



AUSTRALIAN MAJOR PERFORMING ARTS GROUP

AMPAG Submission to the National Digital Economy Strategy

30 November 2017

The Digital Economy: Opening up the conversation

Who We are:

The Australian Major Performing Arts Group, or AMPAG, is the umbrella group for Australia's 28 major performing arts companies (MPAs) who inspire millions through theatre, circus, contemporary dance, classical ballet, classical music, opera, musicals and comedy.¹

The MPAs

- The MPAs employed more than 10,000 people in 2016; that is the equivalent of 2978.8 full-time employees, up 153.7 FTE on 2015.
- In 2016, the MPAs achieved a turnover of \$558 million, a growth on 2015 of almost 10 per cent; 69% of earnings came from non-government sources.
- In 2016, the MPAs estimated that 17.5 million people watched or listened to a broadcast or screening of an MPA company performance, up from 13 million in 2015.
- In 2016, the MPAs had over 63 million social media visits and over 12 million website visits.
- 4.1 million people attended a performance, school activity or workshop hosted by an MPA company in 2015—an increase of 270,000 on 2014. This is the equivalent to around 17% of Australians.

AMPAG recognises the government's aim to develop a forward-looking plan to maximise the potential of digital technology to improve the nation's productivity and competitiveness, while minimising its negative effects.

'Australia's current digital readiness is slipping, especially in growing digital businesses. Australia is now ranked 18th on the World Economic Forum's Network Readiness Index, slipping two places from the previous year. The Network Readiness Index measures the capacity of countries to leverage Information.'

The report asks:

How are advances in digital technology changing the way you work, your industry, and your community?

In 2015–16, across the estimated 799,000 Australian businesses, half (50.1%) had a web presence, which indicates a small increase from 2013–14 where 47.1% of businesses had a web presence. Across industries, web visibility varies, and businesses in **Arts and Recreation Services (76%)**, Information Media and Telecommunications (74%) and Wholesale Trades (70%) have a higher presence than those in other industries.¹

The number of businesses with a social media presence is not high in comparison to consumer engagement with social media, although it has been increasing. Thirty-eight per cent of businesses have a social media presence, which represents a seven-percentage point increase since 2013–14.

However, as noted above, the MPA companies have a significantly developed social media profile and brand presence. Online media use varies across industries, with businesses in **Arts and Recreation Services the leading sector (69.9%)**, Information Media and Telecommunications (63.7%), Accommodation and Food services (56.0%) and Retail Trade (53.3%) using it more than businesses in other industries.²

The Performing Arts—Digital Innovations

Digital audience and community engagement provide avenues for performing arts organisations to reach their communities beyond the confines of a bricks and mortar reality. The Arts sector's potential to engage in digital innovation can be seen in the application of digital technology in a variety of ways:

- the use of new digital technologies in the **design and construction** of sets
- the development of world-leading **interactive arts education** programs, e.g. Bell's acclaimed iPad App has been named Best New App by Apple in 17 countries, and won the 2016 ATOM Award for Best Education App (Primary/Secondary). *Musica Viva– In Schools'* interactive whiteboard and digital learning resources were included in

¹ <https://www.socialmedianews.com.au/social-media-statistics-australia-september-2017/> Accessed 17 October 2017).

² Consumer Engagement via Online and Social Media cross-sector project scoping paper.

The Guardian's list of ten global R&D projects that are changing arts and culture

- **rich online digital content and live broadcasting**, e.g. this year's World Ballet Day, a celebration of dance, was streamed live to a massive global audience via Facebook and Tencent; the latter taking the event to over 500 million viewers in China. The core international companies that underpin the initiative are The Australian Ballet (TAB), Bolshoi Ballet, The Royal Ballet, The National Ballet of Canada and San Francisco Ballet
- **digital recordings for cinematic release**, e.g. Opera Australia's Handa Opera in 2016, *Turandot*, was also filmed and screened in 740 international cinemas; The Australian Ballet's performance of McAllister's *The Sleeping Beauty* was screened in 286 cinemas worldwide (CinemaLive)
- the Sydney Symphony Orchestra has become the first orchestra in the **Asia-Pacific to join Classical Live**, a digital initiative by Google Play Music
- ACO Virtual, the Australian Chamber Orchestra's **interactive digital installation**—this world-first installation places visitors in the middle of the virtual orchestra where they can conduct, isolate parts and even play along
- Adelaide Symphony Orchestra's development of a **virtual reality series** – an orchestral world first
- Circus Oz has created a dynamic **online performing arts archive** of videos stretching back more than 30 years³
- incorporation of **digital technologies into the live performance** experience, e.g. Sydney Theatre Company and Adelaide Festival presented the Belgian company Ontroerend Goed (teamed with The Border Project) performance work *Fight Night*, where audience members used handheld devices to determine the outcome of each night. The Tasmanian Symphony Orchestra and Terrapin Puppet Theatre live performance of *Shadow Dreams* that took place in Hobart and Launceston simultaneously, connected through creative adaptation of digital technology
- The Australia Council is well placed to advise government on the growing body of artists engaged in **cross artform (including digital)** art making
- development of **audience digital feedback surveys** through mobile devices is improving the capacity of organisations to evaluate

³ <http://archive.circusoz.com/>

audience feedback, giving them important information that can support funding investment or direct future programming

- cross sector collaboration to develop industry-specific **CRM applications** (Tessitura) to maximise data insights.

However, some of this work has occurred through special one-off grants with limited options for ongoing development.

The sector's capacity to evolve both their business technology work practices and to explore the capacity of technology to understand and engage with the public in new ways (both in terms of income generating activities and in the creation and accessing of performing arts works) is limited by the not-for-profit Arts organisations' capacity to invest in digital R&D.

The importance of taking creative risks and seeding innovation is well recognised across the MPAs, but there is a tension in balancing risk with financial stability. For many companies, philanthropy is increasingly relied upon to top up core operation funding. This contributes to the scarcity of R&D funding for ambitious new works and ways of working.

What is your vision for an Australia that thrives in a digital economy?

Where would you like to see Australia in five, 10 and 20 years' time?

For Australian's to develop a resilient, innovative digital mindset requires belief, by the existing and emerging workforce and the public at large, that digital engagement resonates and has value for them.

We would like to see a future where:

- Australia and Australians are no longer recognised internationally just for our environment, fauna and lifestyle, having built the reputation of our people as resilient, dynamic and creative, our society cohesive and culturally rich. Australia is positioned as one of the most exciting and enriching places to visit and invest in.
- Australia has developed an engaged, cohesive resilient society that values the cultural sector and its role in helping Australians explore and imagine new stories, ideas and the ways in which we understand and relate to one another.
- In the future, the performing arts will be confidently supported, with adequate government and other investment to provide valuable opportunities to draw people together to build insight and understanding between and across communities; to celebrate the value of the human self; engage the marginalised, and challenge the potential alienation and isolation caused by technology.

- The Arts will be funded to support greater opportunities for investment in new works and to collaborate with scientists and emerging technologies.
- The Arts will be recognised, by government and across all industry sectors, as a valued partner to explore and apply emerging digital tools in the operation of their organisation, creation of work and engagement with its public.
- Quality Arts education and education through the Arts is established in our education and training institutions as a critical component of school and tertiary education, recognising they support better academic engagement and learning, development of soft skills and a creative mindset, and thereby are developing better 21st century skillsets in the emerging workforce.
- The Arts Health MOU is funded to grow the interrelationship between the Health sector and the Arts, for better wellbeing and health outcomes in both regional and metropolitan areas.
- While the Global Innovation index 2015 reveals Australia is in 10th position regarding inputs (research, business sophistication, human capital, infrastructure), it is ranked 24th in output (knowledge and technology creativity), which highlights the significant inadequacies in our current approach. In the future, Australia's output rankings will rate within the top 10 countries, achieved in part by adopting a confident and ambitious STEAM investment strategy in education, research and economic development.

What is the role of government in achieving that vision? What opportunities do we have to accelerate the development of technologies that will underpin Australia's digital economy?

AMPAG recommends strengthening Australia's approach to the Digital Economy Framework through encompassing the Arts

The Digital Economic Strategy discussion paper focuses squarely on technical uptake and rollout, and the deficits of slow uptake, as well as questioning what technical expertise will be required to create the digital practices or innovation that lead to productivity—and these skills are critical. However, core challenges, such as falling school engagement and outcomes, community resilience, declining social optimism, workforce adaptability and capacity to see new opportunities will not be addressed by digital technical skills and policy in isolation.

The Arts has been excluded from the Federal Government's current innovation agenda, which has adopted a STEM (Science, Technology, Engineering, Maths) approach, and the Digital Economic Strategies discussion paper remains silent on this issue. This means Australia is not reaping the full benefits of a creative and inventive workforce or the productivity of a fully creatively engaged and supported society.

- **STEAM**

The Australian Council of Learned Academies (ACOLA) report released in June last year warns⁴

*Innovation is not just based on research, science or technology, or even on entrepreneurial skills. Managerial and marketing skills, organisational, social, economic and administrative knowledge, and **intellectual and creative capacity** are also required to successfully translate new opportunities, ideas and discoveries into innovation.*

Business leaders and academics around the country have voiced the need for creativity in the workforce. The Minister for the Arts, the Hon. Mitch Fifield, has advocated putting the A into STEM '*because if we want to have a culture of innovation, a culture of creativity feeds directly into that*'.

Professor Genevieve Bell, Australian National University professor, former Intel researcher and anthropologist, works in a new applied science in the fields of data-driven decisions and increasingly autonomous technology, which depends on critical questioning informed by disciplines outside technology. She believes emphasising STEM at the expense of humanities and the Arts was a mistake.

'You need the arts and the humanities as much as the sciences because that's how you build a nation...We sometimes get so focused on the tyranny of STEM we forget there are all these other ways of making sense of the world that are valuable and useful, and not just because they feed STEM, but because they feed a world we all want to make happen.' ⁵

A STEAM (Science Technology, Engineering, Arts, Maths) approach to the national Digital Economic Strategy has the potential to combine skills with greater effect, driving a culture and mindset that supports lifelong learning, exploring and interpreting the social challenges and changes brought to us through digital evolution.

An economic framework that structures out the value of humanities, creativity and the insights and soft skills that are developed through the Arts is a deficit model. Imagining our future, encouraging people to engage, building awareness of our human needs, social challenges in a fast changing

⁴ 'Skills and capabilities for Australian Enterprise Innovation', ACOLA June 2016, p.4.

⁵ *Australian Financial Review* 30 Aug 2017.

economic and social landscape can inspire innovation, new practices and services, and modes of social engagement. The challenges the paper identifies are as much about people as technology.

- **Humanities and Arts in education and training**

The Arts, learning through the arts, and valuing artistic processes and practices are essential in the pursuit of creative and innovation advantage in our 21st century workforce.

Learning and participating in the making of art fosters higher order agile thinking, emphasises outcomes, supports social skills development and collaborative working processes.

In addition, there is a large body of well-established evidence that learning through the arts at school can lift student results in academic subjects, such as Maths and English.

Economics strategist Andrew Charlton from AlphaBeta was recently quoted on his analysis of 4.2 million job advertisements over the past three years. He found a 212 per cent increase in jobs demanding digital literacy, a 158 per cent rise in jobs demanding critical thinking and a 65 per cent rise in jobs demanding creativity.⁶

This report adds to the growing body of research confirming the importance of creativity and innovation in the future workplace. (*The Heart of the Matter* 2013; *Humanities Graduates and the British Economy: The Hidden Impact* 2013; *Australia's Future Workforce? CEDA* 2015)⁷

The Arts (Dance, Drama, Media Arts, Music and Visual Arts) develop deeper learning skills, and students with these skills are able to master core academic content, think critically and solve complex problems, work collaboratively, communicate effectively, learn how to learn and develop academic mindsets.⁸

In numerous reports this year, alarming statistics have pointed to the increased disengagement of students in school, and the falling level of maths and science skills in graduating school students. In economic terms, this threatens our capacity to deliver future productivity gains. The current policies to address skill shortages and future needs have focused on driving innovation and creativity through a STEM framework that is self-limiting.

⁶ 'Creative Industries key to robot-proofing jobs of the future', QUT Creative Industries, <https://www.qut.edu.au/creative-industries/about/news/news?news-id=108517>

⁷ National Advocates for Arts Education (NAAE), 'Submission to the Inquiry into innovation and creativity: workforce for the new economy', p. 1.

⁸ Education Commission of the States, 'Beyond the core: advancing student success through the arts', *Education Trends*, September 2017, p. 1.

Peter Taylor (Professor of STEAM Education and Director of the Transformative Education Research Centre (TERC) in the School of Education at Murdoch University) asserts that

... early research studies on ground-breaking STEAM curricula in the US have demonstrated that learning activities integrating science, technology and the arts successfully engage minority and disadvantaged students, resulting in improved literacy and numeracy competencies (Clark, 2014; Stoelinga, Silk, Reddy & Rahman, 2015).

Arts sector training—returns on investment

Graduate and vocational training courses in the performing arts attract and nurture students with creative aptitude, some of whom will become elite performers, and others who will then progress into aligned jobs in the creative industries and creative jobs embedded in the broader sector.

The analysis of two international databases of tertiary education professionals (Reflex and Hegesco) in 2013, shows that arts graduates are among the most likely to have a highly innovative job five years after graduation.

Fifty-four per cent of arts graduates have a highly innovative job dealing with some type of innovation. They rank second for product innovation, and they come fifth and seventh for innovation of technology and innovation of knowledge.⁹

This study also suggested that study in the arts ‘develops a bundle of skills that matter for innovation’

A recent UK report for Nesta¹⁰ found that ‘firms combining arts and science skills ... outperform those firms that utilize only arts skills or science skills’.

Many of Australia's competitors are adopting a STEAM (science, technology, engineering, arts and mathematics), as opposed to STEM approach to education and innovative frameworks to gain competitive advantage. This approach should begin in schools and be embedded in primary and high school curricula through to tertiary education and innovation hubs or incubators.

Inquiry into innovation and creativity

⁹ *Art for Art's Sake? The Impact of Arts Education*, Winner Ellen, Goldstein Thalia R, Vincent-Lancrin Stéphan 2013, p.17.

¹⁰ Originally the National Endowment for Science, Technology and the Arts NESTA.

The House of Representatives 2017 Inquiry into innovation and creativity: workforce for the new economy, while focusing on the building of STEM skills, also recommended the following:

'The Committee recommends that the National Innovation and Science Agenda explicitly recognise the importance of STEAM, creative digital skills, the creative industries and the arts more generally.'

This is as an important development. This Economic Digital Strategy should act on this recommendation and develop structural mechanisms for expertise, research and cross sector corroboration and collaboration, recognising the significant impact the arts and creative industries can make.

The Arts and Creative Industries—generating jobs in the new economy

This Economic Digital Strategy should also recognise and incorporate strategies to realise the jobs and economic growth potential of the broader creative industries.

This will support the government's objective of '*opening up new sources of growth to sustain Australia into the future*'.

The Department of Employment's *Industry Employment Projections 2017* expects jobs in the Arts and Recreational Services sector to grow by 13.8% 2017–2022, the sixth highest growth sector, with the total number of new positions greater than the IT sector and just behind Financial Services sector. Within this, the performing arts are expected to generate 5.9% jobs growth.¹¹

Globally, the creative industries are worth US \$2.25 trillion and are estimated to employ over 29 million people¹². (See global activity appendix 1.)

In 2014, the ABS published its first experimental measures of the economic contribution of the cultural and creative industries, and found they contributed \$86 billion (6.9%) to Australia Gross Domestic Product on the national accounts 2008–09 and 5.6% to Australia's Gross Value Added with almost 1 million people employed.

Many unskilled and repetitive jobs are under threat, as are some in the engineering, accountancy and science disciplines. However, jobs that require the human touch—creative and emotional intelligence—are

¹¹ Department of Employment report: Industry/Occupations projections 2017–2022, <http://lmip.gov.au/default.aspx?LMIP/GainInsights/EmploymentProjections>

¹² Cultural Times – 2015 the First Global Map of Cultural and Creative Industries, Ernst & Young prepared for CISAC — the International Confederation of Societies of Authors and Composers <http://www.worldcreative.org/>

much less vulnerable. Being so resilient in the face of automation, they will be the jobs that will grow over the next 20-plus years.¹³

A study published in October 2015 by the European Commission on the spillover effects of the arts, culture and creative industries found marked impacts across business and industry—such as improved productivity, increase in skills and employability and boosted entrepreneurship etc.¹⁴

In addition, countries that can position their workforce as highly creative and innovative will be better placed to attract capital investment, business partnerships and country-to-country cooperation and collaboration.

Lack of R&D capacity

Greater investment in the Arts will benefit society through engaging people for their intrinsic value as well as having the capacity to advance instrumental economic and social priorities.

A recent report released by the **Meeting of Cultural Ministers** provides evidence that government Arts funding has decreased in real terms between 2013 and 2016. If we compare Arts federal and state government expenditure per person for 2012–13 adjusted for CPI to 2015–16 value, we see a clear downward trend in the funding from \$120.11 p.p. to \$ 106.33 p.p. Total federal and state government expenditure in the arts fell from \$2.75 billion (adjusted for CPI) in 2012–13 to \$2.55 billion in 2016.

This is problematic.

Growth in productivity and wellbeing through related opportunities

New measurements in wellbeing show that the arts may be worth \$66 billion to Australia's wellbeing.¹⁵ This is on top of their economic value.

Arts helps activate and build vibrancy in communities and can stimulate opportunities for growth in tourism and associated economic activity.

Victoria's success in attracting tourists is due, in part, to the state's lively arts scene.

*'Cultural tourists' expenditure represents a significant input into the state economy. As well as spending directly on cultural activities, these tourists purchase other local goods and services, such as meals, accommodation, gifts and transport.'*¹⁶

¹³ <https://www.qut.edu.au/creative-industries/about/news/news?news-id=108517>

¹⁴ Tom Fleming Creative Consultancy, *Cultural and creative spillovers in Europe: Report on a preliminary evidence review*, October 2015.

¹⁵ Australia Council's 2013 *Arts Participation Survey*, Daniel Fujiwara and Rachel Smithies.

¹⁶ Arts Victoria, *Economic Impact of the Victorian Arts and Cultural Sector 2013* kpmg.com.au

Tourism Research Australia reports international tourism in 2016 attracted increased expenditure in a range of activities, including holiday visitors up 16%, nights up 12% and spend up 21%, with spending generated through visits to festivals and cultural events increasing by 16%.¹⁷

A 2013 report from the UK's Local Government Association identified five key ways that arts and culture can boost local economies:¹⁸

- attracting visitors
- creating jobs and developing skills
- attracting and retaining businesses
- revitalising places
- developing talent.

A study published in October 2015 by the European Commission on the spill over effects of the arts, culture and creative industries evaluated surveys, analyses, case studies, literature reviews etc.¹⁹ These findings are relevant to all areas of cultural activity.

Knowledge spillovers	Industry spillovers	Network spillovers
Stimulating creativity and encouraging potential	Improved business culture and boosting entrepreneurship	Building social cohesion, community development and integration
Increasing visibility, tolerance and exchange between communities	Impacts on residential and commercial property markets	Improving health and wellbeing
Changing attitudes in participation and openness to the arts	Stimulating private and foreign investment	Creating an attractive ecosystem and creative milieu, city branding and place making
Increase in employability and skills development in society	Improving productivity, profitability and competitiveness	Stimulating urban development, regeneration and infrastructure
Strengthening cross-border and cross-sector collaborations	Boosting innovation and digital technology	Boosting economic impact or clusters
Testing new forms of organisation and new management structures		
Facilitating knowledge exchange and culture-led innovation		

¹⁷ http://www.fra.gov.au/documents/ivs/IVS_one_pager_March2016_V2.pdf

¹⁸ UK Local Government Association, *Driving growth through local government investment in the arts*, March 2013.

¹⁹ Tom Fleming Creative Consultancy, *Cultural and creative spillovers in Europe: Report on a preliminary evidence review*, October 2015.

AMPAG's recommendations

Successfully transitioning to an innovative digital economy requires a shift in Australia's policy settings to encompass the role of the arts and creative industries in developing creative, innovative and connected individuals as well as jobs that rely on human creative and emotional intelligence.

Government should adopt a STEAM approach to the Digital Economic Strategy
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- This includes:
 1. expand the Digital Economy Strategy from a STEM approach to STEAM (A for Arts) recognising that siloing of arts and creativity limits the crossover of artists' skillsets and innovative approaches into both academic learning and in developing new ways to address economic challenge
 2. adopt recommendation 10 from *the House of Representatives Inquiry into innovation and creativity: workforce for the new economy*: ['the National Innovation and Science Agenda explicitly recognise the importance of STEAM, creative digital skills, the creative industries and the arts more generally.'](#)
 3. strengthen the base on which the Arts sector is founded by restoring Federal Arts funding to 2013 levels in real terms in the first instance
 4. create new opportunities for professional artists and creative workers to consider the social and technical challenges of engaging people in their digital futures
 5. establish an Arts and digital partnership R&D investment fund for the arts to develop ways for engaging the public both as customers and audiences, and active participants
 6. play a leadership role in encouraging the community across all stages of life to value and engage with the Arts
 7. consider how the role of the Chief Scientist could be complemented with the creation of Chief Social Scientist and the formation of an advisory group drawing from the humanities, creative industries and Arts to ensure a holistic STEAM ecosystem in which public policy is developed.

Optimising tertiary graduates' innovative skills begins in schools

8. encourage active participation and exposure to new ideas and insights through arts education and education through the arts in primary and secondary schooling and within vocational training to challenge and inspire new thinking in our workforce; this includes:
 - a. the primary and high school curriculum should be modernised to a STEAM-based approach to optimise academic results and higher order thinking, collaborative work practices and social skills
 - b. a STEAM approach to tertiary education should build cross-disciplinary networks and opportunities on campus and through work placements during study
 - c. school teachers should be empowered to deliver the Arts Curriculum through affordable ongoing professional learning in the arts accompanied by professional recognition of the value of superior arts-based teaching skills
 - d. pre-service teachers need adequate training to ensure they can effectively implement a world-class Arts Curriculum and use a successful STEAM approach to whole-of-curriculum delivery.

Developing ways for arts skills to cross over into other industries

9. governments around the country should encourage greater diversity in skill sets in incubators, including building opportunities for arts students, graduates and other arts workers to develop capacity to work and contribute in these environments
10. in partnership with tertiary incubators or other programs with industry links, governments can develop pathways to connect artists and creatives to businesses seeking to increase their creative and innovative capacity
11. the Arts Health MOU is funded to grow the interrelationship between the Health sector and the Arts, for better wellbeing and health outcomes in both regional and metropolitan areas.

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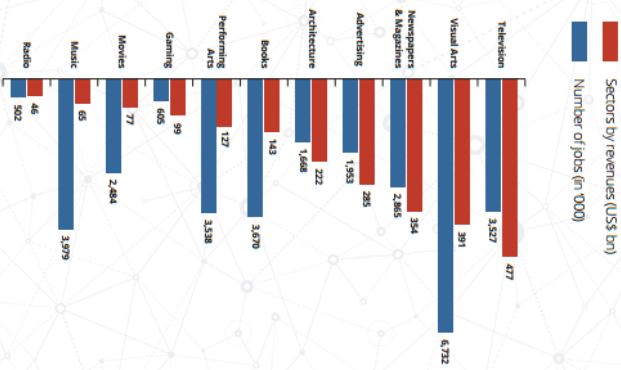
A Multipolar Creative World

Creators are key contributors to the World Economy

US \$2,250 billion
Global CCI Markets

29.5m Jobs
Global CCI Employment

Global CCI Contributions by Sector:



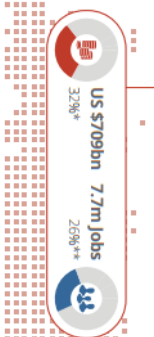
North America

- ▶ The third largest CCI market but N°1 in the consumption of digital content
- ▶ N°1 in Movies and TV content by sales
- ▶ A leader in Performing Arts
- ▶ Strong live music market



Europe

- ▶ The second largest CCI market and N°1 in advertising
- ▶ A unique concentration of heritage monuments: over 5,500 art schools; 7 of the worlds most visited museums
- ▶ Industry leaders: Universal Music Group, Publicis, WPP, Pearson, Axel Springer, Vivendi, Ubisoft, Hachette



- ### Latin America & Caribbean
- ▶ TV is king in this region and generates one third of all CCI revenues
 - ▶ Argentina and Colombia are in the world top 5 exporters of TV programs
 - ▶ Film is a key industry in Argentina, Brazil & Mexico
 - ▶ Over 400 films produced there per year

Brazil
N°1 music market in Latin America



- ### Africa & Middle East
- ▶ A cultural mosaic spurred by linguistic diversity; fast growing, young and connected population
 - ▶ African music: fuels popular music in Europe and Americas
 - ▶ TV is Africa's n°1 CCI
 - ▶ The film industry is growing fast

Japan
Yomiuri Shinbun newspaper sells 10m copies a day



- ### Asia-Pacific
- ▶ Number one CCI market with the largest consumer base and a booming middle class
 - ▶ N°1 in Gaming
 - ▶ N°1 in Architecture
 - ▶ N°2 in Movies

Source: Cultural Times - The First Global Map of Cultural and Creative Industries, EY, December 2015 / * % of global CCI revenues ** % of global CCI jobs

Appendix 1: Cultural Times – The First Global Map of Cultural and Creative Industries

Australia's Major Performing Arts Companies

Adelaide Symphony Orchestra
Australian Brandenburg Orchestra
Australian Chamber Orchestra
Bangarra Dance Theatre
Bell Shakespeare
Belvoir
Black Swan State Theatre Company
Circus Oz
Malthouse Theatre
Melbourne Symphony Orchestra
Melbourne Theatre Company
Musica Viva
Opera Australia
Opera Queensland
Orchestra Victoria
Queensland Ballet
Queensland Symphony Orchestra
Queensland Theatre
State Opera of South Australia
State Theatre Company of South Australia
Sydney Dance Company
Sydney Symphony Orchestra
Sydney Theatre Company
Tasmanian Symphony Orchestra
The Australian Ballet
West Australian Ballet
West Australian Opera
West Australian Symphony Orchestra