

Review of the Tasmanian Arts Advisory Board and Screen Tasmania Advisory Board – Consultation Paper

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I. INTRODUCTION

The arts and cultural sector is increasingly important to the Tasmanian community and economy. Culture, and the cultural sector, is a major contributor to the Tasmanian brand, particularly as Tasmania is increasingly being recognised as an attractive destination for tourists and for its cultural environment and industries.

The institutional arrangements created to take custody of, exhibit, create, foster and develop Tasmanian culture are fundamental to the successful functioning of public arts and cultural organisations. Therefore, appropriate governance is necessary to ensure Tasmania's key organisations can effectively and appropriately operate to meet sectoral challenges, build on their strengths, and nurture a vibrant, productive arts and cultural sector.

In its first 365 Day Plan, the Government committed to undertake a legislative and governance review of the arts sector to ensure Tasmania's arrangements are contemporary and positioned to meet current and future challenges. It included examining and reviewing the functions and institutional arrangements for the operation of the Tasmanian Arts Advisory Board (TAAB) and the Screen Tasmania Advisory Board (STAB). The review process also considered governance and legislative arrangements for the Tasmanian Museum and Art Gallery (TMAG), which is dealt with in a separate report.

In accordance with this commitment, the Department of State Growth provided an initial report on the review to the Minister for the Arts in September 2015. This report took into consideration input provided by the TAAB and STAB.

This review is seeking to identify the appropriate functions of the Boards and the best governance structure through which to deliver those functions: it is not reviewing or questioning the important work and roles the Boards undertake. The review aims to ensure that the structural institutional arrangements provide the best vehicle through which to deliver the functions of both the provision of advice to Government, as well as funding recommendations for the expenditure of taxpayer's money to the arts. The review is being undertaken on the basis of best practice contemporary arrangements in Australia in the Tasmanian context.

The Government has not made any final decisions following receipt of the report on the recommended option. The purpose of this paper, therefore, is to outline the recommended option and to seek feedback, particularly with regard to detailed implementation issues that will need to be addressed if the preferred option is supported by Government. The Government will then take this feedback into account in making decisions on any changes to legislation and governance.

2. REVIEW PRINCIPLES

To provide a basis for considering approaches to potential reform of the legislative and governance arrangements for the TAAB and STAB the following principles have been applied:

1. Clear Roles and Responsibilities

Roles and Responsibilities should be assessed to ensure as best as possible there is:

- Clarity regarding decision making, management, policy and advisory roles between the Minister, Department and arts and cultural entities;
- Accountability and responsibility for assigned roles and application of resources;
- Clarity of the role of Government, to ensure it is not duplicating, or directly competing with, the sector.

2. Sector Engagement

Sector engagement should be enhanced to ensure appropriate skills and expertise are drawn from industry to provide input on strategic matters for Government's consideration.

3. Efficient and Appropriate Governance and Processes

Governance and processes should be efficient, contemporary and appropriate for the Tasmanian arts and cultural sector, including:

- Minimising administrative costs associated with governance, funding and operational arrangements;
- Ensuring governance arrangements are determined by the organisation's primary function and demonstrate value, noting the Government's broader commitment to have streamlined Boards and Committees;
- Avoiding duplication (either within Government or with the sector); and
- Implementing synergies where these provide capacity to improve effectiveness and efficiency.

4. Transparency

The administration of direct and indirect funding support for the sector should be transparent to maintain public confidence in the decision making process and to appropriately reflect the economic and social value of the Arts and Cultural Industry.

5. Managed Transition Arrangements

The transition to any revised governance arrangements should be managed over an appropriate timeframe that allows interested stakeholders to adapt to the changes.

In addition, the Department of State Growth commissioned independent advice on the legislative, governance and institutional structures and arrangements in other Australian jurisdictions for the provision of advice to government on the arts and screen sectors respectively. This advice has assisted the formation of the recommended option in this paper.

That advice as provided by an independent consultant is provided at **Appendix I** to this paper.

3. BACKGROUND

Tasmania's cultural sector is currently supported by government through three key streams:

- Creation of arts content and support for moveable cultural heritage (Arts Tasmania)
- Creation of screen content (Screen Tasmania)
- Management, preservation and display of the State's collection (Tasmanian Museum and Art Gallery)

The administrative structures and processes underpinning these activities have developed incrementally in response to specific needs independently of each other over time.

This review offers a critical opportunity to consider these arrangements from a whole-of-portfolio perspective in a contemporary context.

The establishment of the Board with the proclamation of the *Tasmanian Arts Advisory Board Act 1975* occurred at around the same time as the establishment of the Commonwealth Government's new arts funding body – the Australia Council. It was intended to replace a fragmented State Government approach to arts funding by operating as a body to recommend grants and to co-ordinate arts policy advice.

The achievements of the TAAB have been significant in establishing programs of support for the cultural sector in Tasmania and in providing advice to government on arts funding and policy matters.

Originally established as a Board with minimal support staff, over the years the TAAB has evolved to employ a number of staff to support it in its work and its activities have been incorporated in a number of different government departments. It heralded a significant transition in the consideration of Government support for the arts from an ad hoc activity to one that was increasingly recognised as the legitimate business of government.

From 1991 the TAAB no longer employed its own staff and Arts Tasmania served as Secretariat.

During this time and alongside significant changes to Public Sector practices and legislation, confusion over the roles of staff employed and their status as public servants reporting to a Minister (and later Secretary) and supporting the work of the Board has been the subject of significant debate.

In 1989 the 'Office of the Arts' was created within the Department of Education as a way 'to continue to assist the TAAB but also to assist the Deputy Secretary of the Department in maintaining integrated policy for arts and culture in Tasmania'.

With the establishment of Arts Tasmania as a part of the Department of Education in 1991, use of the name "Office of the Arts" was phased out.

In 1999, following the completion of a Cultural Industry Audit by the Department of State Development, the Premier announced the establishment of Screen Tasmania which was to be located in the Department of State Development with the TAAB's responsibilities for film and screen funding transferred to the new body. Funding assessment was to be carried out by the Screen Tasmania Board, which did not have a statutory basis.

4. CURRENT ARRANGEMENTS

Review of similar funding processes across selected Australian State and Territory jurisdictions has highlighted that advisory boards structured in the form of the TAAB generally no longer in use – with assessments happening through a peer review process and policy developed by Departments in consultation with industry.

In their submission to the review, the Board indicated that the amount of work required of members is significant. When viewed in context of the sitting fees paid to members, there is significant personal contribution by members required to deliver on the work of the Board under its current processes.

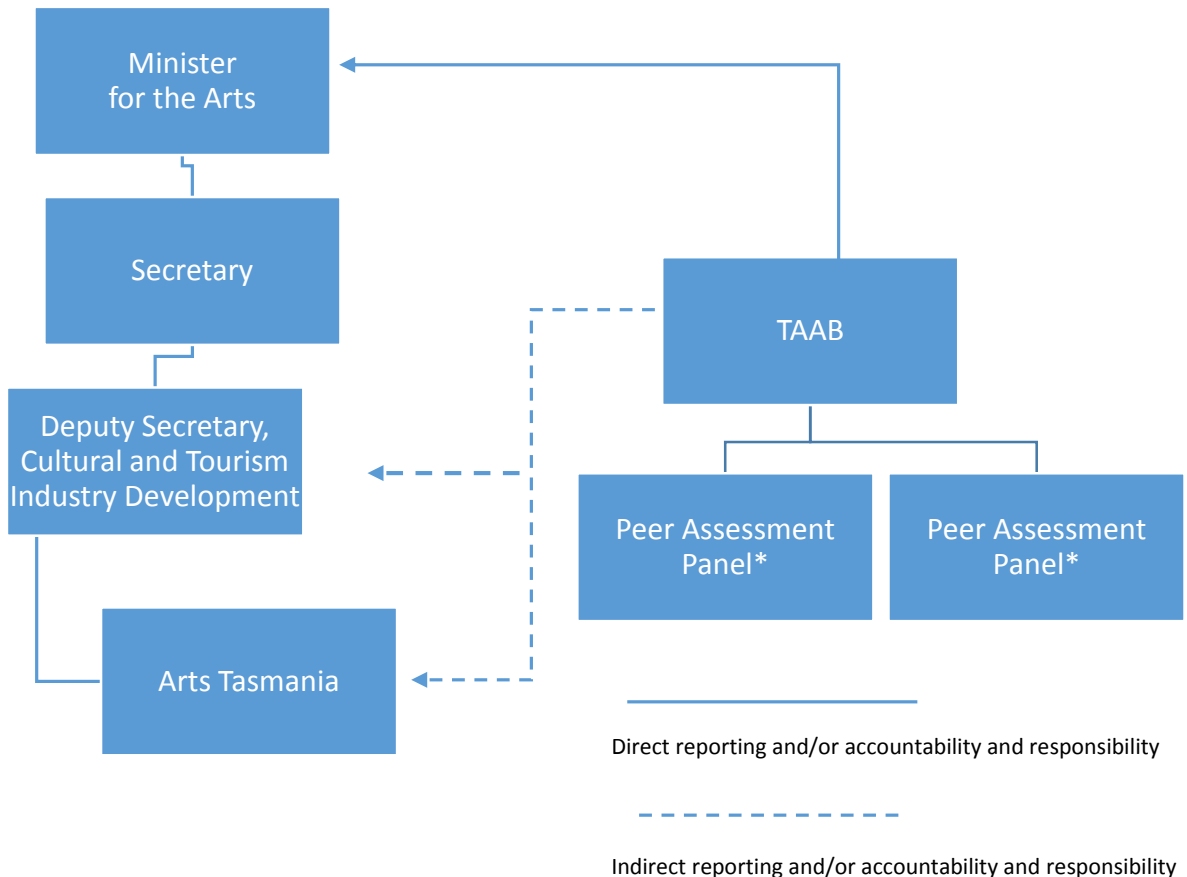
4.1 TAAB and Screen Tasmania Advisory Board (STAB)

At broad level the recommended option for the TAAB and the STAB) is to more clearly define and separate the current policy and assessment functions of both Boards.

Currently, the TAAB provides policy and funding advice to the Minister through the Deputy Secretary – Cultural and Tourism Industry Development. The Deputy Secretary has administrative responsibility for, among other sub-units, Arts Tasmania. However, the TAAB’s secretariat is effectively and solely comprised of Arts Tasmania.

An overview of the current model is set out in **Diagram I**

Diagram I

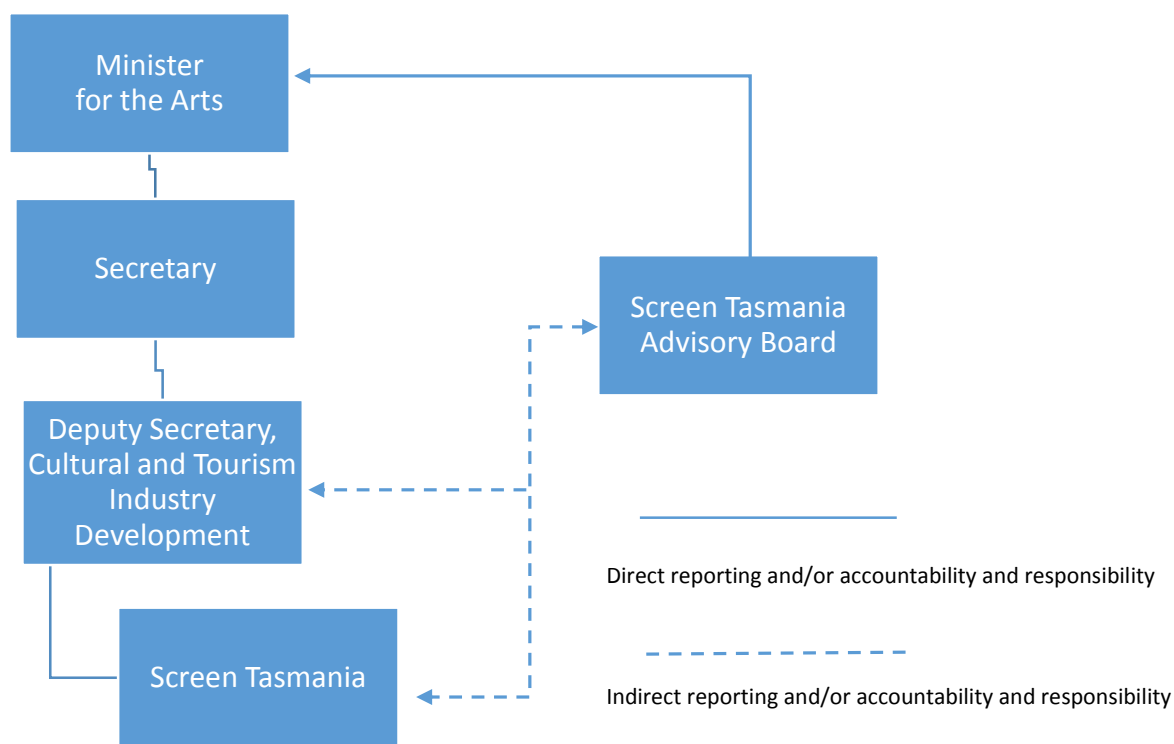


*Arts Funding Bodies include: the Artist Investment, Organisations Investment and Cultural Heritage Panels; and the Aboriginal Arts Advisory, Residencies, Artsbridge, Crowbar, Professional Development Fellowship and Low Interest Loan Committees.

The STAB considers funding recommendations prepared by officers of Screen Tasmania and assesses and makes recommendations on projects under Screen Tasmania’s various industry funding programs. In addition the Board acts as an advisory body to the Minister for the Arts, providing industry expertise on matters of policy and strategy in contributing to the growth of Tasmania’s screen industry. The provision of independent recommendations and advice to the Minister for the Arts is through the Deputy Secretary of the Department of State Growth.

An overview of the current model is set out in **Diagram 2**

Diagram 2



5. RECOMMENDATION

Taking into account best practice in other Australian State and Territory jurisdictions, the recommended option for the TAAB and STAB is to:

Create an integrated, Ministerial Arts and Cultural Advisory Council, whilst retaining non-statutory arts and screen funding assessment processes outside of the Council.

Details of this option are also outlined in Section 4. The Review did consider maintaining the status quo for both the TAAB and the STAB. However, on balance, the assessment was that the status quo would not meet the principles outlined in Section 2 as strongly as the preferred option. Furthermore both the TAAB and STAB support some change and, hence, the status quo would not be consistent with these views.

The Review also considered a variant of the recommended option, where there would be a Ministerial Council for Arts and a Ministerial Council for Screen, whilst retaining separate arts and screen funding assessment processes outside of the respective Councils. The Review did not favour this approach on the basis that one Ministerial Council for the sector (with a broader remit than that currently ascribed to either of the Boards) would provide the opportunity to 'lift' the strategic advisory capacity of the sector, and bring an integrated perspective to the Minister. This would include a broader definition of arts than contemplated in TAAB legislation to allow for the inclusion of the creative industries. The TAAB expressed support for this idea in their submission to the review.

6. OVERVIEW– RECOMMENDED OPTION

To seek the views of stakeholders on the recommended option for reform to the TAAB and the STAB, the following section sets out certain features of the option and provides a number of questions to guide stakeholder responses that will inform decisions by the Tasmanian Government.

A Ministerial arts and cultural advisory council

To ensure that the Government has continuing, ongoing access to industry advice across the diversity of the sector and that the Minister and the Tasmanian Government can use broader expertise to inform its policy objectives in the arts, screen and cultural sector, it is proposed is to elevate and expand the current policy advisory roles of the TAAB and the STAB to a single Ministerial Arts and Cultural Advisory Council.

The broad prime function of this new advisory body would be to provide whole of industry advice directly to the Minister. This will include developments, changes and trends within the sectors, separate from the assessment functions that operate in relation to recommendations for Tasmanian Government funding and investment to the arts and screen sectors. The principal benefit of this body would be to bring the broadest range of perspectives to the Minister, and may include representation from related industries such as Tourism.

Noting that it is not a necessity to have that function enshrined in legislation, it is the preferred approach to establish the proposed Ministerial council on a non-legislative basis. The Minister would, it is proposed, appoint council members based on skills, expertise,

- What specific functions might the proposed Ministerial advisory council undertake?
- Are there any other matters that the Minister would need to address or provide for in establishing the advisory council?
- What kind of skills or background should be represented on the advisory council?

knowledge and professionalism; establish clear terms of reference for the council; and be able to refer significant matters to the advisory council for guidance or advice.

Assessment Functions

The Review reaffirms the importance of the peer or expert review function in both sectors and so those functions would be retained through a realignment of the existing institutional structures established through the current Boards.

The recommended option with regard to the TAAB is to retain the approach of assessment by peer funding bodies, with the process of review of these recommendations and subsequent endorsement by the TAAB prior to provision to the Minister discontinued. This would bring Tasmanian arts funding assessment processes in line with other Australian State and Territory jurisdictions. The review recommends no change to the current STAB assessment processes.

These “funding bodies” will provide expert advice to inform decision making relating to funding or investment programs. For both the arts and screen sectors, under the recommended option, the Minister remains the final decision maker both in terms of setting the objectives of funding programs, as well approving funding for those recommended through the assessment processes under any programs instituted by the Government.

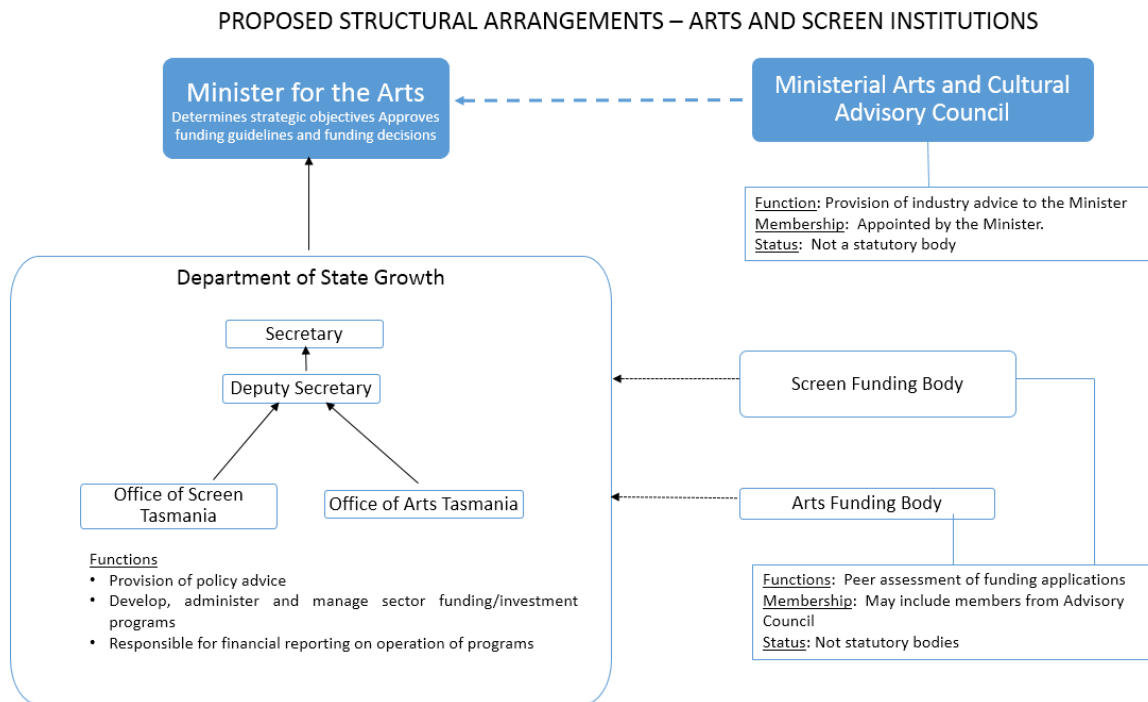
The expectation remains, however, that the peer or expert panels provide clear advice to inform the Minister’s final decision.

It is critical to note that there is no contemporary example where the Minister has acted contrary to advice provided to them through the peer process regarding allocation of arts funding.

- Do stakeholders see value in continuing to use the current approaches for peer assessment in the arts and screen sectors?
- What other approaches could the Government consider to ensure independent assessment of funding applications to inform the funding decision process that encourage efficiency and effectiveness?

Proposed Structure

The proposed structures and interrelationships in this preferred approach, this can be illustrated in the following diagram:



Operational considerations

Specifically for the TAAB, under this proposed approach its statutory based role in the provision of recommendations on funding to the Minister for Arts under the *Tasmanian Arts Advisory Board Act 1975*, will be removed and the Act repealed.

However, the function would be undertaken through the retention of the assessment panel process but without legislative underpinning. This will ensure ongoing independent industry expertise for the peer assessment of grant and funding applications through a separate and independent assessment panel arrangement for the sector. Importantly, this is consistent with arts funding processes in other jurisdictions.

Further clarity will also be provided as to the roles and responsibilities of the Office of Arts Tasmania, within the Department of State Growth. Arts Tasmania will, under this model, be provided with clear responsibility for the development, administration and implementation of arts funding programs. Arts Tasmania will report and be accountable for the provision of recommendations flowing from the peer assessment process through the Department of State Growth and finally to the Minister. Broader policy advice would also be the direct responsibility of the Department, with the expectation of relevant consultation with industry (including funding bodies and the Ministerial Arts and Cultural Advisory Council) in formulating that advice.

Similarly, Screen Tasmania will retain its role in the peer assessment funding process. However, as there is no legislative base for STAB's role in the expert assessment funding

process for public investment in the sector the changes required are more administrative and policy based, rather than requiring legislative amendment.

Again the development, operation and administration of funding programs for the screen sector will be undertaken and implemented by the Tasmanian Government, administered primarily through the Office of Screen Tasmania within the Department of State Growth.

As with the Office of Arts Tasmania, the Office of Screen Tasmania will have the function and responsibility for the provision of recommendations flowing from the peer assessment funding process through the Department of State Growth to the Minister. Again, broader policy advice on the sector, with appropriate industry consultation, would also be the direct responsibility of the Department.

- Does this structure provide a clear focus to the assessment functions, and the industry advisory role envisaged for the Ministerial Council?
- Is this model one that adequately and clearly defines the responsibility and position of the Office of Arts Tasmania and the Office of Screen Tasmania in respect to both the assessment functions, the development and management of funding programs and the broader role of delivering policy advice to Government? How might that division of responsibility and clarity of accountability be better provided for in terms of an institutional structure?

Benefits

This option, therefore, allows for the Minister to develop a truly cross-sector advisory body that represents the interests, experience and broad scope of the industry, and possibly related industries such as Tourism, to inform Government policy making relative to current arrangements.

This approach will also retain the benefits of the peer assessment funding process but more clearly set out the roles of the industry in those processes and the responsibilities of the Department and Minister in the management and administration of, and accountability for, those funding or investment programs.

Under this preferred approach there will be a clearer role for the Department of State Growth, and in particular the role of the offices of Screen and Arts Tasmania within the Department. In the case of Arts Tasmania, it will provide for a more streamlined process to consider applications and make recommendations to the Minister through reducing the number of steps involved in the assessment of applications, with the effect of reducing assessment timelines and the cost of administration. The determination of the details, scope and criteria for assessment under funding programs will continue to be developed through these offices, which would also implement and manage the funding programs.

Clarifying the peer assessment funding functions separate from the advisory functions, and continuing the central role for the Department to determine and administer public investment in the sector, provides the capacity to institute efficient procedures and processes, streamlining application and decision making steps.

There are potential benefits in reducing costs associated with the provision of secretariat services to the current Boards and in particular the TAAB, by streamlining those services to support the one advisory council. Costs savings would be available to be redirected into funding programs to the sector. Other efficiencies arise in the form of reducing time for the assessment of funding applications as current processes are restructured with more flexible panel arrangements, which can be convened as required.

- Are there any other benefits that may accrue from the implementation of this approach? What costs, disadvantages or unintended consequences may arise from the implementation of this approach?
- What alternative approaches are available and what demonstrable benefits or reduction in any costs, disadvantages or consequences would those alternatives provide in comparison to the implementation of the recommended option?

7. SUMMARY

The elements considered here are by no means comprehensive and primarily represent the high-level key structural elements that need to be considered for possible implementation of the recommended option for the TAAB and the STAB.

Key findings to date are:

- In the case of the TAAB, Tasmania appears to be the only State or Territory Australian jurisdiction still making use of a statutory body to oversight an arts peer assessment process.
- There is an opportunity to streamline processes for arts funding assessments. This is likely to reduce costs, timeframes and administrative handling required for the arts funding assessment process for both administrators and for applicants,
- The funding processes for screen funding should be largely unchanged.
- The creation of a Ministerial Cultural Advisory Council, provides an opportunity for the Minister to access policy advice from a broader range of interests than currently possible. This body does not require a statutory basis.

The Department seeks comment on the preferred approaches and specific details to be considered in implementing this recommended option. Final advice will reflect on feedback provided during this consultation and will inform the ultimate decision taken by the Government.

Appendix I - Tasmanian Arts Governance Review

Introduction

As part of the Tasmanian Government's legislative and governance review of the arts sector, independent consultant, and former Australia Council CEO, Jennifer Bott AO was contracted to compile an assessment of contemporary arts governance principles, structures and models.

This assessment, includes the collection and analysis of information relating to the current governance environment for the Tasmanian Arts Advisory Board (TAAB) and Screen Tasmania Advisory Board and to compare and contrast that information with similar bodies and governance structures in four jurisdictions. Specific considerations include Board and committee structures, relationships between the bodies and the relevant Minister and government department and other relevant governance matters.

The output of the Report will help inform recommendations to the Minister regarding future arrangements. This work forms part of phase one of the project, which will initially prepare a report on governance options, guided by a set of review principles and will inform an approach to consultation and ultimate recommendation of the most appropriate model for each body and range of activities.

Report Summary

Principles of arts funding assessment

All government investment in arts and culture is subject, quite properly from time to time to critical analysis based on often conflicting or at least diverse principles and values. Some of these are:

- Standards of excellence
- Audience/customer access and engagement
- Community participation
- Return on investment
- Branding of state/community/country
- Potential to attract tourism and other commercial opportunities
- Short to long term time frames in judging 'success'
- Intrinsic value
- Importance of individual artists, their work and its often subtle role in the arts ecosystem versus organisational structures with their employment, audience and economic impact attributes

The stakeholders in these debates are usually a three-legged stool - the government/opposition; artists/arts organisations; and the community at large.

The Independence of Government Arts Funding by Christopher Madden (International Federation of Arts Councils and Cultural Agencies 2009) report provides further useful context:

"The topic of independence is universal, and is bound at some point to challenge any government that supports artistic creativity. Recent years have seen the rise of a mixed approach to arts and culture support. Greater recognition of the significance of culture in government policy making appears to have led to a growth in the role and reach of ministries of culture in some countries. At the same time, however, a number of governments have established an arm's length arts agency to complement their culture ministry or department. The constantly evolving cultural policy landscape can substantially alter the degree of independence of government arts support."

The report notes a number of relevant trends:

1. An increasing trend to a MIXED MODEL of government direct funding and arms-length agencies.
2. The length of the arm is getting shorter.
3. Acknowledgement of the spectrum of government influence in arts funding from 'control' to 'none'. This is a broad spectrum of say 10 models.....not a choice of one path or another.

"One of the key elements of an arts policy is choosing the appropriate decision making processes. A crucial consideration within this element is the choice of who will make the decisions over arts funding allocations. In the cultural policy literature, it is common to see this consideration posed as a choice between bureaucrats or artists. However, if the continuum is to be seen as a choice between extremes, then the right-hand side of the continuum should extend beyond artists to non-arts experts, or citizens. "

There is often a tendency to link inextricably arm's length funding with PEER ASSESSMENT. There is nothing in practice or theory however to suggest that these two elements are co-dependent. They are two discrete elements of arts funding practice.

"The purpose (of the peer review panel) is to prevent the development of a permanent bureaucracy that could control the flow of funds to the arts and ultimately impose an "official culture" on the nation" (Madden referencing Heilbrun and Gray 1993;259).

Generally peer assessment panels are seen as assisting in promoting pluralism and bringing integrity and aesthetic judgement as well as other considerations such as the public interest depending on how they are structured.

'Peer panel systems in government reflect enduring tensions between informed and participatory decision making, between expert and public authority, and between technical and political considerations. In the arts, advisory panels strive for decisions that are both well-informed and broadly participatory. They must also attempt to reconcile the protection of creative freedom of individual applications with the agencies need for accountability to a general public and its representatives." (Madden referencing Wyszomirski and Mulcahy, 1995;131).

It should not be assumed that only one model will deliver this outcome. A system which is both "well-informed and broadly participatory.....reconciling the protection of creative freedom.....and the need for accountability to a general public and its representatives" is the goal to which all Australian governments' arts departments aspire. The conclusions which they each have reached on governance, management structures and decision making processes reflect their own histories as

well as the leadership of both Ministers and key bureaucrats as well as the shape of their arts community and the nature of their social and cultural challenges.

“It is heartening and inspiring to see the confident, nuanced and sometimes experimental approach which various governments are embracing.....unashamedly a mixed model, not set in stone which will achieve a vision for the arts and communities.”

Key findings

The principles underpinning decision making regarding investment are generally shared across jurisdictions. These considerations include standards of excellence, audience access and engagement, community participation, return on investment and intrinsic value.

Reconciling the protection of creative freedom and the need for accountability to the general public was a shared and acknowledged challenge. Broadly, the trend is towards an increasingly mixed model of direct government funding (and return on investment) and arms-length funding (to ensure and promote artistic integrity). However, it is worth noting that the seemingly arms-length function of “peer assessment panels” does not necessarily ensure this integrity.

Broadly, mixed models reflected each jurisdictions’ histories, their leadership as well as the shape of their arts communities and the nature of their social and cultural challenges. In other words, the governance models reflected the particular context and ecology in which they exist. However, unlike Tasmania, no jurisdiction was found to have Advisory Boards or a two tiered peer assessment model.

Review of jurisdictions

Four jurisdictions were researched including desktop research, literature review and interviews with key organisational representatives. The organisations consulted were Creative Victoria, Arts NT, Arts Queensland and Screen ACT.

The following model captures the consultation findings.

	Overview	Governance	Sector Engagement	Roles and Responsibilities
Creative Victoria	Mixed governance and decision making model, utilising commercial, community and sector to inform bureaucracy and Minister in matters relating to funding, policy, research and development and market initiatives	<ul style="list-style-type: none"> • No Advisory Board • Peer assessment (arts and non-arts representatives) • Departmental advice to Minister 	<ul style="list-style-type: none"> • Policy and Implementation is informed by stakeholders and community ie Taskforce • Reference groups are for a specific time and task 	<ul style="list-style-type: none"> • Crucial role for the bureaucracy in both policy and implementation (funding is only part of the picture)

Film Victoria	Statutory Authority	<ul style="list-style-type: none"> Film Victoria Board 		
Arts NT	Mixed governance and decision making model and current focus on measuring impact across agencies and NT's unique and distinct cultural offering	<ul style="list-style-type: none"> No Advisory Board Advisory Council reports to Minister made up of relevant Agency heads including Tourism, Events, Sport and Industry and Business Development. Local and national industry representation to address conflicts of interest issues Peer register for funding decision and to encourage investment in Screen 	<ul style="list-style-type: none"> Specific taskforce, fixed term groups 	<ul style="list-style-type: none"> Related agencies also have a role in the delivering value in this area
Arts Queensland	Recently the Advisory Board was abolished in favour of Arts Queensland taking a more central role and there is a focus on funding for impact and rolling funding process rather than traditional "rounds" and fixed funding pools	<ul style="list-style-type: none"> No Advisory Board Extensive peer register One independent industry based board - Screen Queensland (auspiced by Arts Queensland) Peers manage issues of artistic merit, budget and geographical distribution of funding recommendations 	<ul style="list-style-type: none"> Transparent impact objectives are communicated and a rolling funding cycle where budgets are adjusted based on impact and arising opportunities Sector engaged through consultation to directly inform policy 	<ul style="list-style-type: none"> Peer panels are aware and work towards clearly defined impact objectives

Arts ACT	Specific independent groups are convened to	<ul style="list-style-type: none"> No Advisory Board Assessment panels Policy and task specific groups convened 	<ul style="list-style-type: none"> Engaged through specific policy and issues groups 	
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	advise Minister on arising issues and opportunities policy development	<ul style="list-style-type: none"> Multi-art form panels 		
Screen ACT		<ul style="list-style-type: none"> Screen ACT part of Canberra Business Council 		

Key trends and themes

- Timely, fixed term and task specific groups convened to respond to issues and opportunities, using people of skill and experience from both inside and outside of the creative and cultural sector
- Policy and implementation is informed by stakeholders, community and sector
- Decision making and advice is increasingly convened by the bureaucracy with specific subject matter expert taskforces and more direct engagement with community and sector
- Shared responsibility for delivery and impact across private sector, government and related industries
- A balance in investment in artistic integrity and process and broader deliverables contributing to an increased return on investment for the wider community and economy
- Increased transparency around investment objectives

Conclusion

It is clear from the consultation that jurisdictions are developing their own mixed models in response to their specific considerations. This enables a peer assessment process to deliver funding recommendations to the Minister which are either framed by departmental staff for the Minister or where the panels and departmental staff together finalise the recommendations for him/her.

None of the jurisdictions considered have an active legislatively-based State Arts Advisory Board but all extensively use stakeholders, arts leaders, external experts and sometimes non-arts community representatives to develop policy, tackle specific issues and assist the Minister with a non-government voice for consideration.

The two level peer assessment model currently operating in Tasmania is not replicated in any other jurisdiction. Peer assessment panels are used to make funding recommendations only. The closest model to a two tier system is Victoria where recommendations by panels are then put through a filter of the panel chairs and the senior bureaucrats of Creative Victoria in a mediation process which enables factors such as art form mix, policy imperatives, geography and demography to be taken into account.

There is a trend towards more decentralised, subject specific models rather than single entity governance bodies. Increasingly, the bureaucracy is responsible for the governance of investment and initiatives. Ministerial advice is specific to issues and opportunities and this is assisted through creative and non-creative industry representatives ensuring timely, expert advice informs decision making. Any ongoing advisory groups and structures focus on ensuring transparent and equitable funding decisions are made across artistic and investment objectives.

The challenge for any Minister is to have high quality advice on policy, spending and the other instruments referred to above in the knowledge that directly and indirectly he/she is able to hear the community's voice - both from a sectoral point of view as well as the wider community. Minister and the department can gain high quality input and advice by judiciously and creatively using Task Forces and Advisory Committees. This can mean selecting people from inside and outside the industry and from inside and outside the state. These people are not being asked to speak on behalf of the arts in Tasmania - they are being asked to give of their experience and wisdom to help the Minister and department make good decisions and to support great arts initiatives for Tasmania.

REFERENCE

Madden, Christopher, 2009, *The Independence of Government Arts Funding* D'ART REPORT No9, International Federation of Arts Councils and Culture Agencies, <http://www.ifacca.org/topic/independence-of-arts-funding-from-government>

Department of State Growth