

CORRECTED TRANSCRIPT

PUBLIC ACCOUNTS AND ESTIMATES COMMITTEE

Inquiry into 2004–05 budget estimates

Melbourne – 16 June 2004

Members

Mr W. R. Baxter	Ms D. L. Green
Ms C. M. Campbell	Mr J. Merlino
Mr R. W. Clark	Mr G. K. Rich-Phillips
Mr L. A. Donnellan	Ms G. D. Romanes
Mr B. Forwood	

Chair: Ms C. M. Campbell
Deputy Chair: Mr B. Forwood

Staff

Executive Officer: Ms M. Cornwell

Witnesses

Ms M. Delahunty, Minister for the Arts;
Ms P. Hutchinson, director,
Mr D. Carmody, deputy director, and
Mr G. Andrews, deputy director, Arts Victoria.

The CHAIR — Welcome to everybody. I declare open the Public Accounts and Estimates Committee hearings on the budget estimates for the arts, women's affairs and planning portfolios. I welcome the Honourable Mary Delahunty, Minister for the Arts; Ms Penny Hutchinson, director, Arts Victoria; Mr Dennis Carmody, deputy director, Arts Victoria; Mr Greg Andrews, deputy director, Arts Victoria; departmental officers, members of the public and the media.

In accordance with the guidelines for public hearings, I remind members of the public that they cannot participate in the committee's hearings. Only officers of the PAEC secretariat are to approach PAEC members. Departmental officers, as requested by the minister or her chief of staff, are welcome to come to the minister's side. Members of the media are also requested to observe the guidelines for filming or recording proceedings in the Legislative Council committee room. All evidence taken by the committee is taken under the provisions of the Parliamentary Committees Act and is protected from judicial review. However, any comments made outside the precinct of the hearings are not protected by parliamentary privilege. All evidence given today is being recorded. Witnesses will be provided with proof versions of the transcript early next week.

Over to you for a 5-minute presentation, Minister, and thank you for distributing your overheads. That makes our life a lot easier.

Overheads shown.

Ms DELAHUNTY — Thank you very much, Chair, and thank you for the opportunity to discuss the wonderful arts budget. As you can see from the presentation, Victoria's arts and cultural industries are a significant part of the Victorian economy, contributing \$7.8 billion. Seventy per cent of Victorians aged 15 and above have attended an arts venue. You can see from the figures that 55 per cent attended one or more live performances, and 56 per cent attended a cultural or heritage institution. Over 113 000 Victorians are employed in cultural activities as their main job, and that is almost double the number last recorded in 1996. Eleven per cent of Victoria's population aged 15-plus volunteer in the arts and cultural sector. So that is a snapshot to set the scene for you. It is a significant part of Victorians' lives and an important part of the economy.

The Bracks government has provided significant additional funding to the arts. As you can see, between 2000-01 and 2004-05 we have provided \$504 million additionally, and you can see the breakdown there — \$73 million for arts and cultural activities; \$300 million for the Arts Agency Sustainability program; and \$131 million for capital projects. It is significant to note that the annual operational arts budget almost doubled from \$153 million in 1998-99 — in the last year of the Liberal government — to \$280 million in 2004-05. The Bracks government has made a very serious investment in the arts for Victorians. We have also completed the biggest build of cultural infrastructure in Australia's history. That seems like a big claim, but Victoria's cultural assets — our land, our buildings and our collections, be they collections of art, collections in our museums or the state library — were valued this time last year at \$3.81 billion, so we are the custodians of significant cultural assets.

The major projects that we have spent money on — and these are the cultural venues — include the Ian Potter Centre: NGV Australia, which is otherwise known as the gallery at Federation Square, which was built, completed, open and is now operational; NGV International, which is at St Kilda Road — closed, expanded, refurbished, reopened and operational; and the Australian Centre for the Moving Image at Federation Square. We have also redeveloped substantial spaces at the State Library of Victoria, and in addition Ngargee, Victoria's new centre for contemporary art, has been opened next door to the Malthouse.

It has not all been happening in Melbourne, and what follows is just a snapshot of investment by the government in cultural venues right across the state — the Eastbank Centre, Shepparton; the Wellington Performing Arts Centre, Sale; the Swan Hill town hall; the redevelopment of the Ballarat Fine Art Gallery — a beautiful job; the Latrobe Regional Gallery, Morwell; and the West Gippsland Arts Centre, Warragul. So right across the state major projects are happening.

What have been the highlights? One is the National Gallery of Victoria's reopening of NGV International, where there have been 3 million visitors to both galleries — Federation Square and St Kilda Rd — since October 2002. In addition ticket prices for the Museum Victoria have been reduced, and that has meant a significant increase in visitation. I point out to the committee that 30 per cent of Victorian school children have visited a museum campus. There are three campuses of the Museum of Victoria, and that is a very good outcome. The figures there are expected visitation numbers for the museum in 2003-04. In terms of the state library, you can clearly read the

significance of the online visitation there, which is important to note. The Australian Centre for the Moving Image and Film Victoria have had a significant increase in production of film and television in Victoria.

Last year we launched Creative Capacity Plus. This is our blueprint for supporting the arts. We have provided 19 new funding programs, and I would like to draw the committee's attention to the new funding programs which do focus on artists themselves and artists in the community. You can see the list of the new funding streams, and I am happy to take questions on that, but I would draw your attention to the creative community partnerships. There have been some wonderful support for arts organisations that have not been funded in the past, such as the Courthouse Youth Arts Centre — arts for disability; Somebody's Daughter — working with disaffected youth and women prisoners; and indigenous theatre. In terms of regional highlights, you can see those fairly clearly.

The CHAIR — We will take those as read, if we may, Minister.

Ms DELAHUNTY — Yes, but I want the committee to understand that there has been a very serious investment in regional Victoria in the arts. The budget for 2004-05 is listed there. I draw the attention of the committee to the \$1.8 million for the Eureka celebrations, \$4.5 million for Living Libraries, and \$4 million for the Public Libraries Growth Fund. Again, where the money will go for Eureka is clear. To complete my brief presentation, we also invested \$7.7 million over two years to increase the patronage of cultural and heritage attractions, which is a very innovative approach to now ensuring that these cultural venues are filled with visitors and locals.

The CHAIR — Thank you very much. We appreciate the fact that it so comprehensive. It will be of assistance. On budget paper 3, page 187, you describe the contribution of the arts output to Victoria's 10-year arts strategy, Creative Capacity Plus. I am particularly interested in small-to-medium organisations and artists and ask in relation to the 2004-05 budget year how will small and medium agencies and individuals benefit from that funding, and have you key performance indicators in relation to small and medium?

Ms DELAHUNTY — That is an important area of concentration for the government in this portfolio. The big cultural venues attract a deal of interest and press, quite appropriately, and absorb substantial sums of money; but you have to provide that support for the artists and the smaller organisations to fill those cultural and other venues. Since the Premier and I launched Creative Capacity Plus — Arts for all Victorians in May 2003 we have focused very directly on delivering to the arts and to the Victorian community, and we have certainly invested substantially in those small-to-medium companies. Right across the portfolio the investment has shown a very substantial increase in annual operational funding. As I said in the introduction, since we came into government the arts budget has almost doubled from \$153 million in 1998-99 to \$280 million in 2004-05. We have invested substantially in what we call the arts and cultural activities, and under that stream is the small-to-medium companies.

As I have said, there are 19 new funding programs under Creative Capacity Plus to strengthen the small to mediums, which I like to describe as the nursery of the arts, and also to increase access to the arts. For example, I mentioned briefly Somebody's Daughter, and I would like to spend a moment illustrating by way of answering that. Somebody's Daughter is a small arts company under the leadership of Maude Clark. She began working with women in prison, and she has now expanded her reach. She responded to a group of citizens — principals, local councillors, welfare workers — in Wodonga at the time I was education minister, trying to deal with young people who had completely fallen through the cracks. They were not at school, they were in and out of the juvenile justice system, there were no solutions, so they turned to the arts for a solution. Somebody's Daughter is funded through the arts portfolio and also continuously now through the education portfolio to provide a way to support these young people.

Therefore part of our performance benchmarks are the number of productions that any small company like Somebody's Daughter might produce in any one year and their ability to tour around the state, which Somebody's Daughter does; but we also have other benchmarks which relate to how we are using our arts companies or how our arts companies are encouraged in community building, which is a great priority right across this government. We have also expanded the outreach of regional and outer metropolitan galleries, museums and performing art centres. By way of conclusion I remark that we have provided additional recurrent funding to regional galleries across the state, which is the first time in 10 years.

The CHAIR — Given we have run out of time — we try to keep questions and answers to a 5-minute maximum — could we have sent through to the secretariat the performance benchmark measures for that funding stream as it affects small and medium organisations and your key funding criteria? Thank you.

Mr CLARK — I understand the National Gallery of Victoria held a function last night. At that function, among other things, was recognition of the contribution by Dr Joseph Brown in making a gift of his art collection of very extensive works, which I gather are around \$30 million. I understand you were not able to attend that, but that a representative attended on your behalf and made a gift to Dr Brown in recognition of his contribution. Can you tell the committee what that gift was, and do you believe it was an appropriate recognition of Dr Brown's contribution?

The CHAIR — It was out of the budget papers presumably, or was it a donation, Mr Clark?

Mr CLARK — It goes primarily to the government's strategy to recognise, attract and encourage donations to the National Gallery of Victoria, and it also goes to the use of departmental resources.

The CHAIR — I am not sure if you paid for it, Minister.

Ms DELAHUNTY — How does it relate to the budget?

Mr CLARK — I presume part of your function is to encourage people to donate and to recognise those who do make donations to the national gallery and make other artistic contributions to the state; and the way people who do that are recognised and acknowledged is an important part of that process.

Ms DELAHUNTY — I think we can certainly make comment about how significant the contribution of Dr Brown's collection is to the National Gallery of Victoria. You are quite right, I was not at that function last night and so I will take that one on notice.

Mr CLARK — Is it correct that he was presented with a framed copy of *Hansard* of remarks that you made to the Parliament?

Ms DELAHUNTY — As I said, I was not at that event and I will seek advice on what occurred.

Mr CLARK — So you do not know the nature of that presentation?

Ms DELAHUNTY — I will seek advice from somebody who was there, and I will be happy to get back to you.

Mr MERLINO — That is an amazing first question!

Mr FORWOOD — Extraordinary behaviour by the government, I would have thought!

Ms GREEN — On page 295 of budget paper 3 there is listed an additional allocation to the Melbourne International Arts Festival of over \$12.4 million for the forthcoming four years. Could you tell us more about this, including the performance measures which will relate to this output initiative?

Ms DELAHUNTY — You are quite right, there has been an increase in the funding for Melbourne International Festival of the Arts from \$2.5 million to \$5.5 million in 2004-05 and indexed in subsequent years, and I think this is very significant because prior to this decision base funding for the premier international arts festival in Victoria had remained constant at \$2.5 million since 1990. Ad hoc additional funding had been supplied by various governments since that time, but there had not been an examination of the sustainability of the funding base of the international festival of the arts, which meant that it required a regular return to government to obtain sufficient funds for an appropriate international festival which provides important access to Victorians, offers work to those small and medium companies and individual artists and provides sufficient time for whichever artistic director to negotiate with top international performers and events so that we actually see something different here in Melbourne that is the best, and that is what we are attempting to achieve.

It is fair to say that this extra money is not only important from the government's perspective but it helps leverage money from the private sector. In the arts we run a very strong trifecta of support from the private sector, from the state government in particular, and then often from other levels of government. But in this case it leverages funding

from other governments — for example, foreign governments. The French government provided assistance for last year's international festival, which featured dance and dancing in the street. The commonwealth government assisted \$700 000 to assist in touring international acts. Indeed other states contributed \$200 000 through their investments two or three of our productions, such as *Incognito* and *Tense Dave*, which I am sure you all saw.

Mr FORWOOD — I turn to the issue of the Australian Centre for the Moving Image. Page 295 of budget paper 3 shows that for the next three years there is an amount of just over \$5 million. The comment at the bottom says:

ACMI commenced operations at Federation Square in 2002. Initial funding was provided to ACMI until 2004-05 pending a review of ACMI's operations and ongoing funding needs.

I wonder if you could firstly tell us how much the initial funding was. I note that on page 131 of the transcript from 2001 you indicated to the committee that \$3.5 million was provided in that particular year, so I am interested in how much funding was provided in that period. You will note, of course, from the table above that there is nothing shown in the two preceding years of 2003-04 and 2004-05 — that is, the next year. The second part of the question is: what did the review show?

Ms DELAHUNTY — As you can understand, Bill, the Australian Centre for the Moving Image is a brand new organisation. It is the newest cultural institution in Australia. It is a very different form of cultural venue, and that is both a great advantage and a terrific challenge. It is devoted to, if you like, a film library at its most basic. It is also devoted to and dedicated to the latest forms of digital presentation of the moving image, some of which have not even been designed yet. It is a greenfield site in that sense. It requires certainly investment in the latest technology, commissioning new technology and new forms of presentation of the moving image. So you are right. The base funding has been \$3.5 million. It has been increased — —

Mr FORWOOD — Sorry, that was the base funding through those early years. If that is the case, why is it not shown on table A16?

Ms DELAHUNTY — I will have to ask the head of the department to answer that question.

Ms HUTCHINSON — The answer to that question is that the table on page 295 — that is, table A16 — shows the new money that we have put in place through this year's budget.

Mr FORWOOD — But it does have some figures for 2003-04, which is the year we are just finishing.

Ms HUTCHINSON — Yes, and around \$5 million per annum was provided in last year's budget for ACMI for the two years 2003-04 and 2004-05. So the new money in this year's budget is a continuation of that funding stream.

Mr FORWOOD — But this does not show any new money at all. It shows the new money starting in 2005-06.

Ms HUTCHINSON — That is right, but for 2003-04 and 2004-05 the money was provided in last year's budget and therefore would be in the equivalent table of last year's budget papers.

Mr FORWOOD — If you could draw a chart up saying for each of the years how much it was that would be useful. So what did the review actually show?

Ms HUTCHINSON — Probably the most important finding was, in relation to ACMI, that that \$5 million a year, which was put in place at about the time that ACMI opened at Federation Square and largely related to the opening of that facility, was needed to continue the operational funding of ACMI.

Mr FORWOOD — I am interested in that because you said \$5 million in the early years, but we were advised \$3.5 million, so perhaps you could sort that out for us. It would be useful.

Mr CARMODY — We can certainly provide the committee with a full history of the funding to ACMI. It is not a problem.

Mr FORWOOD — Excellent. Thank you.

The CHAIR — That would be helpful.

Mr MERLINO — Minister, the arts outputs in the budget on pages 187 to 190 of budget paper 3 add up to \$341.1 million in arts funding for 2004-05, and you referred to the benefits to regional and rural Victoria in your presentation. Can you inform the committee as to how the arts in regional and rural Victoria are benefiting from the 2004-05 budget?

Ms DELAHUNTY — That relates to an important part of where the government's arts dollar is directed. I think when we came into government it is fair to say that there was a bit of a focus on the central business district and, of course, some of our agencies are in the CBD, but we decided that arts meant access for all. The investment has really been around the Regional Arts Infrastructure Fund. I alluded to that in the presentation very briefly, James. There have been grants amounting to \$21 million in 180 grants since April 2000, including some of the venues that I spoke about at Shepparton, Sale, Swan Hill, Traralgon and Warragul. In fact we do have a map here of where we have invested funds. I might ask Dennis to hand it around. It shows the spread right across the state of where the Regional Arts Infrastructure Fund is investing. The touring of some of the best we have got in the arts is also an important expenditure for government. There has been funding of \$545 000 for 14 regional performing arts centres.

Mr FORWOOD — It is like a work of art.

Ms DELAHUNTY — Thanks, Bill! It is nice, isn't it? I think you would enjoy that. I very much enjoyed it being presented to me and I thought I could share it with you. The regional and outer metro public galleries is an important one as well. In the first term we spent a lot of money in regional Victoria and completing the build in the CBD. Of course there are then the outer metro public galleries. Again, there is a handout there.

There is a new community-based funding program. I want to highlight this. I know, James, that this is something of interest to you in your electorate. There is funding of \$1.18 million announced in the first round of funding for the community liaison officers and professionals in residence, artists in the community and the creative community partnerships. So that is also on the handout. Regional Arts Victoria does terrific work. There has been funding \$2.8 million since 2000. And just a plug for the Wimmera. We are supporting the Regional Arts Australia conference, which is a great coup for regional Victoria. It could have occurred, and there was a lot of competition for this conference, right around Australia. We have achieved it in Horsham in October this year.

Mr CLARK — Minister, I refer you to the Yarra arts precinct development, which we spoke about at the estimates hearing two years ago, a \$61 million project as it then was. Can you tell the committee when you expect construction to begin, and when you expect the recital hall and the 500-seat theatre to be built?

Ms DELAHUNTY — Robert, you are so impatient for the next cultural venue! I am pleased to see — —

Mr CLARK — I intend to hear from you, Minister!

Ms DELAHUNTY — I am really pleased that you have asked this question because, as you know, the budget papers show the total project cost of \$61 million for the government appropriation of \$54 million, and of course a large call on private philanthropy. Again, I make the point that we cannot fund the best there is in the arts from government coffers alone, so we are looking at around \$7 million in private support. The Yarra arts integration project — which I have to say is a hideous name, but that is what it is — is proceeding as planned. We have developed the governance — —

Mr FORWOOD — Terry Moran — he chose the name.

Ms DELAHUNTY — That explains it, doesn't it? A former journalist would not have chosen that name.

The CHAIR — Everyone is gasping, Minister, keep going.

Mr FORWOOD — I am on your side.

Ms DELAHUNTY — Oh, Bill, that has made my afternoon!

Mr FORWOOD — I hope it makes Terry's.

Ms DELAHUNTY — We have developed the governance and what we would call the consultative framework. We have a very fine bunch of people as always in the arts; people with great skill, knowledge, contacts and generosity of time are part of the consultative framework. The schematic design is nearing completion. We have spent quite a bit of time with what we call the acousticians. This will be a world-class recital hall. It will not be just any old venue for hire, it will be a world-class recital hall. We do not have anything like it in Victoria. It is important that the design is not just about the bricks and mortar so it meets budget and looks very attractive; it has to be designed to work as a specific acoustic space. We have spent quite a bit of time with the acousticians. We have had all the usual and more relevant stakeholders involved in the consultation and we certainly see that it is proceeding as planned. I look forward to developments in that area. It will be an important addition to the cultural venues in Melbourne and something to be proud of.

Mr CLARK — As I said several years ago, I appreciate the general background. Are you able to give us — either now or on notice — some specifics about expected construction starting times and opening dates for those two venues?

Ms DELAHUNTY — Of course the project is managed through the major projects portfolio. The arts, if you like, is the client — —

Mr CLARK — The client usually likes to know when the job is going to be done.

Ms DELAHUNTY — Yes. Our task in Arts Victoria and mine as Minister for the Arts is to ensure that the design is managed within budget, that the design is correct for a fit-for-purpose, world-class recital hall. The management of the project, the timing of the project is quite properly the preserve of major projects.

Ms ROMANES — On page 296 of budget paper 3 of the 2004–05 budget there is provided asset initiatives funding of \$3.6 million to the Victorian Arts Centre for minor capital works. I think this is very pleasing because all the other wonderful changes around the precinct make the Victorian Arts Centre begin to look like the poor relation. That funding is very pleasing to see. Could you inform the committee of the details of the key projects which will be carried out with that funding allocation?

Ms DELAHUNTY — I think this relates to asset initiatives in the 2004–05 budget and \$8.6 million — —

Ms ROMANES — It is \$3.6 million here — total estimated investment on page 296.

Ms DELAHUNTY — You are interested only in the Victorian Arts Centre?

Ms ROMANES — Yes.

Ms DELAHUNTY — We have a total of \$8.6 million in capital funding for the arts portfolio. The \$3.6 million is for asset upgrades at the Victorian Arts Centre. It is not a very sexy part of the investment we have to make, but I made the point earlier that our total cultural asset base — I am just going back to the figure to make sure we have exactly the right figure — is just under \$4 billion, at \$3.81 billion. We have a responsibility to actually maintain those assets and so part of the arts portfolio budget has to go on the maintenance of the assets. In the case of the Victorian Arts Centre, the \$3.6 million is for such things as replacement of degraded infrastructure and equipment, things like upgrades to technical and fire management systems, and the development of designs to address any occupational health and safety issues within this important centre. I referred to the \$8.6 million; if I can just refer quickly to where the other \$5 million is going because this is quite new for the arts budget and I think it is a significant — —

Ms ROMANES — You mean the minor capital works section?

Ms DELAHUNTY — This is what we call the asset management fund. It is the management through Arts Victoria of adjustments to our assets which means we do not have to wait until the budget cycle to, if you like, go to Treasury for airconditioning in some of our venues or theatres and any issues around backstage equipment, for example. We have the \$5 million as an asset management fund, a quick-response pool of money for us to deal with some of these not terribly sexy issues but which are critical to both the safety of the audiences and the artists, and good management of valuable cultural institutions.

Mr BAXTER — In your opening remarks you referred to the importance of attracting crowds to our various arts institutions. In respect of the museum in Carlton have any surveys been done to ascertain why the incidence of repeat visits is so abysmal? If so, what did the survey show?

Ms DELAHUNTY — We do quite a bit of work on audiences and attendance for the reason I did outline at the beginning — it is no use building these wonderful places if people do not visit. The first thing we did at the museum was to assess whether price was a barrier. The government made a serious investment, as you know, last year in the museum to ensure that all children were admitted free to the museum, that seniors were admitted free and we dropped the price to \$6 for adult entry. What we have seen — and I think I referred to it in the beginning — is we have had an overwhelming response from schoolchildren. We are seeing grandparents taking their grandchildren to the museum because both are free. We have seen some pretty impressive figures.

Total visitors and attendances at all our arts agencies demonstrate ongoing growth through to 2004–05. I have mentioned the ticket prices at Museum Victoria. There is a fair bit of competition. We now have a lot of venues open and there is a lot of competition for audiences. With the museum I think there was a bit of uncertainty about estimating realistic targets. When we first opened the museum the visitor target was unrealistically high. The previous board of management got that wrong, understandably so. I think it was too high. There had not been any historical data on the impact of significant expansion of the various facilities. We had the museum opening roughly at the same time as Federation Square and I think that was of interest. All agencies are experiencing terrific growth in online access — —

Mr BAXTER — The question was were there any surveys done and if so what did the surveys show.

Ms DELAHUNTY — Yes, we did do surveys at the Melbourne Museum, if you do not mind me getting to that area. The surveys showed that price was something of a barrier and that is why we lowered it. It is as simple as that.

The Melbourne Museum, Scienceworks and the Immigration Museum have shown several things. We have visitors from the outer suburbs — that is quite new. We have visitors now coming to the museum and to Scienceworks and the Immigration Museum. We have visitors without tertiary qualifications — that is quite new. We have visitors who do not work, particularly reflected in retirees and those who undertake home duties. What a quaint way of putting it. I think most of us undertake home duties. Education visitors were particularly strong at Melbourne Museum and the Immigration Museum, which I do not think would surprise you. But again — —

The CHAIR — If you could sum up, please.

Ms DELAHUNTY — The increase for the museum in regard to children is highly significant, and that is what the review has shown. We have responded to those reviews by, firstly, adjusting the price, and secondly, ensuring that we can provide resources to refresh exhibitions, and if you want to see a great exhibition, pop down to Bugs Alive, Bill. You will love it.

Mr DONNELLAN — You referred briefly to Eureka 150 in your presentation. What are your expectations out of the celebration? What do you hope to see out of it? What types of programs can we look forward to?

Ms DELAHUNTY — I think we will have a big revolution down Ballarat way. Not to be flippant, it is a highly significant part of Australian history and we are blessed to have it in our state, quite frankly. The Premier asked me about 18 months ago to be the minister responsible for the Eureka celebration, which I took as a great compliment; but it will not just be a celebration, it will be a reflection. We have done a couple of things to try to ensure that it is a reflection and we leave behind a legacy that is relevant to the 21st century and beyond.

We are developing a program, and I would like to respect the Premier's right to announce that in detail, but I have set up a national liaison group because it is relevant to the whole of Australia. We have support from the federal government on that, and we are going to Canberra next week with Senator Kemp and representatives from each state. They are very keen, I think it is fair to say, to piggyback on some of the ideas that we have here in Victoria to perhaps fly the Eureka flag in iconic locations around the country to involve their young people in the way that we want to involve our youth ambassadors here in Victoria, and also to have state representatives at the events that will occur in Ballarat as well as the events that will occur in Melbourne and other places around regional Victoria. There will be everything from high level academic reflections on the meaning of Eureka right through to perhaps a

circus on the goldfields, because there was a circus on the goldfields at the time. There will be something for everyone in the community to relate to and be a part of.

We have already announced the music commissions. I was really keen that we have some of our young composers, if you like, demonstrate through music and song their view of what Eureka means to people these days. So we have commissioned rebel songs of Eureka, and it will be fascinating to see what they produce. We have commissioned Anton Hassell, a wonderful Victorian sculptor based in Castlemaine, to create an enormous sculpture of a stockade that we will be able to move in and out of, and there will be memorable and moving events in Ballarat at the time on 3 and 4 December 2004.

The CHAIR — Thank you very much, Minister. We thank your departmental officials for their attendance here in relation to the arts portfolio.

Witnesses withdrew.