



**Research Report:**

**Arts Development  
Program Evaluation**

**Prepared For:**

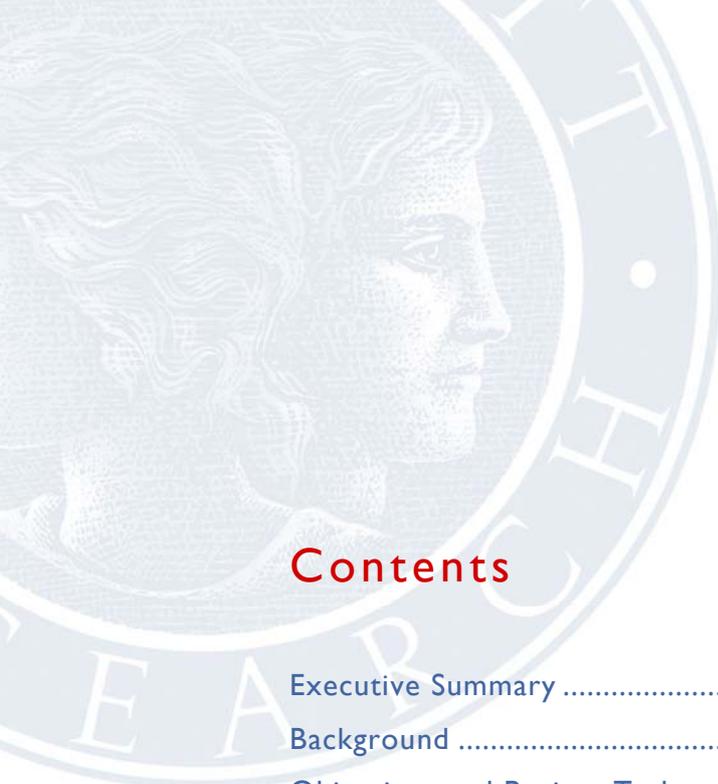
Arts Victoria

**Contacts:**

Dale Osborne

David Walker

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## Executive Summary

### Objective and Project Task

The overall objective of the study was to provide Arts Victoria with an evaluation of the effectiveness of the Arts Development funding program. The main focus included:

- assessing the impact of Arts Development funding, in particular its effectiveness in meeting the aims of the program;
- providing evidence, where appropriate, of the benefits and outcomes of the program; and
- providing an overview of the demand for, and supply of, funding to professional artists and small to medium arts organisations for the creation and presentation of new work.

### Methodology

The research was undertaken using a staged approach. The results of the initial qualitative research (amongst key stakeholders and previous recipients of funding) informed the design of a questionnaire, which in turn was used to quantify findings via a series of n=143 telephone interviews amongst previous funding recipients.

This report also uses grants data, including numbers of applications and size of grants from 1998/99 to 2005/06. This information is used in providing an overview of trends in demand for, and supply of, Arts Development funding.

## Research Findings

### Outcomes of Arts Development funding

The research found that Arts Development funding has wide-ranging outcomes for artists and arts organisations. These include the capacity to create work that without Arts Development funding would not occur, enhanced recognition for artists/organisations, significant skills development and other opportunities that are self-supporting, for example commissions and tours of performances/exhibitions.

A survey of 143 recipients, who had received Arts Development funding between 1998/99 and 2005/06, found that funding resulted in:

- Improved professional reputation of the artist/organisation (89%);
- Development of work that would not otherwise have been created (77%);
- Other people (including media, organisations, buyers and artists) taking the work more seriously (73%);
- The work developed leading to other paying projects (67%);
- Significantly improving skills of artist/organisation (64%);
- Work being sold (39%); and
- Work touring nationally (35%), internationally (29%) and regionally (25%).

In addition to the direct outcomes of funding for artists and organisations as summarised above, the survey respondents identified a number of other broader benefits for the wider community arising from Arts Development funding:

- It gets art into the public eye (34%);
- Arts/artists cannot survive without funding (34%);
- It contributes to the culture/cultural life of the Victorian community (28%);
- It helps keep Victoria creative/healthy/intellectual (23%); and
- It exposes the Victorian community to new/different ideas (16%).

These findings demonstrate that the program is highly effective in meeting its objectives of supporting the development and presentation of new work by Victorian artists and development opportunities for artists across all art forms. To this end data of successful applicants shows that Arts Development has consistently funded a diversity of art forms. Between 1998/99 and 2005/06, 29% of projects funded through Arts Development were visual arts, 27% were theatre, 18% were literature, 11% were music and 8% were dance.

### **Demand for, and supply of, Arts Development funding**

Demand for Arts Development funding between 1998/99 and 2005/06, despite some minor variations, has remained strong. This is evidenced by the consistently high number of applications and the fact that it has attracted more applications than any of Arts Victoria's other funding programs. In 2005/06, Arts Development attracted 84% of all applications from individual artists to Arts Victoria's suite of funding programs.

Interviews with representatives of the sector and previous funding recipients revealed a perception that Arts Development funding has experienced an increase in demand which has not been met by funding levels. This perception is supported by the grants data on demand and supply for the program.

The number of applications increased to its highest levels in 2005/06. Whilst this year also experienced an overall increase in funding, it was not sufficient to reverse the declining proportion of total project costs that Arts Development was able to fund. The costs of delivering arts projects, such as salaries, materials and use of rehearsal/exhibition spaces, continued to rise. The figures show that the proportion of project costs that Arts Development funding has supported has steadily declined between 1998/99 and 2005/06.

The survey results presented some additional data on the extent to which artists/arts organisations supplement their grants to successfully complete their projects. The findings included:

- 90% of respondents had to contribute their own funds to the project (to an average value of \$5,312 for each project);
- 22% of respondents contributed \$10,000 or more of their own funds; and
- 75% of all respondents had unpaid wages associated with their project (to an average value of \$4,960).

### **Positioning of Arts Development within the broader funding environment**

Both the interviews with sector representatives and survey of previous recipients revealed a diversity of views about Arts Development and the differences and similarities to other funding programs available to Victorian artists and arts organisations.

From the perspective of the individual artists and organisations represented within this study, the Arts Development funding program was considered to be an integral part of the Victorian arts community. While not the sole funding source available, Arts Development was considered to be unique in its offering and composition. The variety of art-forms funded, and the fact that Arts Development encompasses new and emerging artists were noted as distinguishing features of the funding program.

Both the qualitative and quantitative research found that Arts Development was seen as distinctive in supporting innovation and more 'new' work than other major funding bodies. The quantitative results found that 88% of respondents believed the program was relevant to 'new and emerging artists'.

Arts Development was also perceived to be unique in supporting the development and creation of artistic work rather than solely focussing on the presentation of work. 83% agreed strongly that the program was critical for the development of professional artists and independent small to medium arts organisations

Many works initially supported through Arts Development subsequently received support for reaching further markets through Arts Victoria's other programs, specifically Touring Victoria or the International Program. Some projects funded through the creation category were also subsequently successful in receiving funding through the presentation category of Arts Development. In this sense, Arts Development is part of a complex funding environment that recognises that support for creative development can be a vital first stage in the 'life-cycle' of creative projects.

## Background

Arts Victoria is responsible for the implementation of the state government's arts policy, *Creative Capacity +*, which aims to develop and support a vibrant and dynamic arts industry.

Within its scope of responsibilities, Arts Victoria provides a range of funding programs to assist in the development and presentation of cultural projects and services to benefit the Victorian arts industry and the wider community.

Arts Development is one of these funding programs. It has existed since 1997 and whilst undergoing shifts in emphasis and administration, it continues the original aim of supporting the creation and presentation of work by individual professional artists and small to medium arts organisations.

Arts Development is application based and assessed by peer assessment panels, using both internal and external expertise with representation from a range of art forms. Recommendations are provided to the Minister for the Arts for final approval. It supports specific, one-off creative cultural activities across all art forms including the visual and performing arts, literature and music.

Between 1998/99 and 2005/06, 628 grants were awarded totalling some \$7,029,000 in funding. Due to high demand for Arts Development, an average of 20% of all applicants during this period were successful in receiving funding for their projects.

However, despite the high levels of demand for and perceived importance of the program, no comprehensive evaluation had been undertaken into the program in its current format. Woolcott Research was therefore commissioned to conduct an evaluation of the program and this document contains the findings of that research.

## Objectives and Project Task

The overall objective of the study was to provide Arts Victoria with an evaluation of the effectiveness of the Arts Development funding program.

This evaluation process involved several different components, with the main aims being:

➤ **To gather recipient feedback in relation to the impact of the funding:**

To research the outcomes and contribution of the funding including the longer-term benefits for recipients such as professional development, other paying projects, exhibition, sales and touring impacts.

In particular, the research focussed on:

- The impact Arts Development has had on artists' careers,
- The impact funding has had on organisations' activities and development,
- The impact for recipients of receiving less funding than originally applied for.

➤ **To gather industry and stakeholder feedback in relation to the position of the program within the broader funding environment:**

To research the environment and context in which the program operates, including the positioning and profile of the program relative to other government and non-government providers.

## Research Design

In order to meet the research objectives, a staged approach was implemented, utilising both qualitative and quantitative methodologies. The initial in-depth interviews informed the development of the discussion guide for the group discussion. The findings of the group discussion then contributed to the development of a questionnaire that was used to quantify findings amongst a representative number of previous Arts Development funding recipients.

### Stage I: Desk Research & Industry Analysis

This research component involved an initial exploration of the topic with key Arts Victoria stakeholders prior to further investigation amongst other organisations that fund similar arts projects. It also involved interviews with some peer assessment panel members for the Arts Development program itself.

The qualitative work involved the following components:

- 2 x in-depth interviews with key Arts Victoria Staff;
- 4 x in-depth interviews with other funding provider senior management; and
- 5 x in-depth interviews with members of the peer assessment panel, across both the Presentation and Creation categories.

## Stage 2: Group Discussion Amongst Funding Recipients

This component of the project involved one group discussion with 8 participants who had received funding from the Arts Development program. These participants were sourced from lists provided by Arts Victoria and involved individual artists and arts companies, representing a range of art-forms. The results of the discussion contributed to the development of the quantitative questionnaire.

## Stage 3: Quantitative Component

This stage of research was designed to quantify the outcomes of the qualitative exploration undertaken in Stage 2, and to provide Arts Victoria with an indication of the degree to which the issues raised were prevalent within the wider population of funding recipients.

A series of telephone interviews were conducted using lists supplied by Arts Victoria. In total 143 telephone interviews (to an average length of 15 minutes) were completed amongst successful funding applicants.

The end sample (of 143 interviews) represents just under 40% of the potential contacts supplied (the list of past successful applicants). This level of response is quite high for a survey of this nature, and the sample size achieved has a sampling error of +/- 6.6% at the 95% confidence interval – effectively indicating that we can be 95% confident that any response would only vary to a degree of +/- 6.6%.

The questionnaire used for this component of the research project is appended to this report.

## I. Outcomes and Impact of Funding

### A. The Perceived 'Value' of the Program

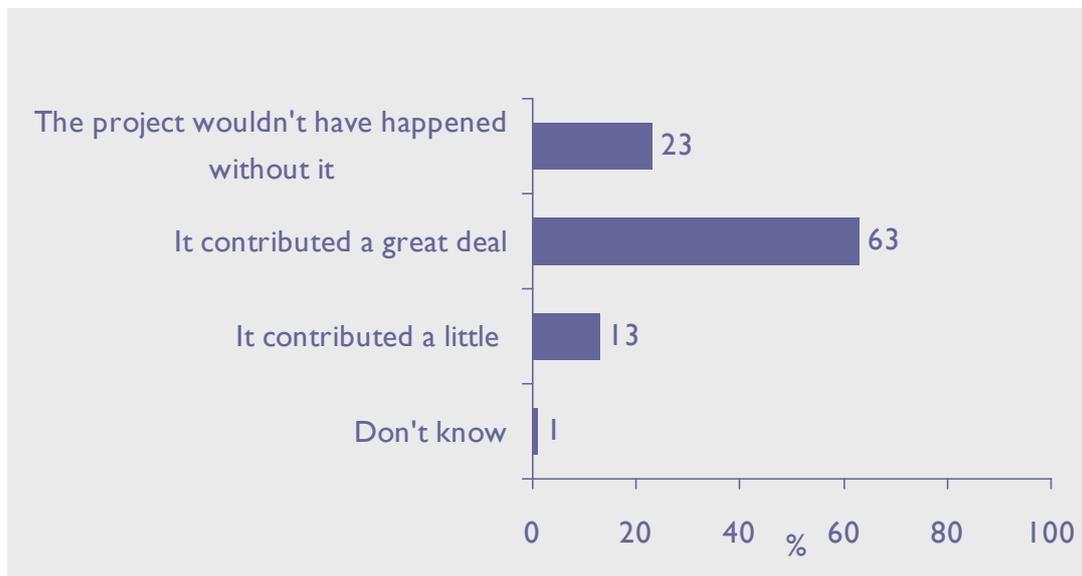
All of the qualitative research participants (the panel members, artists and representatives of other funding bodies) expressed the view that Arts Development was of considerable value, and contributed not only to artists, but also the wider Victorian community.

Whilst some believed the program was somewhat limited by the individual funding amounts available and the number of artists it was able to support, it was viewed as an essential conduit in the encouragement of new work.

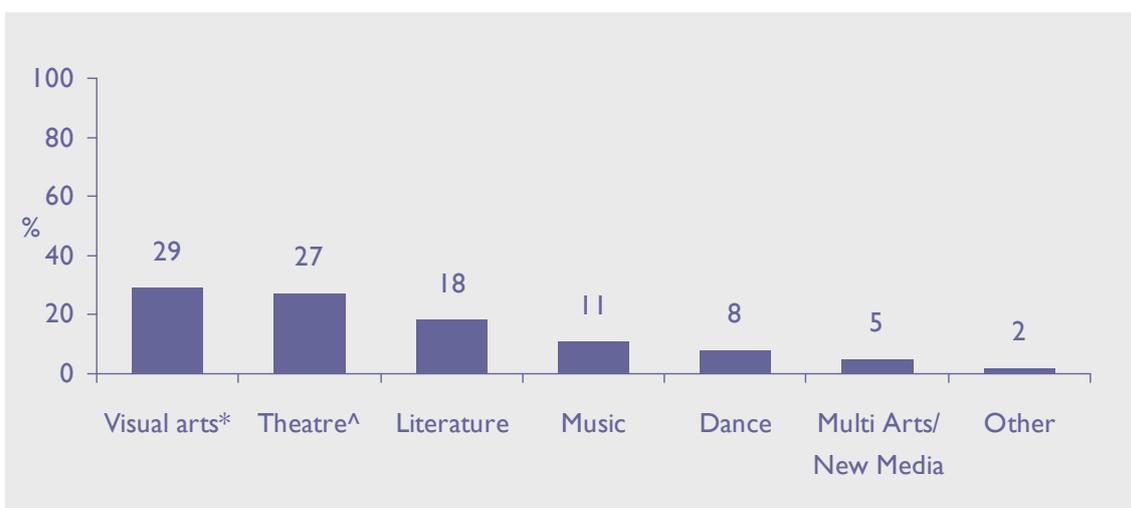
Some held the view that whilst some younger artists could (and did) survive with very little income, older artists and particularly those with their own families to support found it very difficult to pursue any artistic endeavors without any form of extra support. Given this, the primary value of Arts Development was seen by participants as supporting artists to create and present new work at different stages of their career.

Some artists reported that the receipt of the grant ultimately led to the production of additional work, often more commercially viable, which therefore contributed to them being more self-supporting and less dependant on grants and funding.

Results of the quantitative survey also confirmed the value of funding for the creation and presentation of new artistic work. For the majority of respondents, the project either “would not have happened” (23%), or it “contributed a great deal” (63%). Only 13% of respondents stated that it only contributed “a little”.

**Figure 1: Contribution to project being funded.**

Arts Development aims to support Victoria's professional artists and independent small to medium arts organisations in the creative development and presentation of new work across all art forms. The diversity of art forms supported by the program is illustrated in Figure 2, which is based on all successful applicants for the given time period.

**Figure 2: Proportion of Arts Development funded programs according to artform (1998/99 – 2005/2006).**

\* includes photography    ^ includes opera & music theatre

## B. Outcomes of Funding

In the quantitative survey respondents were read a list of statements (based on the qualitative findings and previous research undertaken) that 'other recipients' mentioned and were asked to indicate whether they felt that such an outcome applied to their own experience.

There were several commercial and practical outcomes mentioned, in particular that funding led to other paying projects, sales and touring opportunities.

Enhanced reputation, status and work being taken more seriously were also widely acknowledged as outcomes of funding:

- Just over two thirds (67%) indicated that their work led to other paying projects and artworks;
- 39% agreed that the work developed had been sold;
- 35% had toured nationally;
- 29% had toured internationally; and
- 25% had toured regionally.

**Table 1: Outcomes (Levels of Agreement)**

	%
My professional reputation improved as a result of the project	89
It provided the opportunity to create new work at a professional standard	85
Receiving the funding seemed to give additional status to my project	79
Receiving the funding was a validation of my standing as an artist	77
It enabled me to develop work that I would otherwise have been unable to do	77
Work developed led to other opportunities	76
Other people (including artists, media, organisations and buyers) took my work more seriously as result	73
Receiving the funding gave my work higher profile and visibility	71
Work developed is now in production/has been published	70
Work developed led to other paying projects/artworks	67
Significantly improved my skills as a result of the grant	64
Work developed has been sold	39
Work developed toured nationally	35
Work developed toured internationally	29
Work developed toured regionally	25
Work developed received an award/awards	15

### C. Contribution of the Program to the Wider Community

Feedback from the qualitative research indicated that Arts Development funding has contributed in an important way to Victoria's cultural 'identity' by supporting and enabling a vibrant and active artistic community.

Participants felt that Victoria was known for its dynamic arts sector, and many artists from other states came to work in Victoria because of that environment. The opinion was offered that funding through the Arts Development program meant that this momentum could be maintained.

In addition, participants felt that Arts Development really worked to support innovation, and that without it artists who wanted to be innovative would simply not survive, or they would have to limit their work to commercially viable projects, which they generally indicated did not allow for real creativity.

In the subsequent quantitative phase, most recipient artists saw the broader benefit of the funding for the community as contributing to culture and cultural life generally. 34% stated that the arts and artists would not survive without it, and the same proportion indicated that it ‘gets art into the public eye’.

Other main outcomes were seen to be that it helps keep the community creative and intellectually healthy (23%), and that it exposes the community to new and different ideas (16%).

**Table 2: Contribution to Wider Community**

	%
The arts/artists cannot survive without funding	34
It gets art into the public eye	34
It contributes to culture/cultural life of community	28
It helps keep the community creative/healthy/intellectual	23
Exposes the community to new/different ideas	16
It creates/encourages diversity	9
It enables projects/exhibitions to actually happen that wouldn't otherwise	6
It contributes to the community of artists/supports/advises them	5
Probably not as much as it should/influence is limited to arts community	3
Its very important and should be increased	3
It enables local arts to achieve exposure/visibility	3
Not answered	1
Other	7

## 2. Supply and Demand of Funding (1998/99 to 2005/06)

The demand for, and supply of, Arts Development funding can be assessed by considering a number of factors. These include trends in funding application rates, the number of grants awarded and the size of grants over time for this program.

The following summary is based on an analysis of grants data held by Arts Victoria for projects funded from 1998/99 to 2005/06 and provides insight into the demand within the sector for Arts Development funding and the capacity of the program to respond.

Demand for Arts Development funding between 1998/99 and 2005/06, despite some fluctuations, has been consistently high. This is evidenced by the fact that approximately only 20% of applications have been supported with the available funding and that it attracts more applications than any of Arts Victoria's other individual funding programs.

In 2005/06 Arts Development received more applications than previous years demonstrating an unprecedented level of demand from artists and arts organisations in creating and presenting new work. Overall, levels of funding for Arts Development fell by approximately 25% between 1998/99 and 2004/05. There was then an increase in funding in 2005/06 (total of \$1,240,000), thereby improving the program's capacity to support new artistic work across the state in that year. However this increase was still not sufficient to reverse the declining proportion of total project costs funded by Arts Development.

Figure 3 shows that despite fluctuations in the volume of applications from 1998/99 to 2005/06, Arts Development has experienced an overall increase in demand for funding.

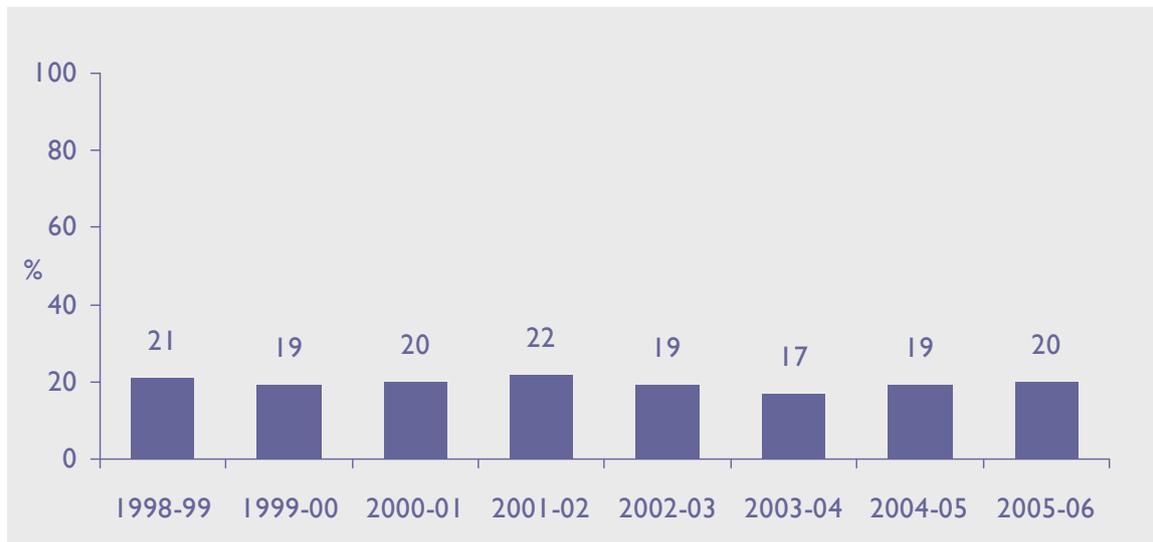
In 2005/06 Arts Development received 44% of all applications made to Arts Victoria's funding programs, making it the most heavily subscribed program in 2005/06 in terms of applications.

**Figure 3: Number of applications to Arts Development, 1998/99 to 2005/06**



Arts Development consistently experiences the lowest application success rate compared to Arts Victoria's ten other application based funding programs. The application success rate represents the proportion of applications that can be supported with the available funding. As shown in Figure 4, the application success rate for Arts Development has ranged between 17% and 22%, demonstrating its popularity as a source of funding.

The significance of the program for individual artists in Victoria is further supported by the fact that in 2005/06 Arts Development attracted 84% of all applications from individual artists to Arts Victoria's suite of funding programs.

**Figure 4: Application success rate for Arts Development, 1998/99 – 2005/06**

A key measure of the levels of supply for Arts Development are the amounts of funding made available each year for eligible project applications.

As shown in Figure 5, levels of funding for Arts Development declined significantly from \$1,027,500 in 1998/99 to \$765,000 in 2004/05. This represents a 25% decrease over 7 years. However annual funding for 2005/06 was increased to \$1,240,000 enabling greater capacity to respond to applications for funding in that year. The increase was crucial to maintaining stable levels of financial support for a comparable number of projects to previous years, due to both the increased cost in projects and the higher volume of applications.

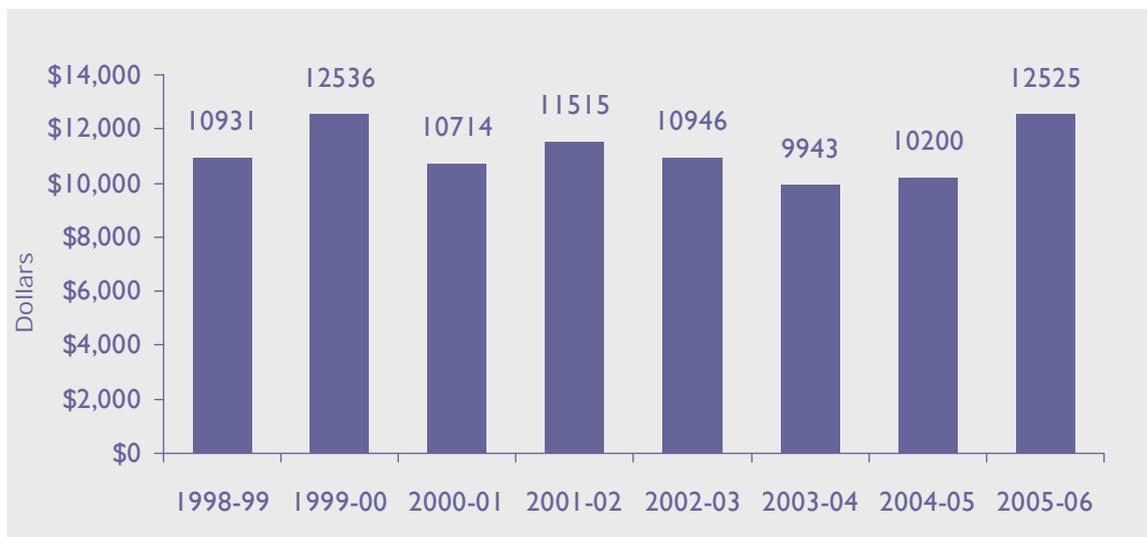
**Figure 5: Amount of funding awarded to Arts Development projects per year**

The levels of funding each year also largely correspond with the trends in the number of grants awarded as shown in Figure 6.

**Figure 6: Number of grants awarded from Arts Development funding**

The average grant size for each year is determined by both the total amount of available funding and the number of grants awarded. As shown in Figure 7 the average grant size has remained relatively stable since 1998/99. The bigger pool of funding available in 2005/06 resulted in an increase to the average grant size for that year.

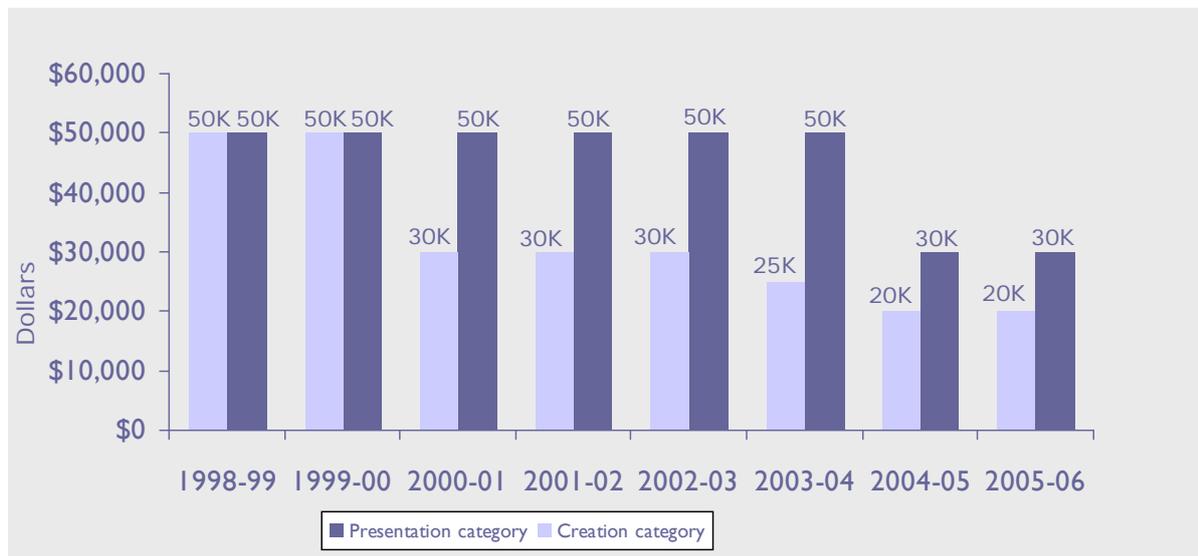
**Figure 7: Average grant size to Arts Development projects 1998/99 - 2005/06**



In order to ensure the fair distribution of available funds, both the creation and the presentation categories of Arts Development have funding caps indicating the maximum amount that can be allocated to a single project. As shown in Figure 8, the funding caps were reduced in 2004/05 years from \$50,000 to \$30,000 for presentation and \$25,000 to \$20,000 for creation. The reduced funding caps were introduced to better reflect the capacity of the program's budget to support projects and ensure applicants submitted budgets that could be funded.

The result of the reduced funding caps is that artists and arts organisations need to seek alternative sources of funding for large-scale projects with bigger budgets. Whilst a small number of other Arts Victoria funding programs can allocate larger grants in some areas, for example to undertake residencies in partnership with a community host, the current suite of funding programs has limited capacity to support larger-scale projects.

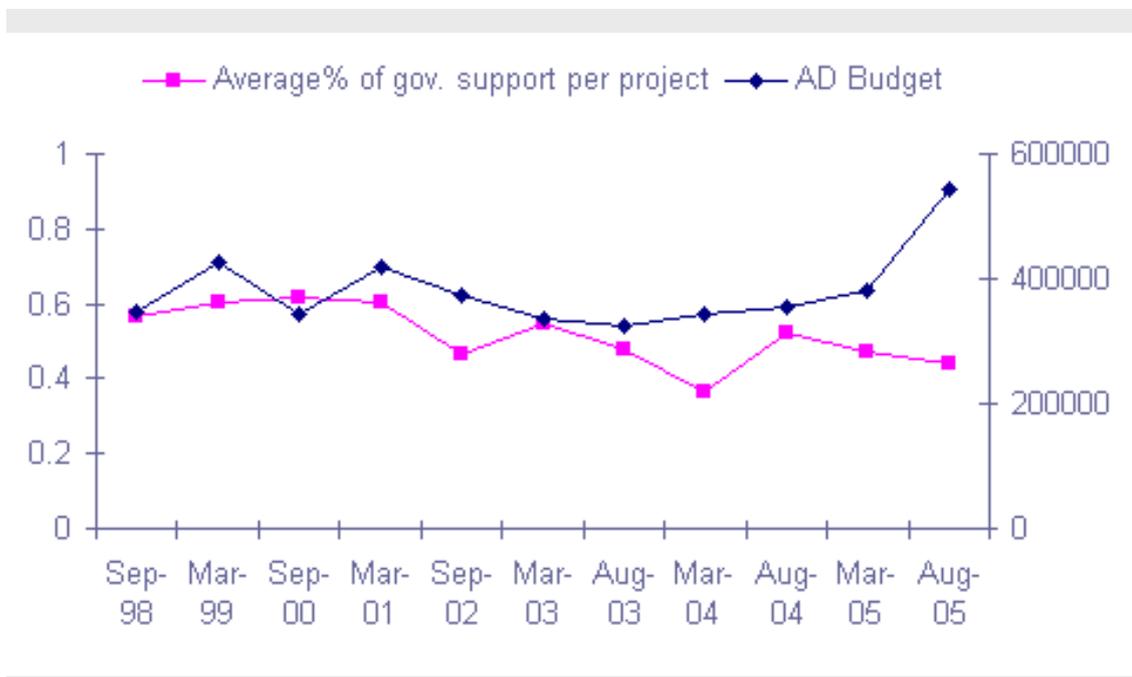
**Figure 8: Arts Development funding caps for presentation and creation categories, 1998/99 – 2005/06**



Another measure of the levels of supply for Arts Development funding is the proportion of funding provided by Arts Victoria of the total project cost. Figure 9 shows that the proportion of Arts Victoria support per project has decreased since 1998/99 when it provided an average of 56% of the total cost of Arts Development projects, to 2005/06 when it decreased to a level of 44% of the total project cost.

Figure 9 also shows the proportion of project costs supported in context of the trends in available budget. Whilst the increase in the program budget for 2005/06 has improved the capacity of the program to respond to demand it has not been able to reverse the declining amount of total project costs that Arts Development was able to fund. The various costs in delivering arts projects continue to rise and include salaries, materials, rehearsal space, overheads and wages.

**Figure 9: Average proportion (%) of Arts Victoria support per Arts Development project and total funding available per funding round**



Feedback from both the qualitative and quantitative research components indicated that with the escalating cost of projects, artists were experiencing an increased pressure to obtain funding in order for their work to be achievable. Some indicated that they were involved in an almost continuous cycle of applications for different funding allocations. This process was regarded as an ongoing and involved process - “a continuous treadmill” which could take up a great deal of time that could otherwise be devoted to their work.

There was universal agreement amongst the qualitative participants that the demand for funding was increasing, but the supply was clearly not keeping up with that demand. The perception was that funding was not even keeping pace with CPI increases.

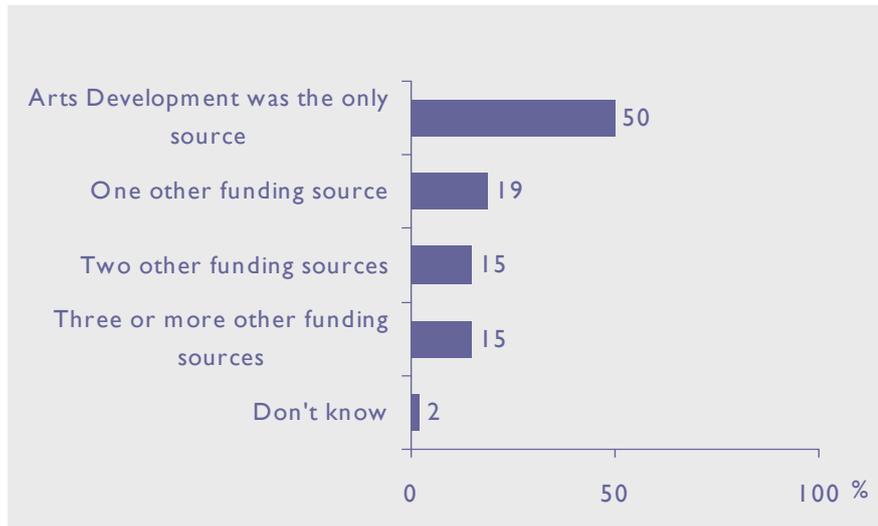
The challenges in getting funding were felt to fuel a climate of greater competitiveness between artists, and to weaken the cohesive nature of the arts ‘community’ as a result. It was suggested that such an outcome could, in turn, diminish the ‘voice’ of artists as a unified segment in a political and social sense.

Some individual artists were also deterred and daunted by this feeling of competitiveness, and as a result indicated that they had pulled back on the scope of their ideas, or had even given up on applying in some circumstances.

## A. Funding Application and Usage

The quantitative respondents were asked whether their grant from Arts Development was the only source of funding, or whether they also received funding from another source (and if so, how many other sources were used).

As shown in Figure 10, half of all respondents indicated that Arts Development was the only source of funds for that project. The remainder stated use of one other source (19%), two other sources (15%), or three or more sources (15%). Organisations were much more likely than individual artists to indicate having received funding from other sources, with only 17% of organisations using Arts Development as their only source.

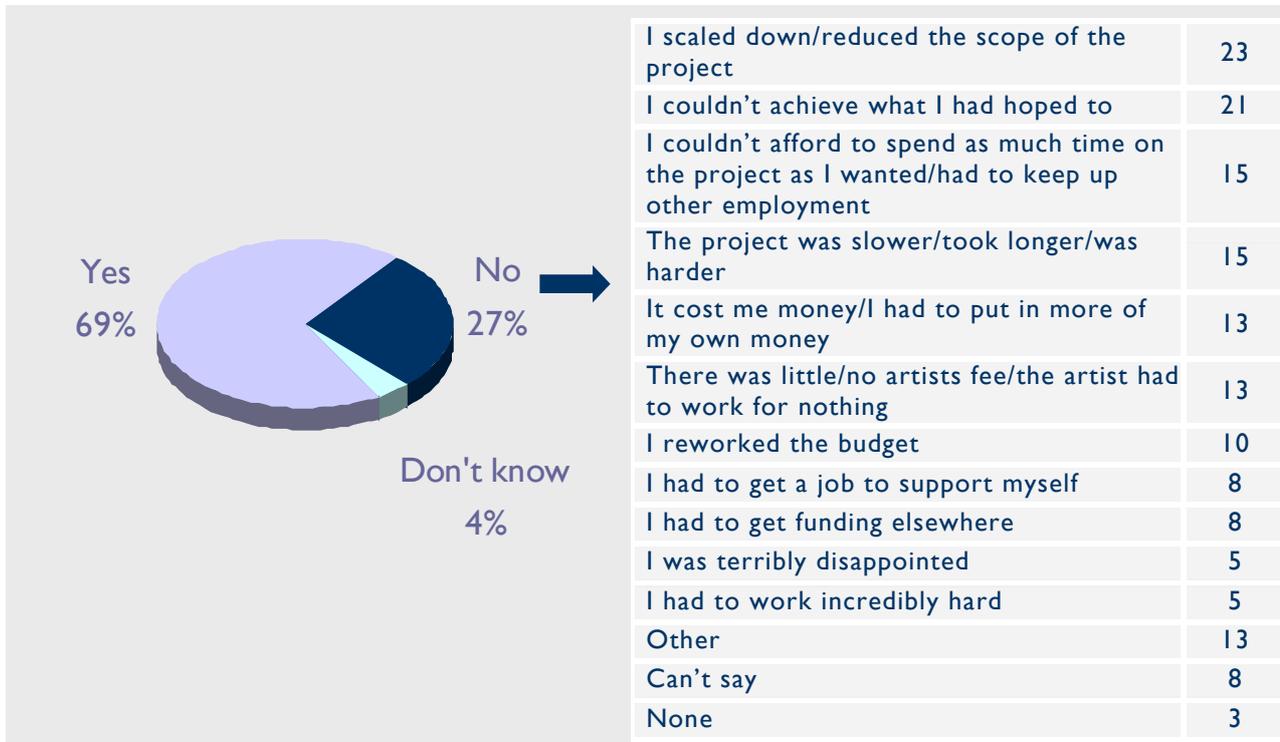
**Figure 10: Additional sources of funding**

Given the total sample size for the survey, it is difficult to comment on any significant differences between the art forms, as a further breakdown of numbers results in quite small samples for some sub-groups. However, it did emerge that literature applicants were less likely to use multiple sources than artists practicing in other areas.

When the quantitative respondents were asked if they received the full amount of funding they had applied for, the majority (69%) said that they had. However, the qualitative findings suggest that some artists believed their chances of successfully obtaining funding would be greater if they applied for a smaller amount than what they actually required for the project. So, although the reported incidence of receiving the full amount appears high, it does not necessarily mean that the recipient received the amount of money that they considered necessary for their project.

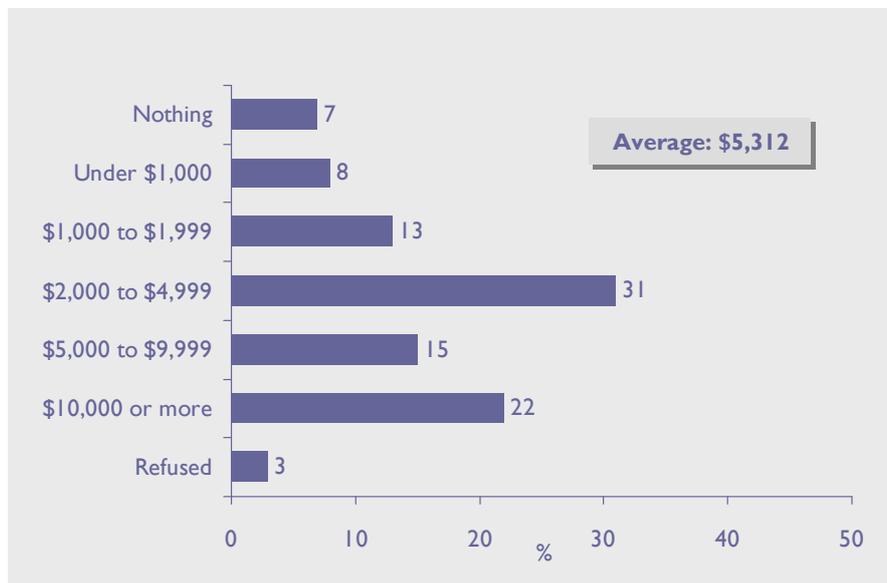
The most common outcomes indicated by those who did not receive the full amount that they had applied for was that they scaled down, or reduced the scope of what they had originally planned. Another common theme was the need to work for nothing, put in their own money, or get a job to support them while they were working on the project.

For others it meant that the project took longer, and was more difficult to achieve.

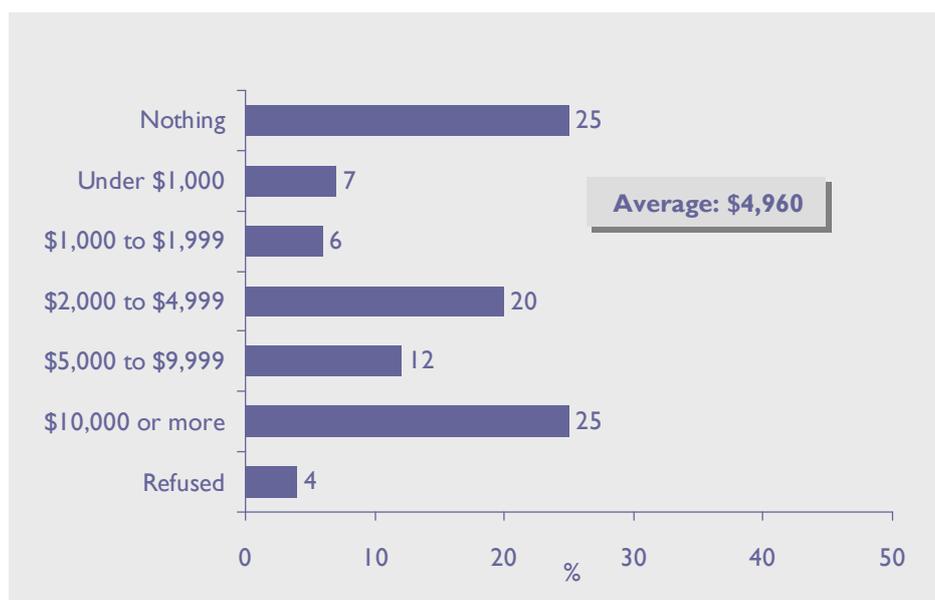
**Figure 11: Incidence of receiving the full amount of funding applied for**

When survey respondents were asked whether they had to directly contribute any of their own funds to the project in addition to the funding they received, 90% indicated that they did contribute something. The average amount contributed was \$5,312 per contributing respondent. Almost four in ten (37%) suggested that they contributed \$5,000 or more, and around three in ten (31%) contributed between \$2,000 and \$4,999.

Organisations were a little less likely than individuals to contribute their own money.

**Figure 12: Contribution of own funds**

In addition to contributing their own funds, 75% of respondents indicated that they utilised unpaid artists' wages, to an average amount of \$4,960. One quarter of all respondents stated a use of \$10,000 or more in unpaid wages.

**Figure 13: Value of unpaid artists' wages**

## B. Agreement with Perception Based Statements Concerning the Program

A range of statements was developed based on the result of qualitative discussion examining the experiences of funding applicants. These statements were presented to the quantitative respondents in order to determine their personal level of agreement (or disagreement) with each.

The results show that 91% of all respondents agreed that the “program is critical for development of artists or companies such as ours”, with 83% ‘strongly’ agreeing with this statement.

Another of the statements was included to explore the perceived fairness of the assessment process. The survey found that overall 77% agreed that “the assessment process seems fair”, with 45% ‘strongly’ agreeing with this statement.

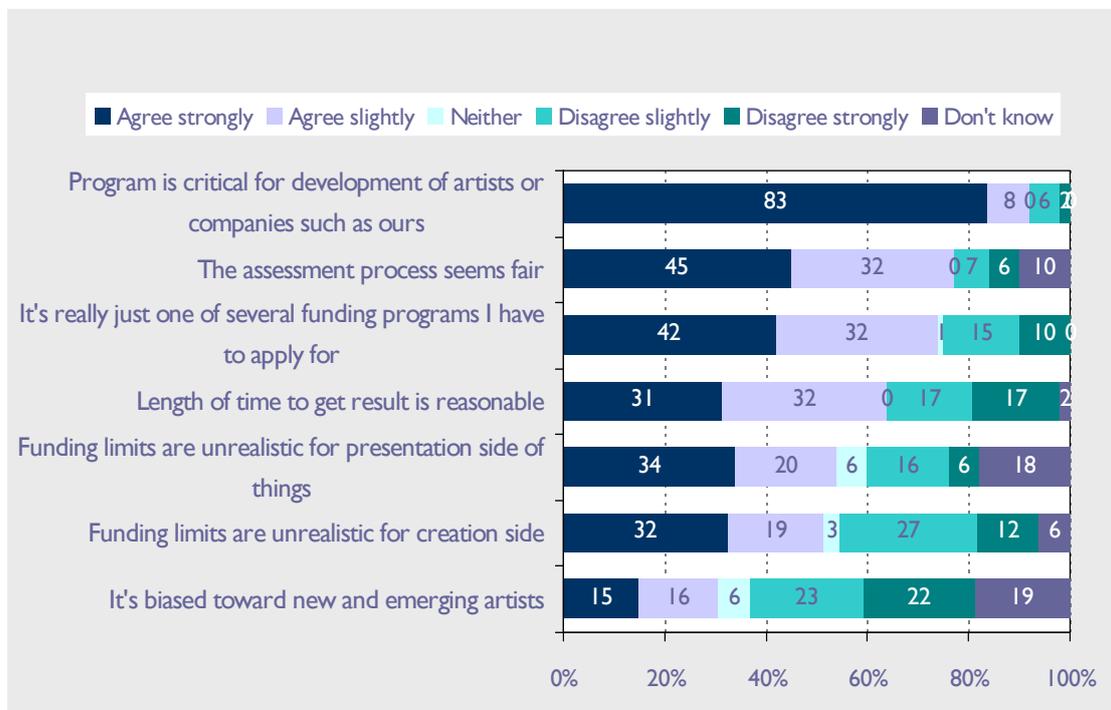
Almost three quarters of all respondents (74%) agreed that the Arts Development program was “one of several funding programs I have to apply for”, again pointing to the competitive nature of funding and suggesting that individual project costs were not necessarily satisfied by funding from a single source.

Whilst 63% agreed that “the length of time to get a result is reasonable”, 34% disagreed that this was the case, confirming this as an issue that had emerged within the initial qualitative research phase – where some artists indicated that they had lost venue bookings or the opportunity to work with people they had initially lined up to work with due to the length of time involved.

There was some division of opinion evident in relation to the funding levels for both the creation and the presentation categories, with around half agreeing that “funding levels are unrealistic” in each of these cases. Organisations were much more likely than individual respondents to agree that the funding amounts were unrealistic.

There were also polarised levels of agreement in terms of the Arts Development being “biased toward new and emerging artists”, with 31% agreeing that this was the case, and 45% disagreeing. While both qualitative findings and responses to other quantitative questions point to a perception that Arts Development is unique in its support of newer artists, the polarisation evident here suggests that this is not necessarily seen as an overt bias away from the more established artists.

**Figure 14: Agreement with Statements**



## 3. The Positioning of the Program

### A. The Uniqueness of the Program

During the qualitative interviews, participants were asked for their views on how the Arts Development program compared or differed to other funding sources available to Victorian artists. Most commonly, comparisons were drawn between Arts Development and Australia Council funding, however other funding bodies were also discussed:

- City of Melbourne;
- Myer Foundation;
- Besen Family Foundation;
- The Regional Arts Fund (through Regional Arts Victoria); and
- The Ian Potter Foundation.

The interviewees identified some overlap between the various funding bodies in terms of the work they support, particularly between Australia Council and the Arts Development program. However Arts Development was differentiated from other funding sources by supporting newer emerging artists specifically in Victoria, and also in the subsequent encouragement of the arts within this state.

In comparison to other sources, Arts Development was seen as supporting newer work and more independent ideas than any other body. However it was also viewed as providing smaller dollar amounts to recipients, particularly when compared to Australia Council funding.

The Australia Council was also thought to concentrate more on providing funding for presentation, rather than for the development of creative work.

The City of Melbourne's arts funding programs were seen as having little overlap with Arts Development. The support from their programs was viewed as primarily for art in and around the city, and encouraging the 'seeing' of art by the community rather than in being developmental and 'nurturing' of artists.

The emphasis of funding programs of Regional Arts Victoria was reportedly more on ensuring that regional communities were engaged with the arts, than on necessarily encouraging individual artists to pursue their own work. Again, little overlap was seen between Arts Development and Regional Arts Victoria.

It was also believed that there was less competition for the Regional Arts Victoria funding compared with that for Arts Victoria, with the former having a higher success rate, which was believed to be around one in three.

Apart from those key-funding bodies, the only other sources for artists were the philanthropic funds such as the Myer Foundation, and some smaller amounts sometimes available from other local councils.

The philanthropic funds were perceived to be more specific in their focus, and they were believed to support more established artists who produced work that was already commercially viable. This funding was also seen as much harder for the majority of artists to access.

Some of these differences were also addressed in the quantitative research, where respondents were asked to indicate (unprompted) how they felt Arts Development differed to other funding sources.

Arts Development was primarily seen to be unique in its support of local, Victorian based artists who may not otherwise get national funding. It was also seen to be more supportive of a wider range of art forms, and being likely to support newer artists than other funding bodies.

There were also some comments that the Arts Development staff was more accessible and involved than those from other funding bodies.

**Table 3: Distinctive characteristics of the Arts Development Program**

	%
Its more localised/helps local artists that mightn't get national funding/its more possible to get funds	19
Its Victoria based/emphasis on things local	19
Art Victoria is broader/cross cultural/greater range	11
The staff are more accessible/its more personal	10
Arts Victoria are more supportive of new/emerging artists	8
It is less conservative than others/has more understanding of new practices	8
It supports the process/development, rather than the product	8
Arts Victoria gives development funding	8
The amounts awarded by Arts Victoria are less significant/less resources available	8
Arts Victoria is looking for something for the community/aims to promote in the community	7
Arts Victoria knows what its doing/Australia Council doesn't/assessment is more sophisticated	7
Its more bureaucratic/application process more complex	4
With Arts Victoria your work is assessed by your peers	3
Its less bureaucratic	1
Other	9
Don't know	15
None	8

## B. Adjective Checklist - Words to Describe Arts Development

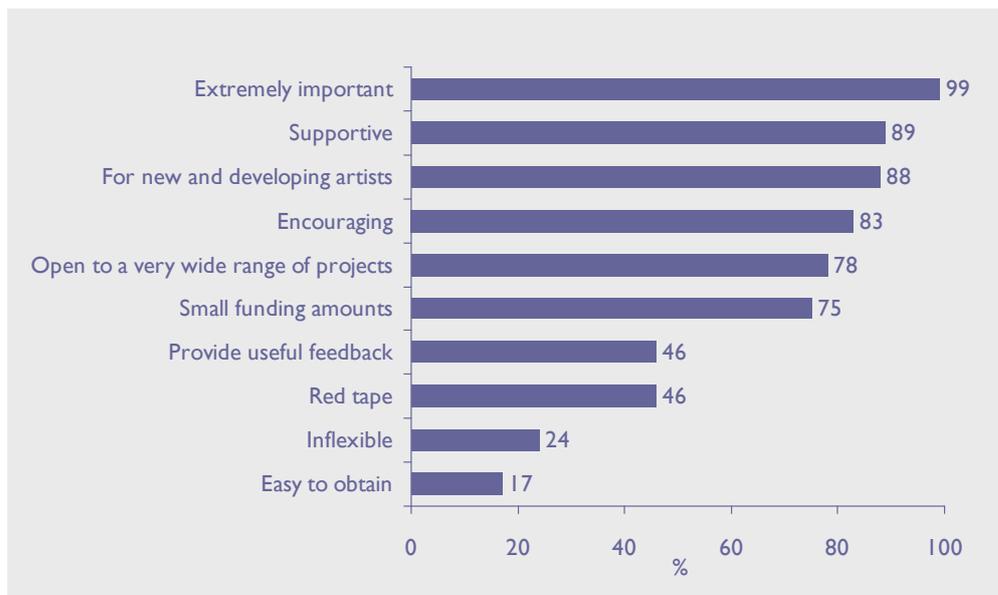
In order to assist with the positioning of the Arts Development program, the quantitative respondents were read a number of words and phrases and asked to indicate whether or not each one applied to the program.

Arts Development was definitely seen to be “extremely important” (as indicated by 99% of all respondents), and there were also very high levels of agreement that the program was “supportive” (by 89%), “for new and developing artists” (88%), and that it was “encouraging” (83%).

Interestingly while some respondents had spontaneously mentioned that certain art forms might be favoured in the previous questioning, in total 78% agreed that it was “open to a wide range of projects”, suggesting that any negative feeling around the spread was in fact not a majority view.

Three quarters of all respondents also agreed that it tended to involve “small funding amounts”, and feelings concerning the amount of “red tape” were also relatively high with 46% agreeing that this term applied to the Arts Development funding program (with organisations more likely to indicate this).

**Figure 15: Description of Funding Program**



## 4. Suggested Improvements

### A. Suggestions for Improvement – Qualitative Participants

Respondents were asked to identify ways in which the Arts Development program could be improved. Overall, the Arts Development program and its administration were spoken of very positively by panelists and artists, and also by representatives from other funding bodies involved in the research.

The main response to this enquiry was for an increase in funding to be made available to better meet the needs of applicants and to reduce the competitiveness involved. The research participants believed that this would provide the capacity to produce better outcomes and possibly more successful projects for artists in a commercial sense.

Some believed that there was a ‘fund to fail’ syndrome operating because, as previously discussed, many artists felt that an applicant would be more likely to obtain some funding if the amount applied for was a relatively small amount. This was thought to inhibit applicants from applying for the actual amount that would be necessary for their project to be realised in its full capacity.

Beyond the need for more funding however, there was a range of other suggestions for improvement.

While beyond the scope of the Arts Development funding program, there was some feeling that Arts Victoria should be working and lobbying for the creation of more ‘business’ opportunities for artists, which in turn would help make them more self supporting. That is, helping to create an environment in which artists can better operate and potentially sell works by encouraging the Government to provide tax concessions for commercial arts related businesses, or for artists earning income from commercial works.

It was also suggested that Arts Victoria should focus more on educating artists to be more commercial, and encouraging them to see themselves as ‘small businesses’ or ‘self employed’ business people, and to provide opportunities for them to learn the skills associated with this.

There were also both positive and negative comments made in relation to the peer assessment process. Some suggested that the panels needed to consist of people with a higher level and broader arts related focus, because of the possible bias that could result toward awarding funding to particular disciplines, and the belief that there was sometimes arbitrariness and subjectivity around some of the decisions made.

Equally however, there were others who believed it was much better having peers involved because they had a better understanding of the artists, compared to ‘expert’ opinions – so they were keen for this aspect to remain.

The need for face-to-face presentation was also mentioned by some of the artists who felt they were disadvantaged by having to communicate their work in a written sense without being able to fully ‘bring it to life’. It was felt that this should at least be made available to those who get to the short list stage of the application process.

It was also suggested that artists need to be educated in the ‘art’ of applying, in how to find and utilise other sources of funding, and in how best to balance funding from different sources. There was a feeling that granting of some funding is often dependent on funding from other sources, and this all has to be ‘cabled together’ in order for a project to succeed.

## B. Suggestions for Improvement – Quantitative Outcomes

The quantitative respondents identified the main area for improvement as the need for more funding, either in providing higher amounts for individual projects, or in helping a greater number of artists than currently. In total, 43% mentioned the need to increase funding as a suggestion for improvement.

In addition, 23% mentioned a need for improvements to the application process. There were suggestions that the whole process of applying was long and tedious, that more definite criteria was needed, and that the turnaround time between applying and the result should be shortened.

Further, lower level suggestions included that the funding should be available to a broader range of practitioners and that it should be more fairly spread across the art forms. There was also some suggestion for more feedback on funding decisions.

**Table 4: Suggestions for Improvement**

	%
<b>NETT INCREASE FUNDING</b>	<b>43</b>
More money needs to be invested/amounts are too small to be useful	26
More money needs to be invested more applicants should get funding	10
More money NFI	8
<b>NETT APPLICATION</b>	<b>23</b>
The application form and process is long/tedious	13
More definite criteria is needed/questions are ambiguous	10
Turnaround time/between application and result should be shortened	3
The application form makes you write rhetoric/bull****	1
<b>NETT TYPE OF ARTISTS</b>	<b>18</b>
Funding should be available to a broader range of practitioners	11
Writers and poets seem to get less money than others	6
Help established/mid career artists as well as emerging	3
Do more for emerging/have a young artists initiative	3
<b>NETT FEEDBACK AND ASSISTANCE</b>	<b>14</b>
Give feedback/more feedback on unsuccessful applications	7
Artists need help with managing their grant accounts and documentation	4
More feedback during the project would be helpful	4
<b>Others:</b>	
It should be less skewed to outcome/prospect of success	5
Don't put all the arts in 1 category/not fair to have to compete against each other	5
Provide repeat/ongoing funding/funding for publishing/performance	5
Fund some projects that push boundaries/are less conservative	3
Members to staff should be more visible/attend projects they support	3
The shouldn't cut your funding in half	2
Having to show you can fund half the project yourself is very difficult	2
Have different submission procedures for specific art forms	2
Selection process less biased to people panel know/previous successful applicants	2
Organisation should be better promoted	2
Funding timeliness could be improved	2
Have a liaison officer available for consultation	2
Other	14
Don't know	10
None	3

## 5. Profile of Quantitative Respondents

Respondents in the quantitative evaluation were asked several questions in order to establish a basic respondent profile.

As the following table indicates, there were marginally more female than male respondents. While there was a spread across the different art forms, there was a particular concentration of respondents working in visual art and craft, literature and theatre.

Over two thirds of the artists were over thirty-five years old, and the majority had been working in their art form for more than ten years. Only 16% had been working in their art form for three to five years, while 14% had been doing so for six to nine years.

Another key fact to emerge was that 75% of the respondents had an income source other than the work they did in their art form, and the majority were doing part time or casual work.

18 out of the 143 respondents interviewed were from organisations, rather than individuals, and these people tended to be a little older, with more experience in their field.

**Table 5: Profile**

<b>GENDER:</b>	
Male	38%
Female	62%
<b>ARTFORM WORKED IN:</b>	
Visual art craft	34%
Literature	27%
Theatre	24%
Dance	8%
Music	8%
New Media	7%
Other	2%
<b>NO. OF YEARS WORKED IN ARTFORM:</b>	
3 to 5 years	16%
6 to 9 years	14%
10 or more years	69%
Refused	1%
<b>INCOME SOURCE:</b>	
Art form was only source	25%
Had other employment source	75%
<b>OTHER EMPLOYMENT SOURCE:</b>	
Full time	12%
Part time	31%
Casual	31%
Refused	1%
<b>AGE:</b>	
Up to 24 years	2%
25 to 34 years	27%
35 to 44 years	41%
45 to 54 years	20%
55 to 64 years	10%
65 years plus	1%
<b>STILL PRACTISING AS AN ARTIST:</b>	
Yes	99%
No	1%

**Appendix B:**  
**Quantitative Questionnaire**

February 2006

Job No.: 6879-F

Good ..... My name is ..... from Woolcott Research on behalf of Arts Victoria. Can I please speak to (INSERT NAME, RE-INTRODUCE IF NECESSARY). Today we are conducting an important study in relation to Arts Victoria's Arts Development funding program. While they have supplied your details as a former recipient of funding, the study we are conducting is to remain strictly confidential – in that you have been selected randomly from the total recipient list, and Arts Victoria will not know who has participated in the study – so we are hoping that you will be open and honest so that we can get an accurate picture of the impact of Arts Development funding.

Q1. Firstly, in an overall sense, what do you feel are the key strengths of the Arts Development program? PROBE FULLY: What else?

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Q2. Now what about weaknesses? How could the Arts Development program be improved?

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Q3. I would now like you to think about the end contribution that Arts Development funding makes to the arts sector and wider community. How would you describe the *value* of the program in this way?

**IF NECESSARY:** We were hoping to get an idea of how you feel the program ends up contributing to the wider community in non-monetary terms.

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Q4. Thinking about the aims and objectives of the Arts Development program, how do you see the program as being different to other funds/funding sources that may be available to you?

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Q5. We understand that a lot of applicants require funding from multiple sources in order for their projects to proceed. Thinking about your successful funding application in **(INSERT TIME PERIOD)**, can I ask you how many other sources you received funding from?

Arts Development was the only source	1
One other funding source	2
Two other funding sources	3
Three or more other funding sources	4
Don't know <b>(DO NOT OFFER)</b>	5

Q6. I am now going to read out a few words and phrases, and for each I would like you to indicate to me whether or not you personally feel that that word or phrase applies to Arts Victoria's Arts Development program. Firstly... **(READ OUT)**, would you say that that applies? **ROTATE ORDER OF WORDS/STATEMENTS.**

Open to a very wide range of projects	1
Provide useful feedback	2
Extremely important	3
For new and developing artists	4
Inflexible	5
Small funding amounts	6
Easy to obtain	7
Supportive	8
Red tape	9
Encouraging	10

**Q7.** I am now going to read out a few statements made by other funding applicants, and for each I would like you to tell me the extent to which you personally agree or disagree with that statement in relation to the Arts Development program. Do you agree or disagree with the statement... **READ OUT. ROTATE.**

**IF AGREE:** Do you agree 'strongly' or 'slightly' with that?

**IF DISAGREE:** Do you disagree 'strongly' or 'slightly' with that?

	<b>Disagree Strongly</b>	<b>Disagree Slightly</b>	<b>Neither/ Nor</b>	<b>Agree Slightly</b>	<b>Agree Strongly</b>	<b>DK</b>
The program is critical for the development of artists or companies such as ours	1	2	3	4	5	6
It's really just one of several programs I have to apply for	1	2	3	4	5	6
The assessment process seems fair	1	2	3	4	5	6
The length of time it takes to get an assessment result is reasonable	1	2	3	4	5	6
The funding limits are unrealistic for the presentation side of things	1	2	3	4	5	6
The funding limits are unrealistic for the creation side	1	2	3	4	5	6
It's biased toward new and emerging artists	1	2	3	4	5	6

**Q8.** Thinking again about your successful application in **(INSERT TIME PERIOD)**, to what extent would you say that Arts Development funding contributed to that work progressing/being produced? Would you say that... **READ OUT.**

The project wouldn't have happened without it	1	<b>CONTINUE</b>
It contributed a great deal	2	<b>CONTINUE</b>
It contributed a little	3	<b>CONTINUE</b>
It didn't really contribute	4	<b>GO TO Q10</b>
Don't know (DO NOT OFFER)	5	<b>GO TO Q10</b>

Q9. What sort of outcomes eventuated from you obtaining Arts Development funding?

**PROBE FULLY.** What else?

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Q10. I am now going to read out a list of potential outcomes that other recipients have mentioned, and I would like you to indicate which ones you would personally attribute to *your own* situation when you last received Arts Development funding.

**READ OUT.**

It provided the opportunity to create new work at a professional standard	1
My professional reputation improved as a result of the project	2
It enabled me to develop work that I would otherwise have been unable to do	3
Significantly improved my skills as a result of the grant	4
Other people (including artists, media, organisations and buyers) took my work more seriously as a result of the grant	5
Receiving the funding seemed to give additional status to my project	6
Receiving the funding was a validation of my standing as an artist	7
Receiving the funding gave my work higher profile and visibility	8
Work developed lead to other paying projects/artworks	9
Work developed toured regionally	10
Work developed toured nationally	11
Work developed toured internationally	12
Work developed has been sold	13
Work developed is now in production/has been published	14
Work developed received an award/awards	15
Work developed led to other opportunities <b>(SPECIFY)</b>	16
None of these <b>(DO NOT OFFER)</b>	17

Q11. Now, can you tell me if you received the full funding amount from Arts Victoria that you applied for with your last successful application?

- |                           |   |                  |
|---------------------------|---|------------------|
| Yes                       | 1 | <b>GO TO Q13</b> |
| No                        | 2 | <b>CONTINUE</b>  |
| Don't know (DO NOT OFFER) | 3 | <b>GO TO Q13</b> |

Q12. What were the implications of *not* obtaining the full funding amount? **PROBE FULLY.** What else?

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**READ OUT:** Now I have a few more questions for analysis purposes. I remind you that your responses remain confidential. We simply need some of this information to classify responses when doing our analysis.

Q13. Now, for the project that your last successful application related to, how much, (if any) of your own direct funds did you need to contribute in order for it to proceed?

Would it have been... **READ OUT.**

- |                                 |   |
|---------------------------------|---|
| Nothing                         | 1 |
| Under \$1,000                   | 2 |
| \$1,000 to \$1,999              | 3 |
| \$2,000 to \$4,999              | 4 |
| \$5,000 to \$9,999              | 5 |
| \$10,000 or more                | 6 |
| Refused ( <b>DO NOT OFFER</b> ) | 7 |



v. Was your other employment source... **READ OUT**

- |                                 |   |
|---------------------------------|---|
| Full Time                       | 1 |
| Part Time                       | 2 |
| Casual                          | 3 |
| Refused ( <b>DO NOT OFFER</b> ) | 4 |

vi. And which of the following broad age groups best describes your age at the time?

- |                |   |                |   |
|----------------|---|----------------|---|
| Up to 24 years | 1 | 45 to 54 years | 4 |
| 25 to 34 years | 2 | 55 to 64 years | 5 |
| 35 to 44 years | 3 | 65+ years      | 6 |

vii. Are you still practicing as an artist?

- |     |   |    |   |
|-----|---|----|---|
| Yes | 1 | No | 2 |
|-----|---|----|---|

viii. What is the postcode there? \_\_\_\_\_

Thank you very much for your time.

RESPONDENTS NAME:

\_\_\_\_\_

ADDRESS: \_\_\_\_\_

PHONE NO: \_\_\_\_\_

Interviewers Name: \_\_\_\_\_ Number: \_\_\_\_\_

I certify that this is a true, accurate and complete interview taken in accordance with my instructions conducted in accordance with the IQCA standards and the AMSRS Code of Professional Behaviour (ICC/ESOMAR). I will not disclose to any other person the content of this questionnaire or any other information relating to this project.

Signature \_\_\_\_\_

Date \_\_\_\_\_