and directing.

8.36 The committee recognises the great significance and value of these skills. In particular the committee acknowledges the work of such Canberra film makers as David and Judith Macdougall of the Australian Institute for Aboriginal and Torres Strait Islanders Affairs, Gary Kildea, Dennis O'Rourke, Andrew Pike and the team at Ronin Films. The committee notes the educational programs at the University of Canberra and the original and creative productions in the field of documentary and anthropological films at the ANU.

8.37 The committee endorses the initiative of the Arts Development Board which is now able to offer some small grants to young film and videofilm makers; the committee hopes that, as arts funding increases, so will these grants. It is the committee's believe that the ACT Government should consider the funding and promotion of film making, as is the case in several of the States.

*Recommendations 44 and 45*

8.38 The committee recommends:

**That the level of arts funding made available to cinematography, and associated activities, be reviewed with the intent of raising the level of funding.**

**That the ACT Government establish a policy of supporting and promoting film making in the ACT.**

**Commercial Art Galleries**

8.39 The committee would like to give recognition to the number of outstanding commercial art galleries in the city. For the most part they display work by artists and crafts people beyond Canberra's boundaries though much local work is shown. While seeking to promote local art, the committee does not want to become insular in outlook; indeed it is important that the best of Australian and international work is seen. In so doing these galleries provide an excellent service to the people of the ACT and region.

8.40 In making its recommendations concerning the proposed Canberra art gallery, the committee has been careful not to trespass on the territory of our excellent commercial galleries.

**Retrospective art exhibition**

8.41 The committee sees an opportunity to focus on visual arts in the ACT. Last year's exhibition by the National Gallery in the Drill Hall was an emphatic reminder of the quality of art in the ACT and, in the opinion of the committee, that high standard of work of ACT and regional artists should be exhibited again.

8.42 It is the committee's belief that a further exhibition of local artists should be based on the theme of a retrospective exhibition where by the best works of all artists who have painted in the Territory over the years could be exhibited. Such an exhibition would play an important role in further establishing the credentials of the ACT as a major artistic centre.

8.43 The committee believes that such an exhibition could be organised and supervised by the Museums Unit of the Department of the Environment, Land and Planning.

*Recommendation 46*

8.44 The committee recommends:

**That the Museums Unit of the Department of Environment, Land and Planning  
organise and present a public art exhibition of the best works of past and current  
ACT artists.**

## 9 THE PERFORMING ARTS IN THE ACT

"Art should be a part of life and there shouldn't be a hierarchy of things, some so much more important than others. We should be able to feel the sunshining on us, to see the colours. There should be no distinction between art and life." <sup>(1)</sup>

### Introduction

9.1 For the purposes of this report, the committee has examined theatre, dance and music as forming the core of the performing arts in the region. The committee is well aware that other associated performing art activities form part of Canberra's cultural fabric. An examination of those other activities, however, has not been the principal thrust of this section of the committee's work.

9.2 The committee has been very impressed by the extensive range of theatre, dance and music operating in the ACT and notes that unfortunately an inquiry such as this will not be able to mention in detail all such arts activities. The committee wishes to emphasise that while it was established to examine facilities it has not examined them in isolation. Rather, the committee has worked on the premise that cultural facilities must be examined in association with cultural activities. The committee has made an examination of the issues surrounding the Section 19 development, but has not examined that proposed development in isolation. Rather, the developments on Section 19 have been seen as one part of cultural development in the ACT relating to the performing arts.

9.3 The period of this committee's life has coincided with a period of particularly great ferment in the performing arts scene in Canberra. The Playhouse Theatre was closed pending Section 19 developments; TAU Theatre burnt down soon after ACT Government commitments to refurbishing it; Childers Street Theatre was condemned, and the Canberra Theatre Company ceased operations.

9.4 All of these events have necessarily impacted on the nature of the committee's inquiry. More than ever it has been necessary to examine the whole cultural picture in the ACT rather than examining groups and their needs in isolation.

### Cultural planning

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<sup>1</sup> E Patterson, *The Canberra Times*, 7.10.90, p. 40

9.5 The committee found that, like other arts groups in the ACT, the performing artists are appealing for access to cultural planning. The committee has observed great professionalism and experience in performing arts practitioners and is convinced that this wealth of professionalism and experience must be tapped in future performing arts planning in the ACT.

9.6 Performing artists are calling for more than superficial consultation or consultation within certain parameters. There is a great frustration among performing artists who want consultation before guidelines have been set for projects. According to many performing arts groups, consultation all too often has taken place "after the horse has bolted". In the final chapter the committee outlines its proposals for more effective consultation between the arts community and government but in this chapter stresses, that a new model of consultation is needed for the effective development of the performing arts in the ACT.

## Section 19

### *The lyric theatre*

9.7 The committee presented its recommendations for the Section 19 development in its interim report on performing arts facilities. It declined to recommend the construction of a theatre complex or new theatres on Section 19 at this stage. Subsequently the committee has received further responses to that report so again outlines its findings on the proposed developments on Section 19.

9.8 As outlined in the interim report on performing arts facilities the committee considered major reports, visited State and regional theatre complexes in other cities and towns and made several inspections of the Canberra Theatre, the Playhouse and the Childers Street complex.

9.9 The evidence presented to the committee about the need for a lyric theatre ( 2000 seats) on Section 19 is outlined in the interim report. The evidence presented argued strongly that such a theatre would attract large scale productions that at present do not come to the ACT. The committee remains unconvinced by this argument.

9.10 In its response to the interim report, the Canberra Theatre Trust has contended that:

- " ... the construction of a lyric style, principal theatre is both warranted and necessary to:
- \* ensure an appropriate range of arts and entertainment for Canberra and the region
- \* foster arts access and participation across the community
- \* to (*sic*) provide appropriately for the million plus visitors to the National Capital and most importantly, to contribute to the success of the overall development of section 19 as a cultural and community precinct." <sup>(1)</sup>

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<sup>1</sup> Canberra Theatre Trust, Report to the Minister for the Arts, Comment and recommendations concerning the committee's interi



Until the attendance figures shown in figure 1 of the interim report show a markedly upward movement the committee will remain unconvinced by arguments that appeal to sentiment.<sup>(2)</sup>

9.11 The committee also remains convinced that local companies would not be able to afford to make use of a lyric theatre, and that such a theatre would not be suitable to their type of theatre. Brisbane, with a metropolitan population base of 1.215 millions has a lyric theatre which is "dark" for approximately 30 per cent of the year.

9.12 In ideal circumstances the committee would like to see a large theatrical complex on Section 19; it would like to see a complex such as those seen in other large cities in Australia and overseas. The committee is, however, unable to recommend that the ACT Government and the ACT Tax Payers be committed to the large capital and recurrent costs associated with such a sophisticated complex.

9.13 The committee accepts the arguments advanced by the Canberra Theatre Trust about the tourist potential of such a cultural centre in Civic. It also accepts that such centres do advance a city's sense of identity. It believes that the proposed cultural combination of library, gallery and museum will fulfil those cultural roles.

9.14 The committee envisages that ultimately a lyric theatre will be built as part of the Section 19 cultural precinct, possibly a National Lyric Theatre. The report released by the Canberra Theatre Trust in February 1991, indicating that \$10 million could be raised by the private sector for a theatre is certainly worth pursuing.

9.15 The committee affirms its commitment to exploring the full range of options with the Commonwealth Government in pursuing the development of a National Lyric Theatre in the Territory. Concerning the development of a lyric theatre, the recommendations of this committee remain as outlined in the interim report.

#### Recommendations 47, 48 and 49

9.16 The committee recommends:

**That a 2000 seat theatre not be built.**<sup>(3)</sup>

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<sup>1</sup> Cont. m report, December 1990, p. 2

<sup>2</sup> Since the interim report was tabled the Canberra Theatre Trust has presented its 1989-90 Annual Report which shows an annual attendance, excluding cinema, of 71,602, a fall in attendance of 26% in comparison with the 1988-89 figures.

<sup>3</sup> Interim report, *op cit*, paragraph 3.17

**That the Government ask the Commonwealth Government to construct and maintain a National Lyric Theatre.<sup>(4)</sup>**  
**That the Government encourage any proposal to elicit national or local support for the development of a National Lyric Theatre.<sup>(5)</sup>**

### *Existing theatre spaces*

#### Canberra Theatre

9.17 The committee presented its recommendations about the existing theatre spaces on Section 19 in its interim report. The committee highlights that it remains aware of the existing inadequacies of the Canberra Theatre. The inadequacies of that venue were outlined in the interim report. The committee remains convinced that the problems of the Canberra Theatre can be alleviated with proper planning and adequate funding. The committee, therefore, restates its earlier recommendation.

#### Recommendation 50

9.18 The committee recommends:

**That a report be commissioned to identify rectifiable shortcomings at the Canberra Theatre.<sup>(6)</sup>**

#### The Playhouse

9.19 The Playhouse theatre is a very important venue for many performing arts groups in the ACT. While the committee is well aware of its limitations as a venue and has outlined these limitations in its interim report, it is also keenly aware of its central location. The Playhouse was closed pending the commercial development on Section 19.

9.20 There is a desperate shortage of performance space of this size in the ACT; the refurbishment of the Playhouse must be seen as urgent and must be carried out after consultation with potential users and as part of the total cultural planning of the precinct. The committee does not see the refurbishment of the Playhouse as some second rate option; it believes that with the correct consultation a first rate venue can be produced.

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<sup>4</sup> Interim report, *op cit*, paragraph 3.23

<sup>5</sup> *Loc cit*

<sup>6</sup> Interim report, *op cit*, paragraph 4.6

9.21 The committee accepts the argument that the Playhouse, with its present size, is too small to be economic for many commercial ventures. It is also too expensive for use by ACT theatre groups who need to use their own resources in supporting their productions.

9.22 A proposal was put to the committee recently that the Playhouse may be capable of enlargement if the auditorium could be extended across the foyer to the former restaurant location. It was suggested to the committee that a theatre of up to 600 seats could be constructed in this way. Part of the proposal envisages a glassed mezzanine over the Link.

9.23 Although it has not yet been ascertained whether or not the structure of the building is such that this proposal is technically possible, in the opinion of the committee the proposal merits further consideration. The decline in theatre attendances at the theatre centre is due to a number of causes, one of which may be the viability of the existing theatre spaces.

9.24 It was also pointed out to the committee that there is a small area of unused space behind the Playhouse which was to have been incorporated into the Section 19 development project. The committee believes this small area should be reserved for expansion of the Playhouse theatre should that occur. It is the committee's opinion that it would be inadvisable to cede it to any other use.

#### Recommendations 51 and 52

9.25 The committee recommends:

**That a feasibility study be commissioned to examine the physical restructuring and enlargement of the Playhouse theatre.**

**That the small parcel of unused land to the rear of the Playhouse theatre be reserved for possible extensions to the theatre.**

9.26 It is very important that the decisions regarding the Playhouse Theatre be made with the view that the Playhouse Theatre is but one of a series of theatres that need to be replaced for the theatre community in the ACT. The decisions regarding the Playhouse must not be seen as a panacea for the theatre accommodation crisis in Canberra.

#### *The Link*

9.27 There has been general agreement that the Link is an integral part of existing and future facilities at the Canberra Theatre Centre. The reasons for the retention of the Link are outlined

in the interim report. Its facilities could be upgraded and, although there appears now to be no threat to its position, the committee restates its recommendation.

### Recommendation 53

9.28 The committee recommends:

**That the Link be retained.** <sup>(7)</sup>

### **Beyond Section 19**

#### *Community theatre*

9.29 The Territory supports a range of theatre groups. Their aims and needs were presented to the committee by various representatives.

9.30 Throughout Canberra there are community theatre groups such as TAU, now known as Up Front Theatre, whose Artistic Director has described it as the "factory floor of theatre" <sup>(8)</sup>. Her ideas on community theatre and what it provides formed a good background for the committee's examination of Canberra's community theatre needs.

"And what they want, it seems to me, from where I stand, more than anything is to be empowered, to be heard, to have a voice, because they feel the machinations are much too large for them to matter, and theatre is a venue for that—an avenue for that, but by the same token, it has to be professionally guided and explored in such a way so that the wider population is let into that, and the only way for that to happen, is with very high artistic standards and with attractive productions in comfortable venues." <sup>(9)</sup>

9.31 The committee's examination of community arts is presented in the next chapter but the committee notes here that community performing arts are an integral part of the cultural fabric of the city. In 1991 Up Front Theatre moved into an office at Gorman House but has no permanent rehearsal facilities, workshop areas or performance space.

9.32 Various professional groups operate in Canberra. Some are full time professional companies with excellent reputations, such as Jigsaw Theatre Company and Skylark Theatre, while others, according to Ms A Nugent of *The Canberra Times*:

"... are collectives of professional actors who band together to produce plays as funding allows. I include here, Eureka! Theatre Company, The People Next Door,

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<sup>7</sup> Interim report, *op cit*, paragraph 4.20

<sup>8</sup> Transcript, 23.4.90, p. 66

<sup>9</sup> Transcript, 23.4.90, p. 78

Tango 160, Elizabeth Patterson, Ralph Wilson's productions, Women on a Shoestring and the like. These groups aspire to high professional standards and each of them has very particular, strongly held notions about what theatre is and what it should do. It's their particularity of vision, not professional or technical competence, which sets these groups off from the "amateur" companies." <sup>(10)</sup>

### *Performance venues*

9.33 The common thread linking these groups, apart from their professionalism, is a desperate need for performance venues, including both smaller (100-200) and medium-sized venues (500) and rehearsal space. Ms Nugent outlined the problems:

"The groups are unable to do long term planning because they literally do not know where the next penny is coming from and they often have no permanent base. They scabble for performance spaces and usually have their offices at someone's home." <sup>(11)</sup>

9.34 A theatre space is needed in a central location to meet the needs of these groups. It must be remembered that this facility is needed to replace both Childers Street and TAU Theatre given that the Playhouse now remains. The committee in its interim report recommended that the Childers Street theatre be refurbished. <sup>(12)</sup> This recommendation was made in the expectation that it was possible to overcome safety and structural problems, and with the recognition that a community theatre was required as a matter of urgency. Since the tabling of the interim report, however, it has become less likely that the refurbishment of the theatre will occur and the ACT's theatre companies remain restricted in their ability to mount productions for a reasonable size of audience.

9.35 This critical and damaging shortage of venues must end as soon as possible. The decision about the future of the Childers Street Theatre must be made immediately: the need is clear; action must follow.

9.36 There is speculation that a possible redevelopment of the Griffin Centre might include a theatre. If that proceeds, with planning, approval and construction some years away, any theatre should be complementary to a theatre at Childers Street. In particular, the committee is emphatic that hints of a theatre in the Griffin Centre complex must **not** be used as a reason to delay the immediate provision of a theatre in Childers Street.

### Recommendations 54 and 55

9.37 The committee recommends:

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<sup>10</sup> *The Canberra Times*, 24.12.90, p. 12

<sup>11</sup> *Loc cit*

<sup>12</sup> Interim report, *op cit*, paragraph 5.6

**That a new community theatre, with a seating capacity of up to 300 seats, be constructed on the site currently occupied by the Childers Street Theatre.**

**That the new community theatre be completed and operational by January 1993.**

9.38 The committee has outlined in its interim report that the management of the theatre should be vested in a management committee comprising members of those groups using the theatre. The committee does not resile from this position.

#### *Childers Street cultural precinct*

9.39 The committee supports the development of the Childers Street area as a community precinct with affordable permanent tenure for numerous cultural groups that should be housed on the site. The precinct could also house some compatible commercial interests. The committee believes that the site should be developed in accordance with the 1989 Civic Centre Policy Plan which defines the area as a community precinct.<sup>(13)</sup>

#### Recommendation 56

9.40 The committee recommends:

**That the Childers Street – Hutton Street precinct be developed in accordance with the 1989 Civic Centre Policy Plan.**

#### *Amateur theatre*

9.41 As well as professional companies, Canberra has many amateur and pro-am groups operating for different audiences. Of these, Canberra Repertory is the oldest. The Company has a commitment to the continuation of amateur theatre in the ACT and continues to provide quality theatre for the Canberra community. Canberra Repertory maintains high standards through the use of professionals, mainly directors, working effectively with amateur actors. The committee considers that Canberra Repertory is a very important part of Canberra's cultural fabric.

9.42 Repertory has a great advantage in having its own venue, rented from the ACT Government. The committee welcomes the government's announcement of funds on a dollar for dollar basis for the replacement of seats. The building, however, is the property of the Government and is in need of considerable maintenance. The committee believes the

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<sup>13</sup> National Capital Development Commission, Civic Centre Canberra, Policy Plan, January 1989, p. 62

Government, as landlord, should develop and implement a general maintenance program for the building and its surrounds.

### *Professional theatre*

9.43 The committee believes that Canberra cannot support a "flagship" theatre company in the immediate future. It agrees with comments made by Mr G Sheldon in *The Canberra Times*:

"This city has shown that it cannot, or will not, support a permanent professional theatre company foisted on it at the expense of existing groups; there is no well-populated nearby catchment area to provide more theatre goers. It certainly does not need a new company to be imposed on the city's already fragile theatre economy, especially if the company seems to ignore the tastes of local audiences." (14)

9.44 The committee regrets the demise of the Canberra Theatre Company and notes the failure of earlier attempts to establish a fully professional theatre company. The committee has not sought to identify the reasons for these failures but does accept the fact that the record shows the ACT cannot, at present, support such a company according to the traditional model.

9.45 The strengths of music and visual arts enterprises in the ACT, with the powerful support of CITA, may suggest that the addition of a drama school to CITA would provide a strong base from which a professional company could develop. But that is not to say that ACT theatre productions are not of professional and near professional quality. Indeed the committee, having observed much of their work, acknowledges the outstanding performances and the calibre of the actors.

9.46 The Territory should consider another model of professional theatre. The local product is good and needs to be encouraged. The provision of adequate performance venues will help, as will more funding. The Canberra professional theatre product is sound; with greater support the need for cultural import will diminish and cultural export will be promoted.

9.47 The Arts Industries Association has proposed an interesting model for the further development of professional theatre practice in the ACT.

"The alternative model being developed by the AIA draws upon the strength and diversity of those groups and individuals who have continued, through the rising and falling of the flagship, to steer a steady course producing quality, affordable and relevant theatre which embraces a wide variety of styles, tastes and target audiences." (15)

The Council proposes the formation of an incorporated association of the various theatre companies to provide the substantial basis needed to attract significant ACT and Australia

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<sup>14</sup> *The Canberra Times* 3.1.91

<sup>15</sup> *The Canberra Times*, 3.1.91

council funding. The advantages are obvious. The sharing of their strengths and resources and a united voice will present a powerful force for ACT theatre. Of great importance is the likelihood of the funding from the Australia Council that was lost to the ACT when the Canberra Theatre Company closed.

9.48 The committee welcomes this initiative as one worthy of further development. We make no recommendation as to the future of this proposal but expect that the ACT Government would co-operate if the clear support of theatre groups was evident.

9.49 The youth performing arts scene in Canberra is very healthy. Youth drama, dance and music are discussed in a separate chapter.

### Music

"Music has been an important part of community life in Canberra ever since work first began in 1923 on the building of Australia's national capital. Over the years since Canberra has been fortunate in having within its growing population people who have had the enthusiasm and the ability to organise musical performances and music-theatre productions, and fortunate, too, that these activities have continued strong community support."<sup>16</sup>

9.50 The Territory is well served by the quality and range of music productions, whether orchestral, choral, opera, musical theatre or popular and folk music; the standard is excellent and continues to improve each year. Associated with this is the development of outstanding talent among young performers, whether in musical groups or solo performances.

9.51 As with the visual arts community, there is a particularly healthy symbiotic relationship between many musical groups in the ACT and the Canberra Institute of the Arts. The Institute is of enormous benefit to music in the ACT. The highly skilled graduates from CITA who stay in the ACT enrich the cultural life of the territory. The teaching staff of CITA, who are chosen because of their high skill levels; their local, national and international success; and their commitment as musicians, also instils in musicians in the ACT an added dynamic dimension. The regular recitals given by staff and students have added a richness to cultural life in Canberra.

9.52 There is considerable agreement among the music community in Canberra about the need for another concert venue. Throughout the music community there is general accord that a special acoustically designed venue able to seat 500 – 700 people is needed within the School of Music. The committee is aware that proposals are being prepared within CITA for the

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<sup>16</sup> *The Canberra Times*, 22.9.90, p. 32



development of this additional concert hall. While funding for this project is predominantly a matter of negotiation at Commonwealth level, the ACT Government should acknowledge the clear benefits to the ACT and discuss with CITA, ways in which it may assist. The committee makes recommendations to this effect at paragraph 9.65.

9.53 Indeed, there are strong arguments for the construction of this facility ahead of any new development for the performing arts, other than the refurbishments recommended in this report and the interim report, on Section 19.

9.54 Several of the community organisations mentioned have been established for many years in the Canberra cultural scene but have no adequate offices or rehearsal venues. The committee believes that finding permanent homes for these established and valuable groups is a top priority. Many have to store equipment and costumes in substandard accommodation.

### *Choral*

9.55 In choral work, the Canberra community is well served by a large number of both small and large groups providing a wide variety of high quality performances. The Canberra Choral Society, for example, has continued a long tradition while numerous other groups have established themselves successfully. Of note, the value of the original work of Gaudeamus adds an important dimension to music in the Territory.

9.56 Canberra Philharmonic had mixed fortunes in 1990, a year which followed strong successes in the past in their field of musical theatre. In this light musical field the Philharmonic has provided an excellent range of musicals, for the benefit of Canberrans, over very many years.

9.57 At another level, the Monaro Folk Society, a very active community organisation, has stressed the need for an ongoing maintenance program at the Yarralumla Woolshed, an important cultural facility.

9.58 Two Opera companies operate within the ACT. The committee is aware of some views that Canberra cannot sustain two companies and recognises that there would be benefits if all the resources and talent were united in one company. It is also clear that there are benefits in the diversity which allows a range of productions and maintains a healthy competition. While the committee does not claim competence as a critic, it believes the performances of each company are of very high quality and both companies should continue to be funded.

*Orchestral*

9.59 Canberra has several distinguished orchestras, the Canberra Symphony Orchestra (CSO), the Canberra Youth Orchestra and, within the School of Music, the Symphony Orchestra and the Chamber Orchestra.

9.60 The CSO is one of the major funded arts bodies in the Territory. Now strongly influenced by CITA it has grown from a recreational orchestra of 25 years ago to a substantially professional, though part time, orchestra of considerable repute. It is now in a position where distinguished conductors wish to conduct it.<sup>(17)</sup>

9.61 The orchestra believes it is appropriate to operate in a part time mode as it grows towards a thoroughly national reputation.

9.62 The major concern of the CSO is that it needs a home with appropriate rehearsal space and with office space. Although being a part time orchestra its contribution to the cultural life of the Territory is such that it is appropriate to provide it with space.

9.63 In budgetary terms, the provision of capital funds is less a problem than commitments of regular recurrent funds. The arts have as strong a claim on the capital works programs as any other public sector. What is more important, arts facilities or, for example, new paving around so many shopping centres?

9.64 Accordingly, the committee believes that the Government should seek space for the CSO within the proposed new hall at CITA, and should provide capital funds for that purpose.

Recommendation 57

9.65 The committee recommends:

**That the Government negotiate with the Canberra Institute of the Arts on the provision, in the Institute's proposed new concert hall, of rehearsal, storage and office space for the Canberra Symphony Orchestra.**

9.66 Other orchestras which are substantially based around the School of Music at CITA, should, if it is their wish be a party to those negotiations.

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<sup>17</sup> Transcript, 26.9.90, p. 498

## Dance

9.67 Dance is an area of extensive participation by a wide cross section of the ACT community. From the traditional ballet schools, to modern dance activity, national dance, or ballroom or bush dancing, a very large number of Canberrans are actively involved. The regular successes of ACT dancers in Australian and overseas professional companies are a clear demonstration of the quality of dance in the ACT and the strength of dance education. Nevertheless, the major feature of dance is the enjoyment of the activity; the committee accepts the view that emphasis should be placed on this and not merely on the attainment of excellence in traditional ballet.

### *Ballet and dance schools*

9.68 The committee acknowledges the quality of the Territory's ballet schools (their graduates provide the evidence), yet there appears to be an unmet need for creative dance classes which are more flexible than the rigid curriculum of classical dance. The Australian Association for Dance Education in the ACT has responded by establishing such classes. They argued:

"We found a gap in the community, and they have been running now for about three years. We have had to expand them to have different levels now. We have beginners, intermediate and advanced because children still, after having gone through twelve months, are not keen to go onto ballet schools." <sup>(18)</sup>

9.69 The committee stresses the importance of a wide choice of options for parents as they encourage their children into dance activities. Unfortunately only a few students graduate to high levels of dance; ballet in particular. For them the emphasis on the established curriculum is important, but for others there is a need for more creative dance.

### *Dance injuries*

9.70 A further matter of concern to the committee is the high incidence of injury to dancers, especially those who spend many years at fairly high levels of professional attainment. The committee heard, in evidence given before it, that many professional dancers retire at about 25 years of age with injury as a major contributing factor. <sup>(19)</sup>

9.71 To a large extent these injuries are caused by damage accumulating over many years. While the committee is confident of the care taken in the Territory's dance schools, it believes it

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<sup>18</sup> Transcript, 4.2.91, p. 584

<sup>19</sup> Transcript, 4.2.91, p. 590

necessary to urge such schools to give increased priority to the physical well being of their students, especially the long term implications of physically stressful activity.

### *Meryl Tankard Company*

9.72 Canberra is privileged to provide the home of the internationally acclaimed Meryl Tankard Company, a dance company established in 1989 when Meryl Tankard was appointed Artistic Director of the Human Veins Dance Theatre Company.

9.73 There are a number of problems facing the company, the major one of which the company's Administrator pointed out in evidence given before the committee:

"Generally I feel the company does not reach as much of the public as it could. Primarily this is due to the lack of suitable performing venues in Canberra." (20)

9.74 Its own 'theatre' is not adequate as a performing space, being severely restricted in both stage and seating space. The company's urgent need for better performing space adds a further emphasis for the urgent construction of the new community theatre recommended earlier in this chapter (*see* paragraph 9.37). For the benefit of this company, as for all other users, the new theatre must also provide ample rehearsal space.

9.75 In evidence given before the committee the company drew attention to the need for funding necessary to retain high quality staff, both administrative and performance. (21) As the committee has recommended a substantial increase in funding for the arts (*see* paragraph 2.12) it is possible that major companies, such as Meryl Tankard, could be able to satisfy some of their staffing problems should that recommendation be accepted.

9.76 The committee believes it important, however, to bring to the Assembly's attention for special consideration the place of this dance company within the cultural fabric of our society. The company has brought great renown to itself and to the Territory, both nationally and internationally. In the opinion of the committee the company's future must be guaranteed by the Government in the name of the residents of the Territory, it is not sufficient to simply regard the company as merely one dance company among many competing for community funds. The company must be granted some degree of priority so that it can continue to provide an international standard of excellence both in training young dancers and in providing an excellent standard of dance presentation.

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<sup>20</sup> Transcript, 4.2.91, p. 552

<sup>21</sup> Transcript, 4.2.91, p. 553

**Recommendation 58**

9.77 The committee recommends:

**That the Meryl Tankard Company be provided with a level of support, both financial and material, that will ensure its continued international level of excellence.**

**Small dance festival**

9.78 A positive proposal from the Australian Association for Dance Education (AADE) was that of ACT sponsorship for a festival of small dance companies. The committee is attracted to the concept of ACT promotion of arts activity or festivals for professional or professional-amateur groups which operate at a smaller scale than the major national or state companies.

9.79 The committee supports the AADE proposal believing that, should it be established on an annual basis, it will provide a substantial benefit to dance in the Territory and help establish Canberra as the cultural capital.

***Recommendation 59***

9.80 The committee recommends:

**That the Government sponsor an annual festival of small dance companies.**

## 1 COMMUNITY ART

"By building on the bonds that link people, community art can be a useful way of expanding a community's awareness and understanding of itself. Its sense of identity, pride and purpose can flourish through working together on arts projects."<sup>(1)</sup>

### Introduction

10.1 At times throughout this Report, references have been made to community arts in the ACT. This separate discussion is important so that community arts are given the same level of priority as other art areas. The committee recognises that community arts receives less funding than other arts areas. They are, however, a vital component of the cultural life of the Territory and ought to be funded accordingly.

10.2 The committee is aware that different art areas link into each other and wishes to emphasise that it has not been examining different arts areas in boxes but has been examining the total arts scene in Canberra. Although community arts are discussed separately, it is only to clarify their role in the community. At times community art has been marginalised and this committee is suggesting some strategies to help improve that status in the ACT.

### Definition and role

10.3 Community art is communities making their own art.

"It is active participation of people in the creative process. It results in the public expression of collective experience."<sup>(2)</sup>

10.4 In most of the submissions received from community arts groups, and at the public hearings of the committee, community arts workers were at pains to accentuate that community art is not professional artists imposing a project on a group of people. Process is integral to community arts and excellence in community art may reflect the quality of that process rather than any outcome. A former Community Literature Officer expressed this sentiment in this way:

"The problem seems to arise most of all in situations where the project is not generated from within and amongst the community itself. Active participation, in decision making, generating ideas and helping to see them through, seems to me a more successful way of getting groups of people to extend themselves, explore their identity within a social context and develop their confidence and creativity."<sup>(3)</sup>

<sup>1</sup> *Activities, Procedures and Programs of Assistance 1988-89*, Community Cultural Development Unit, Australia Council, p. 6

<sup>2</sup> *Ibid*, p. 5

<sup>3</sup> Green S, *Reflections*, 1990

10.5 The Artistic Director of the Jigsaw Theatre Company made a similar point while reflecting on the change of name of Gorman House Community Arts Centre to Gorman House Arts Centre:

"Community Arts, in its simplest definition, is arts practised by the community. Usually that is with the assistance of professional artists, or a professional artist, as a catalyst to that activity that the community takes part in themselves.

That may be a theatre person, or a professional working in the community to instil some of the skill so that people who have some understanding can take part in what is basically, amateur theatre themselves. That has happened many times in many companies.

The same might happen with a visual artist in parting some skills, either photographic, or silk-screen, or whatever, to the community, that they can, once they have some understanding of that, take part in themselves. Community art is not professional artists taking their art to the community. That is not community art." <sup>(4)</sup>

10.6 In its broadest definition, community art embraces many groupings; it is for all people:

"The word 'community' can go beyond regional or ethnic groupings. Any group of people with common cultural concerns can, if they wish, have a cultural policy and program. The trades unions, for example, or the churches, or sporting organisations, or industry groups, or specific ethnic groups or multicultural groups can develop specialist museums or specialist history projects, or they can foster any distinctive cultural forms that developed in their past, or that are still developing in their present; they can employ artists to celebrate or criticise their condition; and, where this is relevant, they can employ cultural workers to serve their members cultural interests." <sup>(5)</sup>

## Policies

10.7 On 24 April 1990, a community arts rally was held outside the Legislative Assembly. In part, the rally was to raise the profile of community arts; to call for better arts funding; to improve consultation and to create a framework for community arts to grow.

10.8 This desire for the development of a community arts policy was evident in many submissions. Again, the theme of arts planning emerged, this time from the community artists. The Arts Council's submission recommended:

"Development and implementation of a mechanism providing a bipartisan co-ordinated approach to cultural planning, allowing extensive and ongoing consultation with industry and community groups.

Development of a Cultural Plan for the Territory, providing a clear framework for the development of policy, determination of priorities and the development of relevant resources." <sup>(6)</sup>

10.9 Various groups operating in the ACT have a clear community arts profile, such as the regional community arts projects centred in Tuggeranong and Belconnen. Other groups, under the "access" heading, such as Megalo Access Arts, Photo Access, Studio One Print Making

<sup>4</sup> Transcript, 23.4.90, p. 86

<sup>5</sup> Arts Action : Australia, *Towards a National Agenda for the Arts*, February 1990, p. 15

<sup>6</sup> Submission, dated 21 December 1989, p. 5

Workshop and Up Front Theatre are providing community access facilities and have community arts initiatives but are also professional artists working in the community.

#### 10.10 Up Front Theatre outlined its philosophy:

"[Up Front] Theatre concerns itself with the evolution of skill, imagination and talent. It encourages the novice whilst extending the professional thus contributing to the growth and maturity of the industry." <sup>(7)</sup>

#### 10.11 In his foreword to a recent exhibition catalogue, The Minister for Health, Education and the Arts, Mr G Humphries MLA, defined Studio One's activities in the following terms:

"Since it was first established in 1983, Studio One has gained a national reputation as a quality print workshop. It provides professional standard editioning services for artists from most Australian states.

Studio One is also an open access workshop providing facilities for relief printing and etching, classes, weekend workshops and an outlet for the sale of members' work.

Professional full time artists work alongside beginners or school students. It is one of the few public access lithography and letterpress facilities in Australia.

Artists' studios created within the Studio One complex have enabled the growth of a core group of artists who, in addition to producing their own art work, are training and developing auditioning skills of a professional standard." <sup>(8)</sup>

### Funding

10.12 It is important to remember that different arts activities are funded for different purposes. This is not to put one arts area above another but to recognise the need for different levels of arts activity in the community. Some organisations are funded as professional groups; some are funded as access facilities; some are funded as community arts and many are funded with an appreciation of the overlap of their activities.

10.13 Whether from access organisations or community arts groups, the message to the committee was clear. The groups feel underfunded for what they are trying to achieve. It is not as though the groups are asking for the world, it is merely that present facilities are not meeting current needs.

### Facilities and assistance

10.14 The committee has clarified two areas in need of clear, positive community arts facility development; the Civic area and the outlying regional areas.

<sup>7</sup> Submission, dated 16 February 1990, p. 3

<sup>8</sup> Humphries, G, *Sun, Smoke and Steel National – Touring Exhibition 1991-92*, Catalogue forward



10.15 Community arts facilities are urgently needed in Civic and as recommended in its section on the visual arts, the committee affirms its commitment to the development of the Childers – Hutton Streets area as a community precinct providing facilities for community arts groups, access organisations and other groups (*see* paragraph 9.40).

10.16 To help demarginalise community arts groups, the committee sees value in a mix of commercial development, access arts and community arts. The committee sees great value in a mix of arts workers in the same area. The committee stresses that genuine consultation must take place at all stages of the proposed development.

10.17 Community arts policies should be developed for Canberra with clear detail to the outer suburban areas. The Tuggeranong Community Arts submission highlighted that:

"Access to mainstream arts activities is often denied to groups and individuals because of cost, distance and cultural alienation." <sup>(9)</sup>

10.18 The provision of access to mainstream activities can, however, also have a detrimental effect; a point brought out by S Green, a former Community Literature Officer:

"Among the community arts movement I observe an increasing professionalization, of both workers in the area and of 'community' arts practice. This is a justifiable development- people who work in any industry want decent wages and working conditions. The danger here, however, is that this impetus to build bigger and more complex infrastructures could drive us further and further away from the people with whom we work. Many groups have been deeply empowered through community arts projects. We should also remember, however, that many communities have been practising their art for centuries, without us. Increasing bureaucratization within the field may drive away the very people we are trying to teach." <sup>(10)</sup>

10.19 Nonetheless the committee commends some of the excellent community arts initiatives that have taken place in the ACT and is also aware that there have been significant problems in community arts practice in the Territory. With a clearer sense of direction, following policy and facility development, the committee hopes that community arts in the ACT will prosper even more.

#### *Recommendations 60 and 61*

10.20 The committee recommends:

**That community arts facilities be included in the redevelopment of the Childers Street and Hutton Street precinct.**

<sup>9</sup> Submission, dated 12 January 1990, p. 1

<sup>10</sup> Green S, *op cit*, 1990

**That the ACT Arts Bureau develop and implement a broad policy for the funding and encouragement of community art in the Territory.**

## 2 EDUCATION AND YOUTH ARTS : OUR FUTURE

"Learning in the arts develops the whole child. The arts are essential to a quality, balanced life. Every child is entitled to the joy of inspiration, the avenues of communication provided by Arts education and the knowledge and confidence to make judgements which will affect their daily lives. Therefore it is essential that all students have continuous learning in the Arts throughout their schooling."<sup>(1)</sup>

### Introduction

11.1 At the moment much of the available funding through the Arts Development Board goes to established institutions and organisations. The committee endorses the need to continue and, if possible, expand such funding. The committee wonders, however, if sufficient attention and support is being given to the Territory's young people. The committee notes the achievements of the Canberra Youth Orchestra and several youth choirs, and the international reputation of the young dancers of the Meryl Tankard Company.

11.2 Are we, as a community, sufficiently backing the full range of artistic expression by our young people? Could the community not be spending its funds more effectively by supporting young writers, painters, musicians, photographers, sculptors and dancers rather than importing well known artists and professionals from outside of the Territory. It is the committee's view that here in the National Capital we should be a pace setter for supporting young people in the arts.

### Education

#### *Theatre in schools*

11.3 Regional schools are very fortunate in having two Canberra based full time professional performing arts companies which provide performances for students in schools. Both Jigsaw Theatre Company and Skylark Theatre provide a superb resource for education in the ACT. As well, other visual and performing arts organisations provide first class services for schools in our community. Schools must be encouraged to enable their students as much access to the arts as is possible:

"If young people can grow up with the belief that art is a natural part of their lives the whole community benefits, because the nation's artistic production has been strengthened and because a whole population has grown up better equipped to develop their potential."<sup>(2)</sup>

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<sup>1</sup> Department of Health, Education and the Arts, *The Arts in Education*, Draft Curriculum Framework, 1990

<sup>2</sup> Arts Action : Australia, *op cit*, p. 18

### *Arts curricula*

11.4 The committee was interested to see the nature of the subjects covered by the arts in the ACT draft curriculum frameworks. The arts are ways of structuring and communicating statements about individual experiences, about the world and place of human beings within it. Dance, drama, media, music, visual art and design, and media studies are therefore fundamental symbolic languages essential to living.<sup>(3)</sup>

11.5 The committee is pleased to see that arts curriculum frameworks now exist for ACT Schools and commends all individuals associated with their development. The committee is concerned, however, that arts practice in schools is still very much at the initiation of dedicated and enthusiastic teachers within particular institutions. It is clear in ACT Education that some schools have a much clearer and active arts policy than others.

11.6 The committee endorses and supports school based curriculum but realises that with school based curriculum, gaps in arts education can develop where schools do not actively advocate arts education because of financial concerns or emphasis on other curricula or lack of trained teachers for the subjects.

11.7 The committee has observed that at college level in the ACT education system there is long history of dynamic activities taking place in the arts. The committee would like to see similar system wide developments in primary and high schools.

### *Drama and dance*

11.8 In December 1986, Ms L Davies handed down a report on Theatre Education in the ACT. The report was commissioned by Senator S Ryan when she was Minister for Education. While that report did not set out to examine all arts education in the ACT, it necessarily touched on several arts areas while having a particular emphasis on drama and dance.

11.9 The committee notes that there have been significant developments in theatre education since the Davies Report, particularly in curriculum. The committee was interested to see, however, that in 1986, some of Davies' main concerns were:

- . The need for drama in education training.
- . The need for drama curriculum.
- . The need for support from community, school and authorities.

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<sup>3</sup> Department of Health, Education and the Arts, *op cit*, p. 4

- . The need for a greater understanding of the particular qualities and elements of drama in education.
- . The lack of specific action despite discussions, surveys and reports. <sup>(4)</sup>

11.10 There was much valuable comment in the Davies report and the committee regrets that it appears to have been shelved. Whilst it was a report to a Federal Minister, the committee believes arts planners, in the now self governing ACT, should note its contents.

11.11 Some changes have taken place but the situation for drama in education training is even worse than ever, with the suspension in 1991 of the drama in education course at the University of Canberra. The committee has emphasised the importance of the schools of art and music within CITA and acknowledges that comparable dance and drama schools would be of great benefit to the Institute. But it is the case that there are an ample number of drama schools in Australia and decisions of that nature must also have respect for the national interest. Roland Manderson, a peripatetic and persistent performer, has suggested a postgraduate drama school. The committee makes no recommendation on this but believes it merits serious consideration.

11.12 The concerns by Davies were very similar for dance education in ACT schools.

11.13 The committee has observed that the arts are still marginalised in terms of the total school curriculum. The Davies report recommended a Centre for the ACT that would act as a mid-service training unit for teachers and a servicing unit for the community. Davies made many recommendations about the pivotal role of the Centre for mid-career and teacher refresher courses in dance and drama.

11.14 Talented drama and dance enthusiasts wishing to study for a career in their chosen areas have to go to other cities. The ANU, through its Modern Language Department, has a Field Studies Drama Course which is relatively theoretical in nature and the University does not provide a clear strand of studies for students wishing to study drama on a much more practical level.

11.15 In 1991 there is no such Centre and even the pre-service training for teachers of drama has been abolished.

11.16 A serious gap exists for training teachers of drama and dance in the Territory's schools. In respect of dance the AADE, in evidence given before the committee, pointed to the number of professional dancers who retire at a young age and could be available for teaching positions. <sup>(5)</sup>

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<sup>4</sup> Davies L, *A report on theatre education in the ACT*, Commonwealth Department of Education, December 1986, p. 20

<sup>5</sup> Transcript, 4.2.91, p. 590

11.17 These dancers have been trained as professional performers, not as teachers, and since many left school at Year 10 for entry into professional dance school, they do not have the qualifications for entry into teacher education institutions. The committee agrees with the view of the AADE:

'We are trying to convince the tertiary institutions that they ought to offer a bridging course to professional dancers of so many years standing ...'<sup>(6)</sup>

Indeed, dancers should surely be given tertiary credits for this level of achievement.

11.18 The committee believes the same principles should apply to graduates of drama schools who wish to move to a teaching career.

#### Recommendation 62

11.19 The committee recommends:

**That the Government negotiate with the University of Canberra on course entry requirements for both a Degree in Education and a Diploma in Education for students wishing to teach drama or dance.**

11.20 The AADE also sought more professional development for the non-specialist teachers in the education system, arguing the education authorities need to recognise that teachers of the arts are entitled to the same level of professional development as any other subject.<sup>(7)</sup> This is an argument the committee accepts.

#### Recommendation 63

11.21 The committee recommends:

**That the Ministry of Health, Education and the Arts ensure that there is equity in access to professional development for all teachers employed in the ACT education system.**

#### *Visual arts and music*

11.22 The situation for training teachers of visual arts and music in ACT schools and colleges is much healthier and reference has already been made in this Report to the excellent facilities at

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<sup>6</sup> Transcript, 4.2.91, p. 590

<sup>7</sup> Transcript, 4.2.91, p. 579

the Canberra Institute of the Arts for both music and visual arts students. This teacher training takes place in conjunction with the University of Canberra. The committee is aware that training in the arts for future teachers is different to training artists for a career as practising artists. Again the facilities at CITA provide adequately for visual artists and musicians wishing to pursue a career in those areas.

### *Artists in residence*

11.23 The committee affirms its commitment to arts education by proposing that all ACT schools adopt artists in residence programs. These programs have been piloted elsewhere in Australia and have been very successful. They enable students to see art as a normal part of life and the committee sees huge opportunities for both artists and schools to benefit from such a relationship. The residencies can involve the full range of different artists, both visual and performing, and could involve some commercial sponsorship eg the local shopping centre.

### Recommendation 64

11.24 The committee recommends:

**That funding be provided to establish artists in residence programs in ACT schools and colleges.**

### **Youth art and accommodation**

11.25 There is both great quality and quantity in youth arts in Canberra. Numerous groups operate on extremely limited budgets, to provide specialist services for the ACT community. With so much discussion at present about Canberra's youth and their needs, it is particularly heartening to see some much quality activity in youth arts.

11.26 Most of the groups concerned want very little from the Government. The thread running through the submissions from youth arts practitioners is that of accommodation. Groups are seeking low rental accommodation for offices, storage and rehearsal so that they can provide a better service.

11.27 This committee considers that the provision of that accommodation is the very least that the ACT Government can do to support such active community youth arts groups as those under the umbrella of the Canberra Youth Performing Arts Centre (CYPAC). The atmosphere was filled with community pride at a reception held in August 1990 in the Canberra Centre for the returning internationally victorious Canberra Youth Orchestra. The group had won the major prize at the International festival of Youth and Music in Vienna. The group had a \$30,000 tour

debt. The provision of permanent adequate low rent accommodation must be provided by the ACT Government:

"All of the groups making up CYPAC have been eminently successful in their activities and some have attracted national attention, in a few cases international acclaim and critical approval for their performances, in the fields of music, music-theatre, ballet and drama."<sup>(8)</sup>

11.28 The arts groups originally involved in the proposed Centre were Canberra Youth Ballet School and Company; Gaudeamus; the Woden Valley Youth Choir; Stagecoach; the Belchambers Yamaha Music School; the Canberra Youth Orchestra Society; the Canberra Boys' Choir and the Young Music Society.

11.29 Surprisingly this group was not successful in obtaining, as a base, the former Pearce Primary School hall, a venue highly valued for its excellent acoustics. Whilst not denying the worth of the successful bidder, the committee believes CYPAC would have been ideally situated in that space. This may be another example of the lack of influence of the arts in the bureaucratic structures.

11.30 It remains imperative, however, that the Centre finds a location. It encompasses some of the best training and performing youth arts groups in the Territory and some of the most talented young people. At a time when the value of schools is being carefully assessed, with the realisation that as far as possible surplus spaces in schools must be at commercial rates, the committee has declined to regard that space as the answer to all the problems of arts groups in funding, storage, rehearsal and performance space.

11.31 Nevertheless, the value of CYPAC in educating young people is so great that special consideration is warranted. Accordingly the committee believes that appropriate and adequate space should be made available to the Centre.

#### *Recommendation 65*

11.32 The committee recommends:

**That Canberra Youth Performing Arts Centre be provided with long term adequate accommodation, including appropriate rehearsal space.**

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<sup>8</sup> Submission, dated 20 November 1989, p. 3



### **Youth theatre**

11.33 Canberra Youth Theatre is the longest running, and the largest, youth theatre in Australia. Recent funding policy changes by the Australia Council will have a severe impact on the company. The Australia Council has amended its policy for funding youth theatre companies in order to ensure more access and equity for young people throughout Australia.

11.34 The Australia Council will guarantee the total funds available each year to youth theatre activities across Australia, but is phasing out the current annual support to a small number of companies, including the Canberra Youth Theatre Company which currently receives the highest national funding of any company. <sup>(9)</sup> Canberra Youth Theatre will now be required to compete with other youth arts companies in the ACT, and nationally, for available funds.

11.35 The committee acknowledges the large contribution made by Canberra Youth Theatre for the region over the years and also recognises the excellent contributions being made by more recently established groups, such as Stagecoach Theatre School. The committee feels that there is a place for both organisations in the community.

### **Canberra Youth Orchestra**

11.36 The committee believes it important to bring to the Assembly's attention for special consideration the place of the Canberra Youth Orchestra within the cultural fabric of our society. This orchestra has bought great renown to itself and to Canberra, both nationally and internationally. In the opinion of the committee the orchestra's future must be guaranteed by the Government in the name of the residents of the Territory, it is not sufficient to simply regard the orchestra as merely one musical group among many competing for community funds. The orchestra must be granted some degree of priority so that it can continue to provide an international standard of excellence both in training young musicians and in providing an excellent standard of musical presentation.

### *Recommendation 66*

11.37 The committee recommends:

**That the Canberra Youth Orchestra be provided with a level of support, both financial and material, that will ensure its continued international level of excellence.**

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<sup>9</sup> In 1990 the CYT received \$87,000 from the Australia Council and \$77,910 from the ACT Arts Development Fund

## **Conclusion**

11.38 The committee believes that youth arts activities in Canberra are crucial to the future arts development of the region. In the committee's opinion more must be done to help existing groups to continue their excellent work. The youth arts groups in the ACT are really asking for very little; that their activities should be facilitated and that their work could be made much easier.

### 3 ADVOCACY, BUREAUCRACY, CONSULTATION AND DEVELOPMENT

"And there is a feeling out there of more co-operation and sharing of resources ... There is a lot of goodwill out there amongst the arts community groups to share facilities, to work co-operatively together, to recognise that days have long passed when you argued for your own building to do your own thing."<sup>1</sup>

#### **Introduction**

12.1 The thrust of this chapter will be a discussion of the present administration of the arts in the ACT. As well, this section will consider the promotion of ACT arts because the committee regards arts advocacy as integral to future arts development in the region.

12.2 As part of this discussion the committee argues for a greater influence for the arts in the broader ACT community. This greater influence is important for policy development and administrative reasons, and it should also provide a higher status for the arts with a more powerful voice.

12.3 The committee is not confident that the arts community has an appropriate influence over the range of decisions affecting the cultural life of the Territory. For example, it is likely that the voice of the arts community was not heard in the decisions concerning the Griffin Centre or the use of the Pearce Primary School hall. The committee wonders if, in the planning for the new town of Gungahlin, any consideration has been given to the needs of the arts community. Recommendations in the chapter should place the arts in a more influential position.

12.4 The committee has examined a great range of evidence that makes it feel very positive about the arts in the ACT, however, the committee has some apprehension about the present administration of the arts in the ACT both in terms of funding and policy development. This apprehension in no way stems from the individuals involved with arts administration in Canberra. The committee's reservations emerge from the observation that the needs of arts development in the region have outstripped the original models set up to service the arts.

#### **ACT Arts Bureau**

12.5 Arts in the ACT are presently administered through the ACT Arts Bureau within the Ministry of Health, Education and the Arts. The goal of the Bureau is to encourage, support and develop excellence, participation and accessibility in arts practice in the ACT. The specific roles of the Bureau include:

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<sup>1</sup> Transcript, 24.11.89, p. 28

- . preparing submissions and advice to the Minister on all ACT arts matters;
- . providing secretariat support to the ADB;
- . administering the ACT Arts Development Program;
- . providing advice to organisations and individuals regarding arts practice;
- . preparing papers and advice for ACT representatives to the Cultural Ministers' Council and State Arts Directors' meetings;
- . providing advice to and training opportunities for ACT arts organisations and individuals in artistic development, administration, marketing, facilities, etc.; and
- . providing information to the general community and promoting an awareness of arts activities in the ACT. <sup>(2)</sup>

12.6 In evidence given before the committee, the Director the Bureau described its functions as three pronged:

"We administer the various grants programs and we look after certain arts facilities that are leased out to community groups. We look also into the policy issues surrounding arts development. And thirdly we service the Arts Development Board itself, the advisory committee to the Minister for the Arts." <sup>(3)</sup>

12.7 In the ACT arts and other groups also receive funding from the Australia Council. In 1990 this figure was approximately \$1,320,700 (*see* Appendix G). The ACT Arts Bureau liaises with the Australia Council about its funding levels in the ACT. Arts organisations in Canberra can also receive funds from the Canberra Arts Patrons Organisation (CAPO), ACT Festivals, ACT Heritage and other specialist areas.

### **ACT Arts Development Board**

12.8 The Arts Development Board (ADB), an advisory body appointed by the Minister, advises the Minister about arts funding. In particular it advises the Minister on:

- . policies for arts development in the ACT;
- . grants to ACT arts organizations and individuals; and
- . related issues as they occur.

In fact the major task of the ADB is the consideration of grants.

12.9 The Board consists of nine members, one of whom represents the ACT Administration. The others are appointed for their involvement and expertise in the arts, for the general skills that they bring to the Board and for the balance achieved by their appointment. Detailed work is done by two committees and the Board and its committees may meet up to twenty-five times each year. <sup>(4)</sup>

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<sup>2</sup> ACT Arts Bureau, Arts Grants Information for Applicants, 1990, p. 3

<sup>3</sup> Transcript, 24.11.89, p. 3

<sup>4</sup> ACT Arts Bureau, Arts Grants Information for Applicants, 1990, p. 2

12.10 The committee records its appreciation for the amount of great work carried out by the Arts Development Board over the years. The committee is aware of the considerable workload of the individuals on the ADB; the Board's relative lack of resources; the lack of remuneration for members and most particularly, for the practising artists on the ADB, the sheer amount of time devoted to their community duties for the arts.

### Funding

12.11 Funding is both an important and vexatious issue for the arts. It is important to remind ourselves of the reasons for arts funding.

"Public funding allows Australians access to the arts, at prices affordable to most people. Public support allows a wide range of ideas and kinds of art to be created, which is more in keeping with a democratic country than would be possible if we relied solely on the market or a small number of private patrons." <sup>(5)</sup>

12.12 Artists are feeling the pinch at the moment like everybody else. The submission from Actors' Equity highlighted the plight of the performing artist:

"In 1989 of the 139 members of this union only 6 were offered 52 weeks work. Most companies will say that they can't afford to employ people on a full-time basis. The major concern of the union is that in real terms the arts budget in the ACT has been cut over the past few years." <sup>(6)</sup>

12.13 In 1990 the local funds available to arts individuals and organisations will amount to about \$1.8 million, from various sources, which will see a number of innovations including a literary fellowship of \$15,000 for a Canberra author and for independent video development. (See Appendix F.)

12.14 Groups seeking funding from both the Australia Council and the ACT Government, may meet representatives of the Arts Development Board and Project Officers from the respective Australia Council Boards at a three way meeting (there are no uniform procedures). Ideally, some time after such meetings the Arts Bureau should know what level of funding ACT arts organisations can expect from the Australia Council for the following year. Unfortunately, this situation does not exist and local arts organisations can suffer severe cut backs from the Australia Council which are not compensated for at the ACT level. It is the committee opinion that improved liaison between the ACT Arts Bureau and the Australia Council is needed.

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<sup>5</sup> Arts Action : Australia, *op cit*, p. 3

<sup>6</sup> Submission, undated, p. 3

*Recommendation 67*

12.15 The committee recommends:

**That steps be taken to improve the co operation between the ACT Arts Bureau and the Australia Council with respect to the funding of ACT cultural activities.**

12.16 The principles of arms length funding and peer assessment are well supported by local arts organisations. Several submissions dealt specifically with the issues and the submission by the Canberra Contemporary Art Space represents some of those views:

"The CCAS wishes to bring to the attention of the committee the importance of maintaining the principles of arms length funding and peer group assessment of the Arts in the ACT. These principles are currently practised in the ACT through the Arts Development Board. The Arts Development Board plays a significant role in the development of the cultural life of the ACT. Its members represent a diverse range of expertise in the arts enabling the board to make informed decisions regarding arts development in the ACT." <sup>(7)</sup>

**Arts administration**

12.17 While the committee endorses the principles of peer assessment and arms length funding, it observes that there are problems within the existing arts administration structures in the ACT. These problems have been noted both from people working within the structures and the arts practitioners having to deal with the system. The three clear areas in need of attention are;

- . arts policy development;
- . arts advocacy; and
- . genuine consultation with artists.

*Role of the Arts Development Board and the ACT Arts Bureau*

12.18 There is criticism from arts practitioners that the Arts Development Board in fact does very little in terms of arts policy development. In fact the primary role of the ADB is advising the Minister about the distribution of funds. The committee believes that given the present structure, the voluntary members of the ADB would have very little time to do anything other than to advise the Minister. When asked by the committee about the policy development role of the ADB, the Director of the ACT Arts Bureau stated that some important recent policy initiatives had been developed but that:

"... it tends to be policy development related to the grants program perhaps it being part-time members being extremely busy and as the grants program itself does take up a great deal of their time ..." <sup>(8)</sup>

<sup>7</sup> Submission, dated 11 December 1989, p. 6

<sup>8</sup> Transcript, 24.11.89, p. 7

12.19 The committee sees it as somewhat ironic that an advisory body called the Arts Development Board actually has very little time to engage in developing arts policies. The first aim of the ADB, as outlined earlier in this chapter, is to advise the Minister on policies for arts development in the ACT. It is to the detriment of the arts in the ACT that the ADB does not have the time nor the resources to adequately fulfil this vital function.

12.20 Many submissions have alluded to this irony, including those from Canberra Youth Theatre and the People Next Door:

"We would like to see a much increased focus by the Arts Development Board and the Arts Bureau, in consultation with the arts industry on the review and determination of arts policy." <sup>(9)</sup>

"One long term point of contention has been the development of policy by the ADB and the Bureau. PND believe that the processes of consultation should extend to the development of arts policy which reflects the changing nature of Canberra and which sets in place constructive directions for the future beyond the provision of facilities." <sup>(10)</sup>

12.21 The committee commends the recently established Ministerial Forums with artists. The committee sees these forums as additional informal gatherings to promote understanding; it does not see the forums in any way replacing the normal consultation processes that should take place between the bureaucracy and arts practitioners.

12.22 The committee sees the Arts Bureau as trying to fulfil the almost impossible task of serving the Minister, the ADB, the arts community and the general community. The Bureau has a staff of 6 people to meet all those tasks. The committee believes that the Arts Bureau is pulled in too many directions and that it is trying to discharge too many obligations.

### *Non-government organisations*

12.23 The committee has ascertained that because of existing arts administration structures, arts development in the ACT is the big loser. The arts in the ACT need advocates who can go and proclaim the good news to the region and well beyond. The arts need promotion by the ACT Government. At present no ACT Government body is adequately fulfilling this role. On the other hand many non-government organisations help arts promotion in the region. CAPO is a principal patron of the arts. Over the years CAPO has contributed nearly \$500,000 to individual artists and arts organisations in the ACT:

"The money has been raised from the Canberra community. Local businesses, organisations and individuals have made contributions of goods and services which have then been auctioned. CAPO is unique in Australia." <sup>(11)</sup>

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<sup>9</sup> Submission, dated 28 December 1989, p. 3

<sup>10</sup> Submission, dated 5 December 1989

<sup>11</sup> A message from the Minister for Health, Education and the Arts, *The Canberra Times*, 19.7.90

The committee praises the extraordinary work done by CAPO and sees the organisation as an indispensable part of local arts promotion.

12.24 Another group fulfilling an increasingly diverse and invigorating role in local arts promotion is Canberra Stereo Public Radio (CSPR). The committee sees an arts radio station as an important component of Canberra's cultural scene. It supports CSPR's application for a permanent licence. In addition, the current premises available to CSPR are very small and, in their opinion, when they move to full time broadcasting will be inadequate. CSPR is, therefore, seeking a lease over a small area of vacant land adjacent to its current premises, which would allow it room for future expansion.

#### Recommendation 68

12.25 The committee recommends:

**The Canberra Stereo Public Radio be granted a lease over the small parcel of vacant land adjacent to their current premises.**

12.26 *The Canberra Times* performs an admirable role in promoting the arts. The committee commends the newspaper for its recent appointment of an Arts Editor to complement the work of the literary editor and the outstanding contributions of criticism and review. *The Canberra Times* remains one of the most effective agents in the ACT for disseminating information about activities in the arts. Its regular and thorough coverage of the cultural life of the Territory is of enormous benefit to participants and audiences alike. The arts could not function effectively without this outstanding level of support.

12.27 Smaller publications, devoted exclusively to the arts, include *Muse* and *Blast*. Each fulfils slightly different roles but each is a quality magazine covering the local scene.

12.28 When called upon, local radio, including regular programs on the ABC and on 2SSS, and television stations help arts advancement. Often these organisations provide support in kind for groups who do not have the budgets to pay huge advertising costs. The committee endorses this support.

#### *Future directions*

12.29 At the commencement of this report, the committee predicated its duty to examine whether the Government in the ACT is doing enough to nourish the burgeoning cultural life of the capital. In relation to arts advocacy, the committee believes that the Government is hamstrung by its own administrative structures. Both the Arts Bureau and the Arts Development



Board do what they can but the committee believes that more is needed to promote the quality "home grown" arts activity occurring in Canberra.

12.30 The arts product from Canberra is excellent. A Government must stand by its product and be able to shout its virtues from the roof tops. Arts groups should not have to rely on other organisations to do all their promoting for them. Many exciting concepts, such as Co-operative Arts Marketing, need examination, enthusiasm and Government help.

12.31 Responding to the question, what more can governments do for the development of arts other than provide funding the Director of the Arts Bureau replied:

"They can give recognition to the arts as being a significant contributor to the ACT economy. They can give recognition to the fact that the arts scene in the ACT is very much alive, has particular strengths in areas that are not demonstrated nationally and should start to develop a more holistic approach to cultural development in the ACT and stop, in my view anyway, compartmentalising some of the aspects of arts activity here." <sup>(12)</sup>

12.32 An area that the committee would like to see more funds for, is arts research and initiatives. Several respondents mentioned this area in their submissions. The thoughts of the Jigsaw Theatre Company were representative:

"This lack of advocacy is currently reflected in government funding which is inadequate to cover the research and development so necessary for the arts to realise fully their role in the development and evolution of Australian culture." <sup>(13)</sup>

12.33 So, where to now? The committee perceives problems with the administration of the arts in the ACT particularly with reference to arts advocacy, policy development and consultation. Several options are available.

12.34 In each of these options continuing discussions between all parties are vital. Policy makers must keep talking with arts practitioners; arts practitioners must keep taking with policy makers; arts practitioners must keep talking with each other to find common ground. No one can promote the arts if the local arts industry is not united and promoting each other. This latter point is very important. While there is huge diversity in the ACT arts scene, there could be enormous strength in united arts development, advocacy and consultation.

12.35 The committee has considered four options for providing the high level of advice which government needs and at the same time accommodating the needs for advocacy and consultation.

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<sup>12</sup> Transcript, 26.9.90, p. 426

<sup>13</sup> Submission, dated 11 January 1990, p. 3

### Option one

12.36 This entails leave the existing structures in place. Obviously the committee does not favour this option because none of the problems will be solved. Consultation will remain frustrating for all concerned; policy development will be limited because of restraints with resources and time, and advocacy will be peripheral rather than central.

### Option two

12.37 This option leaves the basic structures in place (that is, the Arts Development Board and the Arts Bureau) but create three committees consisting of practitioners from the visual arts, the performing arts, and community arts which consult regularly with each other and in three way meetings with the Arts Development Board and the Arts Bureau. This option causes the least dislocation but creates a somewhat onerous meetings agenda for people already committed to a rigorous program. It certainly improves consultation but it does little for the areas of arts advocacy and arts policy development.

### Option three

12.38 Under option three a statutory body would be created (perhaps called the Arts Commission) which would receive a one line funding from Government and, subject to Ministerial approval, could spend the money as it sees fit. The Commission of 12 - 20 people would be a similar to the existing Arts Development Board ( that is, people appointed because of their involvement and expertise in the arts) but the Chairperson of the Commission would be a full-time employee. The Commission would be charged with arts advocacy, policy development and funding. The Commission would have would have some full-time staff to help with its role. The employees of the Commission would get out to where art was being produced; the Commission would be proactive rather than reactive. The Arts Bureau would become the bureaucratic arm of the Commission and would deal, as it does now, with applications for funding. The Commission would consult regularly and genuinely with arts practitioners, perhaps through a system of committees as outlined in option two.

### Option four

12.39 Option four provides for the establishment of a Cultural Council with a broad set of references to frame the cultural objectives for the ACT. The increased status and force of such a council would be backed by drawing together all of the ACT cultural institutions. This proposal originated with David Williams, Director of the School of Art with CITA.

The preferred option

12.40 The committee has adopted, and expanded on, option four as the preferred model, an option which has support in other arts areas, and proposes its approval. The Cultural Council should be the body to provide the quality advice on cultural matters to the Government. It would replace the Arts Development Board and the process of distributing grants should be allocated to a committee working to the Cultural Council. The Council could also establish either ad hoc or standing committees to report to it on specific arts areas.

12.41 In this way the Government has access to high level advice, and the principle of 'arms length' funding is maintained with no conflict of interest at the Council level. The Council's grants committee would work to the policies developed by the Council. The committee sees this as a major task. It may involve arts workers most of whom struggle to earn a reasonable income and for whom time is money. In the opinion of the committee it is important that the members of the Cultural Council receive some remuneration for their involvement.

12.42 The membership of the Council should be drawn from a wide a range of artistic expertise as possible, and, in the opinion of the committee should include representatives of the cultural industry and of cultural associations in the ACT, representatives of the Canberra Institute of the Arts, representatives of the University of Canberra and community representatives.

12.43 In performing its responsibilities the Council should also develop close and important links with the Territorial art gallery, the Territorial library and the Territorial museum.

12.44 The committee believes that the time has come to move away from a voluntary body being responsible for arts development, funding, and advocacy. It is just too difficult for such a voluntary, unpaid, body to function effectively in all areas.

Recommendations 69, 70, 71 and 72

12.45 The committee recommends:

**That a Territorial Cultural Council be established to provide broad, and specific, policy advice to the Government on cultural matters, including advice on the allocation of grant monies.**

**That the Territorial Cultural Council consist of representatives of the cultural industry and of cultural associations, representatives of the Canberra Institute of the Arts, representatives of the University of Canberra and community representatives.**

**That the members of the Territorial Cultural Council be appointed by the Minister.**

**That the members of the Territorial Cultural Council be paid such remuneration and allowances as are prescribed.**

12.46 The committee further notes that should the recommendations of this report be implemented the government agencies involved in the provision of artistic and cultural services will be brought together within one department; an outcome that can, in the committee's opinion, only lead to greater efficiencies. It is also important that any other agencies which provide artistic or cultural services (such as the Festivals Unit) be brought under the same departmental umbrella as the agencies identified in this report.

### **Arts calendar**

12.47 The distribution of an arts calendar would be of great benefit in promoting the arts in the ACT. It would help arts organisations in the task of advertising their activities, advise patrons of events and be particularly useful for visitors to the Territory. Most major centres publish such a calendar, usually on a monthly basis. The committee also notes the publication, in the ACT, of a comprehensive sports calendar.

12.48 The committee understands that there have been efforts in the past to publish a calendar but they have been unsuccessful. Obviously appropriate funding is essential, but the benefits from such a venture would repay the cost many times over.

12.49 The committee has heard of the need for a calendar from many of the groups with whom it has spoken, and is confident that, when firmly established, arts groups would readily provide details of their activities to the calendar. It would be preferable for this project to be undertaken by an established group, such as *Muse* or *Artefacts* which are arts publications, who may be willing to incorporate the calendar in their work.

### **Recommendations 73 and 74**

12.50 The committee recommends:

**That funding be made available to publish, on a monthly basis, an ACT Arts Calendar.**

**That the ACT Arts Bureau ascertain the most cost effective means of publishing an ACT Arts Calendar.**

### **Proposed arts consultancy**

12.51 The committee notes that the Minister for Health, Education and the Arts (Mr G Humphries, MLA) has proposed that a consultant be appointed to develop the concept of

Canberra as a cultural capital. The proposed terms of reference suggest that in some areas the consultancy will duplicate the work of this committee. For example it is proposed the consultancy consider the arrangements for administration of the arts in the Territory, and the nature and range of arts venues; matters covered by this committee's terms of reference (*see page iii*).

12.52 This committee has made recommendations, which it believes are sound and well supported, concerning new structures for administration. It is important that they be rapidly implemented as delay brings no benefit. In the same manner it is clearly imperative that a new community based theatre be constructed at the Childers Street site. Decisions have to be made now and further delay adds to the crisis in theatre spaces.

12.53 It is appropriate that the role of the private and corporate sectors be examined as proposed, and any exploration of increasing support from the Australia Council is also welcomed. The committee, therefore, believes, that the terms of reference for the proposed consultancy should be narrowed to focus only on matters beyond the scope of this committee's inquiries.

12.54 There is a further benefit to this. A substantial amount of money, previously made available for arts purposes, will be allocated for the proposed consultancy. A sensible, limited, role for the consultancy would allow more funds to be directed, as originally intended, into drama. Indeed, if there is to be a consultancy, it should not be at the expense of existing arts funding.

### **Conclusion**

12.55 From the particulars of the Section 19 development to the wider cultural needs of the Canberra community, this committee has attempted to examine the present and to reflect upon the past in order to make apposite and responsible recommendations for the future. Cultural planning will underlie all future successful cultural developments in the region. This planning must take place after genuine consultation so that arts development becomes real rather than rhetoric.



**Appendix A**

**LEGISLATIVE ASSEMBLY FOR THE AUSTRALIAN CAPITAL TERRITORY**

**SELECT COMMITTEE ON  
CULTURAL ACTIVITIES  
AND FACILITIES**

**INTERIM REPORT**

**PERFORMING ARTS FACILITIES**

**OCTOBER 1990**

## **Select Committee on Cultural Activities and Facilities**

### **Committee membership:**

Mr B Wood (Presiding Member)

Mr C Duby <sup>(1)</sup>

Mr G Humphries <sup>(1)</sup>

Dr H Kinloch <sup>(2)</sup>

Mr M Moore <sup>(1)</sup>

Mr W Stefaniak <sup>(2)</sup>

Mr D Stevenson <sup>(2) (3)</sup>

### **Secretary:**

Mr R Owens

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<sup>1</sup> Discharged from attendance 14 December 1898

<sup>2</sup> Appointed 14 December 1989

<sup>3</sup> Discharged from attendance 29 March 1990



**TERMS OF REFERENCE**

A select committee be appointed to inquire into and report on cultural activity in the ACT with particular reference to:

- (a) the range and adequacy of existing facilities for the preparation, performance or display of cultural works;
- (b) the extent to which library facilities meet the needs of the community;
- (c) priorities for determining the nature, size, funding and use of future cultural facilities, including the facilities proposed for Section 19, taking into account the level of activity and needs of the ACT cultural community;
- (d) Commonwealth financial assistance for those facilities which fulfil national functions; and
- (e) such other matters relating to cultural facilities within the ACT which the committee considers should be drawn to the attention of the Assembly <sup>(4)</sup>

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<sup>4</sup> MoP, No. 18, 23 August 1989, p. 69.



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## **1. Introduction**

**1.1** The Assembly appointed a Select Committee on Cultural Activities and Facilities on 23 August 1989<sup>(5)</sup>, fixing its report date as the first sitting day after 30 April 1990.

**1.2** On 26 April 1990 the reporting date of the committee was altered to 25 October 1990.<sup>(6)</sup>

**1.3** At the request of the committee, the Assembly, on 7 June 1990, authorised the committee to submit an interim report on Performing Arts Facilities.<sup>(7)</sup>

**1.4** The committee made this request of the Assembly because it was concerned that decisions with respect to the section 19 development might be made without input from the committee. Informal advice given to the committee suggested that a decision on this important development would be made before the committee's final report.

**1.5** The committee has chosen specifically to report on performing arts spaces at this time because any development of section 19, should it proceed, entails –

- (i) the demolition of the Playhouse Theatre and Link with severe consequences for performing arts spaces in the Territory; and
- (ii) the allocation to performing arts spaces of at least part of the premium that might be obtained from the commercial leases of section 19.

**1.6** This interim report deals specifically with the provision of performing arts spaces in the Territory. Other matters affecting performing arts spaces, including funding, will be addressed in the committee's final report.

**1.7** The premium from any development on section 19 is to be directed to cultural facilities on that section. Whilst aware of this, the committee has made its decisions about the range of facilities on its assessment of the needs of the Canberra community and of the community's ability to use those facilities adequately. The committee cannot recommend any new facilities which would be little used.

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<sup>5</sup> MoP, No. 18.

<sup>6</sup> MoP, No. 55.

<sup>7</sup> MoP, No. 64.

**1.8** The committee will also address the provision of other 'State' cultural facilities, including an art gallery, a museum and a Territorial library, in its final report.

**1.9** With respect to the provision of cultural facilities within a cultural precinct on section 19 the committee has adopted the following philosophy:

**As in every other jurisdiction in Australia, a State Art Gallery, a State Museum, a State Theatre and a State Library are, as of right, community facilities. As such they should be provided by the State irrespective of any financial benefit that might or might not be gained from any premium accruing from a commercial lease on section 19.**

**1.10** The committee, in determining the priorities for the development of the cultural precinct on section 19, will, in its final report, be recommending that the immediate cultural facilities to be provided will comprise a Territory Library, a Territory Gallery and a Territorial Museum.

## 2. Inquiry

### *Background*

2.1 The first reference to the provision of cultural facilities in exchange for the right to build a gambling casino in the ACT was in 1976 when the possibility of constructing a concert hall by a casino developer was mooted by the then Commonwealth Minister for the Capital Territory.

2.2 In 1987 the then Commonwealth Minister for the ACT, the Hon J Brown MP proposed that a major hotel development planned for section 19 be widened to include, amongst other things, a casino and that some community facilities, including a lyric theatre and a Territory library, could be funded from the premium paid for the commercial site.

2.3 The Commonwealth Government, in December 1987, agreed in principle to the establishment of a casino in the ACT, and in late 1988 the Casino Control Ordinance 1988 was made (now the *Casino Control Act 1988*).

2.4 Both the Commonwealth and the former ACT Governments had indicated that a theatre, a library and a refurbished Civic Square could be provided from the available premium. The present ACT Government has continued with the development proposal.

2.5 It is also important to note the concern expressed by the Assembly's Select Committee on the Establishment of a Casino (the Casino Committee) in its report about the provision of cultural facilities on section 19:

The Committee notes, however, the careful wording of the Government's commitment, which states that:

the Government is committed to using the premium obtained from the commercial site for the funding of facilities which could include a Theatre complex, Territorial Library and/or other community facilities

This apparent qualification in explanation is the cause for some concern. (emphasis added)<sup>(8)</sup>

### *Theatre spaces*

2.6 At present the major live theatre spaces in the Territory are to be found in the following

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<sup>8</sup> Paragraph 1.16, Casino Committee Report, July 1989.

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locations:

ANU Arts Centre (400 seats);  
Canberra Theatre (1189 seats);  
Childers Street (150 seats approximately);  
Erindale Centre (425 seats);  
Gorman House –  
    Bogong Theatre (110 seats);  
    Canberra Youth Theatre (100 seats); and  
    Ralph Wilson Theatre (110 seats);  
Playhouse Theatre (310 seats); and  
Theatre 3 (200 seats).

The committee also notes the existence of other performing arts centres, including Llewellyn Hall, the Theatre Royal and the Bruce Stadium.

### *Evidence*

**2.7** In considering the question of performing arts space in the Territory the committee received submissions from , and heard evidence given by, the following groups:

ACT Cultural Industries Council;  
ANU Arts Centre;  
Canberra City Opera;  
Canberra Repertory;  
Canberra Symphony Orchestra;  
Canberra Theatre Company;  
Canberra Theatre Trust;  
Canberra Youth Orchestra;  
Canberra Youth Theatre;  
Department of Health, Education and the Arts;  
Jigsaw Theatre Company;  
Office of Industry and Development;  
Skylark Mask and Puppet Theatre; and  
Stage Systems Pty Ltd.

**2.8** The committee also considered three major reports concerning the development of a large lyric theatre on the Canberra theatre site. These reports were:



Assessment of the need for an additional public performance centre in the ACT. ERU Research Service, December 1987 (*The ERU Report*);

Assessment of the need for an additional public performance centre in the ACT – Summary of issues and recommendations for new facilities. Tom Brown and Associates, June 1988 (*The Tom Brown Report*); and

Consultancy on Civic Square redevelopment theatre proposals for the Civic Square Project Group. Murray Edmonds Management, May 1988 (*The Murray Edmonds Report*).

**2.9** In May and June of this year the committee visited State theatre complexes in the following cities:

Adelaide;  
Brisbane;  
Hobart; and  
Melbourne

**2.10** The chairman and the committee's secretary visited the regional theatre complex in Geelong, Victoria, and the committee also visited the Wollongong Theatre complex.

**2.11** In addition to these visits the committee also made several inspections of the Canberra Theatre and the Playhouse Theatre, and visited the Childers Street complex.

**2.12** Bearing in mind the limitations placed on the facilities to be funded by the premium to be paid for the lease on section 19 (*see* paragraphs 2.4 and 2.5 above) it was of interest to the committee that many submissions advocated a large performing arts complex for the Canberra Theatre site. The complex advocated was to include a 2000 seat lyric theatre, a 600 – 800 seat drama theatre, a studio space of some 350 seats, rehearsal space and commercial activities.

### 3. A Lyric Theatre

#### *Evidence for*

**3.1** The major thrust of the evidence placed before the committee concerning a proposal for a lyric theatre addressed two significant issues --

- (i) the perceived inadequacies of the current Canberra Theatre; and
- (ii) the demonstrable need for a large (2000 seat) theatre.

**3.2** The Canberra Theatre Trust, in its submission to the committee, identified the following eight technical limitations of the current theatre:

- (i) low flytower;
- (ii) low proscenium arch opening;
- (iii) orchestra pit limitations;
- (iv) acoustic limitations;
- (v) inadequate outside access to backstage;
- (vi) inadequate foyer space and bar facilities;
- (vii) substandard patron comfort; and
- (viii) inadequate heating and cooling.

**3.3** In addition to these technical limitations the Trust contends

"... the theatre has a major limitation when it comes to assessing the viability of touring productions or the scale of local productions. With a seating capacity of 1189 the Canberra Theatre is too small to return the costs of presentation of even the smaller musicals available on tour." <sup>(9)</sup>

**3.4** Both in evidence given before the committee and in its submission the Trust argued strongly that to remain viable and to meet the perceived aspirations of its audience population a lyric theatre of 2000 seats was necessary. According to the Trust a theatre of this size would attract large scale productions to the Territory and would establish an economically viable marketplace for this type of product.

**3.5** Evidence in support of this view is to be found in the three reports mentioned earlier, ie

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<sup>9</sup> Submission, p. 4.

the ERU Report, the Tom Brown Report and the Murray Edmonds Report.

**3.6** In summary Murray Edmonds believed a lyric theatre could be used as follows:

<u>Arts form</u>	<u>Weeks per annum</u>
Ballet and dance	4 – 5
Opera and music theatre	5 – 6
Light entertainment	4 – 5
Drama	1 – 2
	<hr/>
Total	14 – 18

When likely usage by local companies was taken into account the total annual occupancy rates became 25 – 33 weeks. <sup>(10)</sup>

**3.7** During its visit to Melbourne the committee held discussions with senior officials from the Victorian Arts Centre, which as part of its complex has a 2000 seat lyric theatre. The committee was informed that, through an aggressive marketing strategy based on a metropolitan population of 3.5 millions, the theatres in the centre were in use some 360 days a year, but still required some subsidy from government.

**3.8** The committee, however, has not been convinced by the arguments put forward in favour of the building of a 2000 seat lyric theatre in Canberra with a population base of 275,000.

#### *Evidence against*

**3.9** Evidence given before the committee by local companies, those who according to Murray Edmonds would make use of a lyric theatre for 11 – 15 weeks of the year, strongly suggests that –

- (a) they could not afford the hire of such a large venue; and
- (b) such a large venue would not be appropriate to their kind of theatre.

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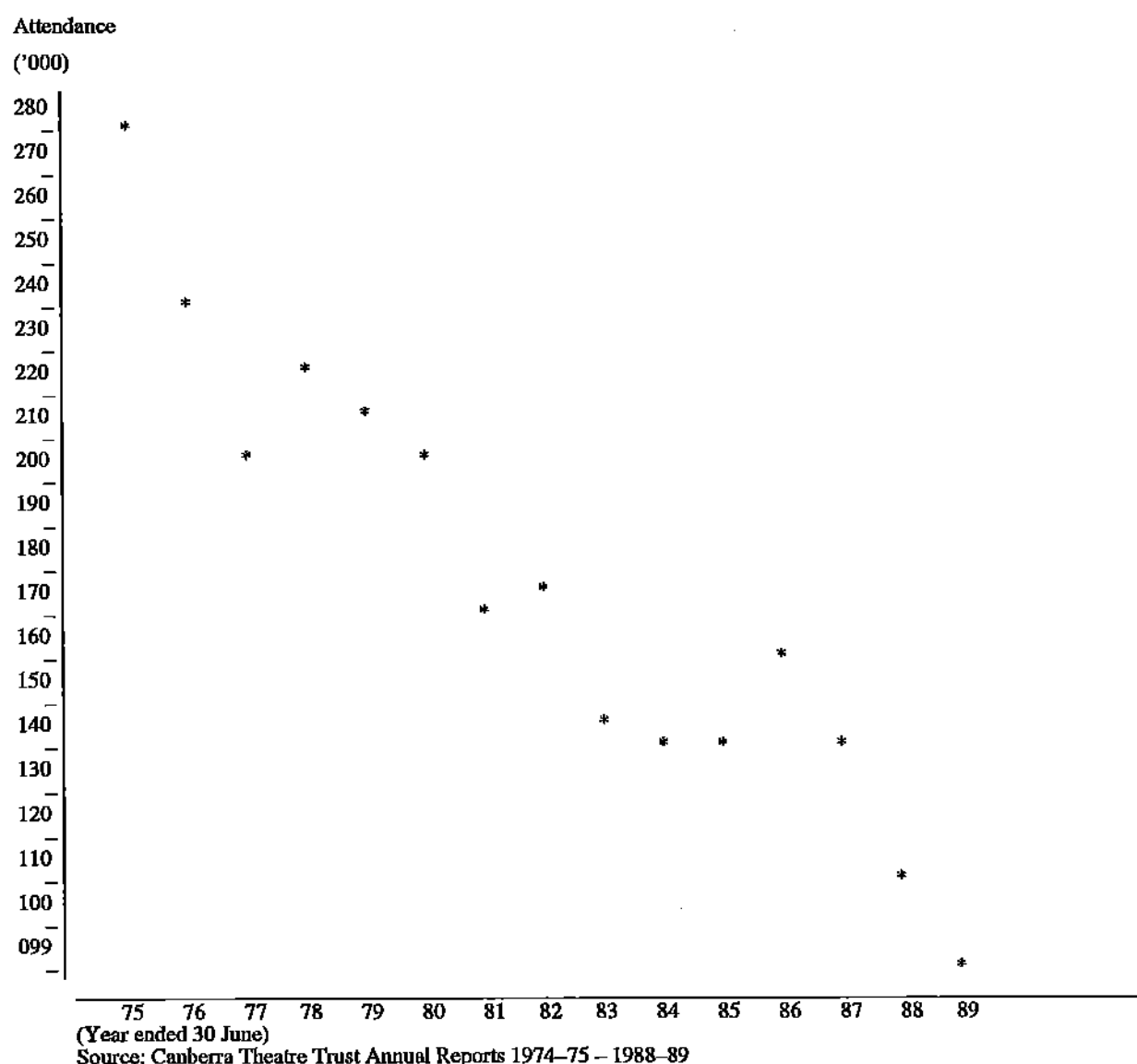
<sup>10</sup> Edmonds Report p. 42.

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**3.10** Should the local companies not use the lyric theatre then its usage would fall to 14 – 18 weeks a year. In other words, on Edmonds' figures, the lyric theatre would be 'dark' for in excess of 50% of the year.

**3.11** During its visit to Brisbane the committee inspected the Queensland Performing Arts Centre, which also has a magnificent 2000 seat lyric theatre. In discussions with the manager of the centre the committee was informed that, with a metropolitan population base of 1.25 millions, the lyric theatre was 'dark' for approximately 30% of the year.

Figure 1 – Theatre attendance (exclusive of cinema) 1975 – 1989



**3.12** As a result of this sort of evidence, the committee is not convinced that the projected usage of a 2000 seat lyric theatre, based on a metropolitan population of 300,000<sup>(11)</sup>, justifies

<sup>11</sup> Including Queanbeyan.

either the large capital outlay required to build such a theatre or the substantial ongoing subsidy that would be required to keep such a theatre open.

**3.13** Although the committee heard much evidence implying that a lyric theatre was required to attract the big shows to Canberra the committee again was not convinced. The committee has the same concerns as those expressed in the report of the Casino Committee:

"... Adelaide, Brisbane and Perth with population each about 4 times that of Canberra have theatre facilities comparable with those proposed for the Section 19 development and still could not attract large budget shows such as *Cats* and *Les Misérables* because their population base was not large enough. ... it was not the lack of a large theatre in Canberra which prevented these shows from opening in the City, but the fact that the population is not large enough to fill the theatre often enough to justify the investment of large capital sums." (emphasis added) <sup>(12)</sup>

**3.14** The committee believes this point of view is support by the attendance figures at the Canberra Theatre. Over the last 15 years attendance figures have declined at an average annual rate of 6.75% from a high of 275,000 in 1975 to a low of 96,000 in 1989 (*see figure 1*).

**3.15** A further difficulty in attracting shows to Canberra is the policy of major publicly funded and private companies that require the Canberra Theatre Trust to underwrite any ventures. The Trust is in no position to accept such risks.

**3.16** The committee recognises the quality of the work of the Trust and the continuing efforts of its management to attract high class productions to the ACT. The outstanding success of the first Australian Theatre Festival exemplifies the initiative and determination of the Trust.

**3.17** The committee recommends:

- . **That a 2000 seat lyric theatre not be built.**

#### *Planning needs*

**3.18** The committee, however, does support the views expressed by the Manager of the Canberra Theatre, in evidence before the committee, that one of this committee's tasks is to set the parameters for a blueprint for future theatre development in the Territory.

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<sup>12</sup> Paragraph 4.10, Casino Committee report, July 1989.

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**3.19** The manager informed the committee that "the complex as a whole has to be planned and it can be planned in a certain way to be staged". This is certainly the view the committee supports (*see* paragraph 6.3).

**3.20** Although it is the committee's firm view that a large lyric theatre cannot be sustained by the Territory at this point of the Territory's development, this does not preclude the Government from making a serious long term commitment to a lyric theatre, nor does it prevent some important planning decisions being made now. There are, however, not only local but also national needs that need to be addressed.

**3.21** The committee has given some detailed consideration to the National aspects of performing arts venues in the Territory. The committee was surprised to learn that Canberra is one of the few National Capitals not to have a National performing arts venue of some kind.

**3.22** The committee is concerned about this lack of a National venue and believes the Territory Government should approach the Commonwealth Government concerning the construction and maintenance of National lyric theatre in the Territory. This would provide the National performing arts venue that is currently lacking from the Australian cultural scene; a facility for all Australians, particularly the one million tourists that visit the National Capital each year.

**3.23** The committee recommends:

- . **That the Government ask the Commonwealth Government to construct and maintain a National lyric theatre.**
- . **That the Government encourage any proposal to elicit national or local support for the development of a National lyric theatre.**

#### 4. Current Theatre Space – Section 19

##### *The Canberra Theatre*

4.1 The committee is well aware of the current shortcomings of the Canberra Theatre, and is concerned that they should be addressed as far as possible without major restructuring.

4.2 Advice given the committee suggests that with prudent and intelligent planning some of the major limitations identified in chapter 3 can be overcome. The committee believes it is possible to make adjustment to the fly tower and the proscenium arch opening, either along the lines suggested in the Tom Brown Report or by other innovative design proposals.

4.3 The committee believes plans are in hand to solve the heating and cooling problems following the replacement of the outdated boiler currently located in the Playhouse Theatre.

4.4 Like the Theatre Trust the committee is concerned at the substandard patron facilities and the inadequate foyer space and bar facilities which could be exacerbated to an unacceptable degree should the Link be demolished.

4.5 The committee, however, believes, on the basis of evidence given before it by Stage Systems Pty Ltd., these problems can be alleviated with proper planning and adequate funding. In the opinion of the committee it will be necessary to have a proper report on the state of the theatre, but that report must be commissioned in the context of rectification and improvement.

4.6 The committee recommends:

- **That a report be commissioned to identify rectifiable shortcomings at the Canberra Theatre.**
- **That funds be made available from the premium to be realised for the commercial lease of section 19 to rectify the identified faults.**

##### *The Playhouse Theatre*

4.7 It is the committee's understanding that as part of the development of section 19 the Playhouse Theatre is to be demolished. Should this be the case then the theatre will have to be replaced as a matter of priority.

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**4.8** It is the opinion of the committee that the demolition of the Playhouse Theatre (and the North Building) will impose a cost to the ACT Government that would negate substantially the benefits of the premium to be realised from the commercial lease of section 19.

**4.9** The loss of the Playhouse will leave a substantial gap in the range of venues available for performing arts in the Territory.

**4.10** Evidence given by some witnesses before the committee suggested that the Playhouse had reached the end of its useful life. Criticisms of its current state included:

- lack of wing space;
- no fly tower;
- inappropriate sight lines;
- dilapidated seating;
- substandard foyer facilities;
- old and unserviceable plant and equipment; and
- inadequate dressing room accommodation.

**4.11** Other witnesses, however, found the theatre ideally suited to their form of theatre. And actors, such as Amanda Muggleton, have high praise for the theatre as a working venue.

**4.12** The committee is concerned at what it considers to be an undue emphasis some have placed on the 'technical' limitations of the theatre, and would draw to their attention the opinion of Mr Richard Pilborough, one of the world's leading theatre consultants, that some of the best theatres in the world did not start life as theatres. <sup>(13)</sup> A point reiterated in a different way by the manager of the Canberra Theatre Company, 'theatre is an illusion after all'. <sup>(14)</sup>

**4.13** The committee is convinced that the Playhouse Theatre has an integral role to play in the performing arts of the Territory and should not be demolished.

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<sup>13</sup> Transcript pp. 181-82

<sup>14</sup> Transcript p. 30.



**4.14** As with the Canberra Theatre many of the physical deficiencies of the Playhouse can be rectified with adequate funding. It is the committee's belief that this funding should come from the premium for section 19.

**4.15** The committee recommends:

- . **That the Playhouse Theatre be retained.**
- . **That the Playhouse Theatre be fully refurbished.**
- . **That the funding for the refurbishment of the Playhouse Theatre be appropriated from the premium to be paid for the commercial lease of section 19.**
- . **That should the Playhouse Theatre be demolished it be replaced as a matter of first priority.**

#### *The Link*

**4.16** In recommending the retention of the Playhouse Theatre the committee axiomatically recommends the retention of the Link. The committee would, however, like to bring to the attention of the Assembly a number of reasons why, of itself, the Link should be retained.

**4.17** The Link provides a function area for the theatre and as such it generates income. In evidence before the committee the Theatre Manager intimated:

"If we lose the Link, we then lose our function area, which is our big growth area, in actual fact, as far as income potential is concerned." <sup>(15)</sup>

**4.18** The Link also provides other services. It is, of course, the box office for the whole complex and it is also used by the theatre as a space which is accessible to local artists for exhibitions.

**4.19** The Link quite obviously provides a number of public services that ought not to be terminated which, with the recommendation to retain the Playhouse, would justify the

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<sup>15</sup> Transcript p. 530.

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retention of the Link. Should the proposed development on section 19 necessitate the demolition of the Playhouse Theatre, the committee is still firmly of the opinion that the Link should be retained.

**4.20** The committee recommends:

. **That the Link be retained.**

## **5. Childers Street Theatre**

**5.1** The committee is aware that options are being prepared concerning the future of the Childers Street Theatre, and feels that this is an appropriate time to comment.

**5.2** It is the committee's belief that theatres of the genre of Childers Street play an important role in the development of theatre; they offer affordable venue for groups that might be regarded as experimental or 'cutting edge'. The committee acknowledges the excellent work of these groups, and the need for appropriate theatre spaces to support their efforts.

**5.3** With the loss of TAU's theatre in Braddon, due to fire, the community has unaffordably lost just this sort of venue.

**5.4** To provide more adequately for this genre of theatre the committee is of the opinion that the Childers Street Theatre should be refurbished. The committee does not envisage that a substantial amount of funds should be appropriated for this refurbishment, as the life of the building can only be medium term, and nothing should be done in the area of Childers Street that might limit or preclude some future co-ordinated development.

**5.5** The committee is opposed to the renting/leasing of the theatre to a single group as it believes better use could be made of the facility by a management committee of interested theatre groups.

**5.6** The committee recommends:

- . **That, at minimal cost, the Childers Street Theatre be refurbished.**
- . **That, following refurbishment, the Childers Street Theatre be made available for use by community theatre groups.**
- . **That the management of the Childers Street Theatre be vested in a management committee comprising members of those groups using the theatre.**
- . **That, as an interim measure, the Childers Street Theatre be made available immediately for use by community theatre groups, subject to appropriate fire and safety regulations and bylaws.**

## **6. Planning**

### *Cultural Precinct – Section 19*

**6.1** In its final report the committee will be making a series of more specific recommendations concerning the cultural precinct planned for section 19, including a priority for a Territory Library, a Territory Gallery and a Territory Museum. In this interim report the committee is concerned to bring to the Assembly's attention some preliminary proposals for the planning of that precinct, particularly with reference to performing arts spaces.

**6.2** In the opinion of the committee, construction of the precinct as one project will need careful consideration, and planning should be done to stage the development without compromising its total integrity.

**6.3** With regard to performing arts spaces in the precinct, that planning should include a long term provision of lyric theatre of 2000 seats (*see* paragraphs 3.18 – 3.23).

**6.4** It is the opinion of the committee, therefore, that a long term strategy for the development of a cultural precinct on section 19 be formulated as a matter of some priority; and that strategy should provide for a staged development of the cultural precinct.

**6.5** The committee recommends

- That a long term strategy for the development of a cultural precinct on section 19 be formulated as a matter of urgency.**

### *Childers Street*

**6.6** The committee is also concerned with the development of a community cultural precinct within the Childers Street area. The committee will be making recommendations concerning this area in its final report.

**6.7** As mentioned in chapter 5 the committee is in favour of the refurbishment of the Childers Street Theatre, but that refurbishment must not pre-empt any long development of this site as a community cultural precinct.

(Bill Wood)  
Chairman  
October 1990

## **Recommendations**

- . That a 2000 seat lyric theatre not be built.  
(Paragraph 3.17)
- . That the Government ask the Commonwealth Government to construct and maintain a National lyric theatre.  
(Paragraph 3.23)
- . That the Government encourage any proposals to elicit national or local support for the development of a National lyric theatre.  
(Paragraph 3.23)
- . That a report be commissioned to identify rectifiable shortcomings at the Canberra Theatre.  
(Paragraph 4.6)
- . That funds be made available from the premium to be realised for the commercial lease of section 19 to rectify the identified faults.  
(Paragraph 4.6)
- . That the Playhouse Theatre be retained.  
(Paragraph 4.15)
- . That the Playhouse Theatre be fully refurbished.  
(Paragraph 4.15)
- . That the funding for the refurbishment of the Playhouse Theatre be appropriated from the premium to be paid for the commercial lease of section 19.  
(Paragraph 4.15)
- . That should the Playhouse Theatre be demolished it be replaced as a matter of first priority.  
(Paragraph 4.15)
- . That the Link be retained.  
(Paragraph 4.20)

- . That, at minimal cost, the Childers Street Theatre be refurbished.  
(Paragraph 5.6)
- . That, following refurbishment, the Childers Street Theatre be made available for use by community theatre groups.  
(Paragraph 5.6)
- . That the management of the Childers Street Theatre be vested in a management committee comprising members of those groups using the theatre.  
(Paragraph 5.6)
- . That, as an interim measure, the Childers Street Theatre be made available immediately for use by community theatre groups, subject to appropriate fire and safety regulations and bylaws.  
(Paragraph 5.6)
- . That a long term strategy for the development of a cultural precinct on section 19 be formulated as a matter of urgency.  
(Paragraph 6.5)

## Appendix B

## LIST OF SUBMISSIONS

ACT Cultural Industries Council	Eastman, Mr D
ACT Library Service Advisory Committee	Embroiderers Guild ACT Inc (2)
Actors Equity of Australia (ACT Committee)	Fellowship of Australian Writers (ACT Branch ) Inc
Arts Centre, Australian National University	Ferguson, Mr M
Arts Council of the ACT Inc	Fire Brigade Historical Society of the ACT Inc
Australian Exhibitions Touring Agency Ltd	Gorman House Community Arts Centre
Australian Library and Information Association ACT Branch	Grey, Ms A. ( <i>et al</i> )
Australian National Gallery	Hardy, Mr B
Australian National University	Jigsaw Theatre Company
Bailkowski, Mr T	Longmuir, Mr D
Beaver Galleries	Melba Neighbourhood Centre
Canberra and District Historical Society Inc	Monaro Folk Music Societies
Canberra Art Workshop Inc	Museums Association of Australia Inc ACT Branch
Canberra City Opera Inc	National Centre for Cultural Heritage Science Studies, University of Canberra
Canberra Contemporary Art Space	National Library of Australia (ACT)
Canberra Festival Inc	National Trust of Australia
Canberra Lacemakers Association	People Next Door
Canberra Repertory Society at Theatre 3	Regional Galleries Association of New South Wales Ltd
Canberra Spinners and Weavers Inc	Residents of Childers and Kingsley Streets
Canberra Stereo Public Radio Inc	Skylark Puppet and Mask Theatre Association Inc
Canberra Symphony Orchestra Inc	Solander Gallery
Canberra Theatre Centre	Tau Theatre Centre
Canberra Theatre Company	Theatre Organ Society of Australia (ACT Division) Inc
Canberra Theatre Trust	Tuggeranong Community Arts Project
Canberra Youth Orchestra Society Inc	Walker, Mrs P.
Canberra Youth Performing Arts Centre	Winkworth, Ms K
Canberra Youth Theatre Co	
Costigan, Mr P	
Crafts Council of the ACT Inc	
Cuppacumbalong Craft Centre	
De Satge, Mr J	



## Appendix C

## LIST OF WITNESSES

ACT Council of Cultural Societies	Canberra Youth Orchestra Society Inc
Ms E O'Brien	Mr G Gall
Mr G Thom	Mr R Heron
ACT Cultural Industries Council	Canberra Youth Theatre Co
Mr S Champion	Mr J Beaton
Mr P Costigan	Chief Minister's Department
Ms J Grove	Mr R Cook
Mr V Martin	Mr J Feint
ACT Library Services Advisory Committee	Ms M Jamieson
Justice R Else-Mitchell	Ms L Webb
Mr D Barron	Crafts Council of the ACT Inc
ACT Museums Unit	Ms J Grove
Ms J Cox	Department of Education
Ms A Philp	Dr H Price
Ms J Waterhouse	Mr P Sadler
ACT Tourist Bureau	Mr J Stanwell
Mr R Mitchell	Department of Health, Education and the Arts
Arts Centre, Australian National University	Mr R Cook
Mr V McKelvey	Ms E Murray
Arts Council of the ACT Inc	Department of Urban Services
Ms R Joyce	Mr D Barron
Ms J Thompson	Ms J Cox
Mr S Webb	Mr J Thwaite
Australian Association for Dance Education	Fellowship of Australian Writers (ACT Branch) Inc
Ms J Dyson	Ms M Fead
Ms J Kingma	Interim Territory Planning Authority
Australian National Gallery	Ms A Burton
Ms M Brandl	Ms R Darganel
Mr A Dodge	Mr G Tomlins
Canberra and District Historical Society Inc	Jigsaw Theatre Company
Mr C Coulthard-Clark	Mr S Champion
Mr M Knowles	Ms S Haynes
Mr T Lawrence	Meryl Tankard Company
Canberra City Opera Inc	Ms H George
Mr D Parker	Mico, Mr D
Canberra Contemporary Arts Space	Museums Association of Australia Inc ACT Branch
Mr N Lendon	Mr R Deane
Ms J Peck	National Centre for Cultural Heritage and Science Studies, University of Canberra
Ms A Virgo	Dr C Pearson
Canberra Repertory Society at Theatre 3	National Library of Australia
Mr R Brown	Mr W Horton
Ms E McLeod	National Trust of Australia
Canberra Spinners and Weavers Inc	Professor K Taylor
Ms J Farrell	Office of Industry and Development
Ms B Hudson	Mr J Townsend
Canberra Theatre Company	Skylark Puppet and Mask Theatre Association
Mr M Leech	Ms S McDonald
Canberra Theatre Trust	Mr M Soulsby
Mr D Bastian	Tau Theatre Centre
Mr D Gratton	Ms T Van Raay
Canberra Symphony Orchestra Inc	Winkworth, Ms K
Mr D Douglas	
Ms M Galloway	

**Appendix D**

**ACT Library Service Advisory Committee**

**Membership**

**Chairman:** The Hon Mr Justice R Else–Mitchell, CMG

**Members:**

Mr D Barron	ACT Librarian ( <i>ex officio</i> )
Mrs K Bourke, AM	
Mr B Dockrill	ACT Government representative ( <i>ex officio</i> )
Ms A Edwards	National Library of Australia ( <i>ex officio</i> )
Mrs A Joyce	
Mrs G McNeil	
Mrs G Papak	
Mrs K Peisley, MBE	
Mr S Webb	

## Appendix E

## A selected list of ACT Writers

(The people on this list have either had one or more books, or plays, published or read)

Barbalet, Margaret  
 Bradshaw, Jane  
 Brooks, David  
 Clark, Manning  
 Clark, Partick  
 Clarke, Hugh  
 Clanchy, John  
 Coulthard-Clark, Chris  
 Cuneen, Christopher  
 Dadswell, Mary  
 Dobson, Rosemary  
 Dowse, Sara  
 Eldridge, Marian  
 Edgeworth, Anne  
 Evans, Ron  
 Gould, Alan  
 Grey, Anne  
 Green, Dorothy  
 Halligan, Marion  
 Henshaw, Mark  
 Hill, Anthony  
 Hope, Alec  
 Hutchinson, Mary  
 Inglis, Amirah  
 Inglis, Ken  
 Johnston, Dorothy  
 Jordens, Anne-Marie  
 Jungmann, Anne

Jose, Nicholas  
 Lawson, Elizabeth  
 Lloyd, Clem  
 Lowenwald, Uyen  
 Lysenko, Myron  
 McInnes, Don  
 McKernan, Susan  
 McKernan, Michael  
 McNamara, Kate  
 Mandle, William  
 Matthews, Jill  
 Mico, Dominic  
 Molony, John  
 O'Connor, Mark  
 Page, Geoff  
 Parker, David  
 Reiter, David  
 Roland, John  
 Rosenberg, Barry  
 Ritchie, John  
 Sawyer, Marion  
 Stoddart, Eleanor  
 Thomas, Mark  
 Throssell, Ric  
 Thwaites, Michael  
 Troy, Pat  
 Trainor, Leon  
 Zwicky, Fay

Source: ACT Arts Bureau

**Appendix F****1991 ARTS DEVELOPMENT PROGRAM****GRANT ALLOCATIONS****Part 1 – Operational****NON PERFORMING**

Community Art:		
Arts Council	95,000	
Gorman House	45,020	
Tuggeranong Valley C.A.	38,000	178,020
		<hr/>
Visual Arts		
Canb Contemporary Art Space	97,400	
Crafts Council ACT	68,750	
Kingston Art Space	32,000	
Megalo Access Arts	48,000	
Photo Access	45,000	
Studio One Inc	47,615	338,765
		<hr/>
Literature:		
Muse	30,000	30,000
		<hr/>
Total non performing arts		546,785

**PERFORMING**

Dance:		
AADE	41,450	
Meryl Tankard	169,000	210,450
		<hr/>
Music		
Canberra Choral Society	18,000	
Canberra Symphony Orch	155,000	
Canberra Youth Orch	40,000	213,000
		<hr/>
Theatre:		
Canberra Repertory	24,000	
Canberra Youth Theatre	80,000	
Skylark Puppet and Mask	50,000	
Stagecoach	42,000	
TAU	63,500	29,500
		<hr/>
Total performing arts		682,950
<b>Total funding operational grants</b>		<b>\$1,229,735</b>

## Part 2 – Project Grants

## Part 2(a) – Over \$10,000

**NON PERFORMING**

<b>Film:</b>		
Aus Children's TV Foundation	11,852	11,852
<b>Literature:</b>		
Aus Nat Playwrights Centre	8,000	
Blast Magazine	8,000	16,000
<b>Radio:</b>		
Canberra Stereo Public Radio	10,000	10,000
<b>Visual:</b>		
Club Fed	10,646	
Studio One	1,500	12,146
<b>Total non performing arts</b>		<b>49,998</b>

**PERFORMING ARTS**

<b>Theatre:</b>		
Arts Council (About Face Theatre)	18,000	
Eureka	28,500	
Eureka	34,500	
Jigsaw	6,500	
Women on a Shoestring	21,000	108,500
<b>Music:</b>		
Aus Chamber Choir	9,000	
Aus Chamber Orch	35,000	44,000
<b>Music/Theatre:</b>		
Canb Philharmonic Soc	13,000	
Gaudeamus	14,000	
Opera ACT	50,000	77,000
<b>Total performing arts</b>		<b>229,500</b>
<b>Total funding projects over \$10,000</b>		<b>279,498</b>

## Part 2 (b) – Under \$10,000

**NON PERFORMING**

<b>Community Arts:</b>	
Ainslie Village	2,000
Arts Law Centre	4,200
Belconnen Community Centre	2,500
Belconnen Community Centre	5,000
Gorman House	4,000
Havelock House	2,000
Migrant Resource Centre	4,000
O'Connor Family Centre	2,000
St Mary in the Valley	5,000

Woden Senior Citizens'	350	31,050
Literature:		
Carclew Youth Arts Centre	2,000	
Pellinor Pty Ltd	2,000	
Salamanca National Script	500	
Writers at Ollims	2,500	7,000
Visual:		
Nat Assoc for Visual Art	1,000	
Nat Assoc for Visual Art	1,200	
Moore Felicity	650	2,850
Total non performing		40,900
<b>PERFORMING ARTS</b>		
Music		
ANU Choral Soc	2,000	
Canberra Jazz club	2,000	
Canberra New Music Ensemble	7,000	11,000
Theatre:		
Belconnen Community Centre	4,000	
International Theatre Inst	500	
Multicultural Youth Theatre	6,000	
People Next Door	4,000	
RAWIL Productions	8,000	
Splinters	2,300	
Splinters	2,300	27,100
Total performing arts		38,100
<b>Total project grants under \$10,000</b>		<b>79,000</b>

## Part 3 – Individual Grants

## NON PERFORMING ARTS

Visual:		
de Bussey R	3,000	
Grant C	1,800	
Hooton F & Vignando C	3,000	
Hurrell C	1,800	
Jones P	2,300	
Maund L	3,000	
Perry E	3,000	
Smith Chris	1,800	19,700
<hr/>		
Literature:		
Edgar S	3,000	
Hope Prof	1,000	
Horsfield D	3,000	
Paterson E	7,000	14,000
<hr/>		
Music:		
Harvey L	2,730	2,730
<hr/>		

**Total individual grants****36,430**

## Part 4 – Capital and Equipment Grants

## NON PERFORMING

Community Arts:		
ACT Council of Cultural Soc	2,000	
Visual Arts:		
Bronze Works Inc	10,000	
Strathnairn Ceramic Studio	6,000	
Literature:		
MUSE Inc	477	18,477
<hr/>		

## PERFORMING ARTS

Theatre:		
Canberra Repertory	13,000	
Music:		
Canberra Youth Orchestra	3,400	16,400
<hr/>		

**Total capital and equipment grants****34,877**

## Part 5 -- ACT Artists Incentive Scheme

**ACT PROFESSIONAL DEVELOPMENT SCHEME**

Renald Navarro	750
Tessa Bremner	500
Boris Larazki	500
Louise Carmichael	500

<b>Total Artists Incentive Scheme Grants</b>	<b>2,250</b>
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## Part 6 -- Summary

**TOTAL FUNDS COMMITTED TO DATE:**

Operational:	1,229,735
Project over 10,000:	279,498
Project under 10,000:	79,000
Individual:	36,430
Capital and Equipment:	34,877
Prof Dev Scheme	2,250
	<hr/>
	1,661,790

**FUTURE COMMITMENTS:**

Artists incentive schemes	
Literature Award	15,000
Demo Cassette Fund	10,000
Film/Video Fund	18,000
Prof Dev't Fund	1,750
	<hr/>
	44,750

Surplus from Canberra Theatre Co Refund	137,160
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<b>TOTAL 1991 BUDGET ALLOCATION</b>	<b>1,844,000</b>
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<b>TOTAL COMMITTED AND ANTICIPATED</b> (includes balance from C.T. Co.)	<b>1,843,700</b>
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<b>BALANCE AS AT 18.2.91</b>	<b>300</b>
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Canberra Theatre Co	185,000
less Eureka	28,500
Small Grants	19,340
	<hr/>
	137,160



**Appendix G****AUSTRALIA COUNCIL GRANTS TO THE ACT****1990****Part 1 – January – June 1990**

Recipient	Category	Grant \$
Australian – Indonesia Institute	Literature	1,800
Dept of Foreign Affairs and Trade	Aboriginal arts	3,500
	Aboriginal arts	5,000
Art Monthly	Aboriginal arts	6,000
Canberra City Opera	Literature	10,000
Canberra Dance Theatre	Performing arts	4,500
Canberra School of Art	Visual arts and crafts	2,760
Gilbert, Mr K I	Aboriginal arts	10,000
Kain, Mr T	Performing arts	2,871
	Performing arts	2,871
Menon, Ms P	Performing arts	9,640
Meryl Tankard Company	Performing arts	5,000
	Performing arts	4,000
Sound Heritage Association	Performing arts	24,000
ACT Recorder Workshops	Performing arts	5,000
Australian National Word Festival	Literature	13,000
Paton, Ms G S	Visual arts and crafts	15,000
ACT Community Literature Program	Community Cultural Development	5,000
Canberra Theatre Company	Performing arts	2,400
	Literature	1,200
	Literature	2,400
Creative Recycling Committee	Community Cultural Development	7,750
Manderson, Mr R	Performing arts	4,596

Recipient	Category	Grant \$
Skylark Puppet and Mask Theatre	Performing arts	16,069
Belconnen Community Arts Program	Community Cultural Development	10,800
Thompson, Mr B	Performing arts	10,000
Arts Council of the ACT	Literature	6,000
Total recipients 27		Total funds \$191,157

## Part 2 – July – December 1990

Recipient	Category	Grant \$
Australia – Indonesia Institute	Literature	3,600
	Literature	6,600
	Literature	6,000
Barbalet, Ms M E	Literature	3,212
Depart of Foreign Affairs and Trade	Aboriginal arts	2,500
	Aboriginal arts	5,000
Gaudeamus Incorporated	Performing arts	5,000
Skylark Theatre Company	Performing arts	1,893
	Literature	1,894
	Performing arts	55,000
Art Monthly	Visual arts and crafts	5,000
	Visual arts and crafts	27,090
Australian Folk Trust	Community Cultural Development	30,000
	Performing arts	80,000
	Community Cultural Development	52,290
Australian Latvian 40th Cultural	Visual arts and crafts	8,046
Canberra Contemporary Arts	Visual arts and crafts	4,800
Space	Visual arts and crafts	50,134
Canberra School of Art	Visual arts and crafts	5,000
Canberra Youth Orchestra	Performing arts	20,345
Canberra Youth Theatre	Performing arts	87,000
Debenham, Ms P	Visual arts and crafts	7,500
Dowse, Ms S D	Literature	22,000
Foster, Mr R	Visual arts and crafts	6,700
Gilbert, Mr K J	Aboriginal arts	1,250
Kain, Mr T	Performing arts	2,871
Meryl Tankard Company	Performing arts	221,520
Photo Access Inc	Community Cultural Development	14,750

Recipient	Category	Grant \$
Sound Heritage Association	Performing arts	3,425
	Performing arts	3,425
ACT Recorder Workshops	Performing arts	2,000
Crafts Council of the ACT	Visual arts and crafts	10,000
Empty Arms	Community Cultural Development	2,483
Halligan, Ms M M	Literature	31,000
Capella Corelli	Performing arts	6,000
Women of the Causeway	Community Cultural Development	2,400
Clingan, Ms J A	Performing arts	25,000
Ethnic Communities Council	Performing arts	5,300
Jigsaw Theatre Company	Performing arts	99,244
Latin America Live	Community Cultural Development	9,550
Megalo Access Arts	Community Cultural Development	25,000
Australian Association for Dance	Performing arts	9,800
Education ACT	Performing arts	70,000
	Performing arts	6,000
Belconnen Community Arts Program	Community Cultural Development	6,000
Dent, Mr C P	Literature	10,000
Kremmer, Mr C T	Literature	7,300
Rogers, Mr R J	Aboriginal arts	2,500
Arts Council of ACT	Community Cultural Development	29,863
	Literature	10,000
Tuggeranong Community Arts Project	Community Cultural Development	16,286
Total recipients 52		Total funds \$1,129,572
Total recipients – Parts 1 & 2 78		Total funds – Parts 1 & 2 \$1,320,729

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