

# **COMMUNITY DEVELOPMENT AND JUSTICE STANDING COMMITTEE**

**INQUIRY INTO THE ARTS IN REGIONAL WESTERN AUSTRALIA**

**TRANSCRIPT OF EVIDENCE TAKEN  
AT BROOME  
ON MONDAY, 1 SEPTEMBER 2003**

## **SESSION 3**

### **Members**

**Mr D.A. Templeman (Chairman)**  
**Mr L. Graham (Deputy Chairman)**  
**Mr J.N. Hyde**  
**Mr A.P. O’Gorman**  
**Ms S.E. Walker**

[10.35 am]

**CHANG, MS CLARE**

**Director, Broome Arts and Music Foundation,  
examined:**

**BOURNE, MR GARY JOHN**

**Executive Director, Broome Arts and Music Foundation,  
examined:**

**The CHAIRMAN:** Welcome. The Community Development and Justice Standing Committee is holding a series of regional hearings - this is our third hearing in regional Western Australia - and its inquiry is focused on arts in regional Western Australia. First, I must read the Chairman's preamble. The committee hearing is a proceeding of the Parliament and warrants the same respect that proceedings in the House itself demand. Even though you are not required to give evidence on oath any deliberate misleading of the committee may be regarded as a contempt of Parliament. Have you completed the "Details of Witness" form, and have you read and understood the notes attached to it?

**The Witnesses:** Yes.

**The CHAIRMAN:** Did you also receive and read an "Information for Witnesses" briefing sheet regarding giving evidence before parliamentary committees?

**The Witnesses:** Yes.

**The CHAIRMAN:** You may have read the terms of reference for the committee's inquiry. It is very interested in the economic and cultural impact of the arts in regional Western Australia. Its terms of reference relate to a number of key issues to which we are paying attention. First, can you give a brief overview of the foundation? We will then go into a series of questions.

**Mr Bourne:** I am happy to do so. The Broome Artists and Musicians Foundation is a new organisation. It commenced operation in November 2002. The foundation was created because there was a shared concern among many of Broome's long-term residents that Broome's music and art-related cultural assets over the years - I refer back to the late 1960s and early 1970s when Broome was a very small community - were being lost as the town has grown over the years. The art and music creativity that spawned such great works as *Bran Nue Dae* and *Corrugation Road* and music by Jimmy Chives, Steve Pittman and Mick Menolis and many others was left on the shelf - I hate to use the term "exploited" - in that its true value was not being realised. As Broome was a rapidly growing town, there was a danger that those cultural assets would be lost along the way as Broome moved into a new phase of being.

The founder of the Foundation, John Perpignani, who is a long-term resident of Broome, a businessman and a musician, started to ask questions of people around town. He sought other people's input. Did they share his view? The long and short of it was that a number of people around Broome, particularly leaders in the arts field, shared the same view in that we

were all willing to commit to bringing together their energy and vision to form an organisation that would be able to arrest the decline and somehow bring together, coordinate and organise, energise and promote Broome's assets. Part of that process involved laying the groundwork to bring new, young and emerging artist and writers through.

Subsequent steering committee-type meetings were held, and it was decided that the foundation should not go down the path of many other arts groups; that is, the volunteer committee. If the organisation was to have any longevity or sustainability, it had to adopt a different model from a group of volunteers who relied on grants and handouts to make their organisation work. In many cases, people who volunteer for committees have a short lifespan in such work. Committee burnout is well known by many people. It was resolved that the foundation adopt a new business model; one that would operate as a not-for-profit group, but also more as a commercial organisation; namely, it would generate its own revenue and profit in order to maintain its sustainability. As we all know, today's government policy regarding arts funding may change tomorrow; following a change of Government, suddenly everything can change. The foundation decided to form a private company limited by guarantee, but with a clear structure that was a not-for-profit group.

The next stage was to find somebody to come on board as a full-time employee of the foundation; namely, someone to manage the business affairs of the foundation and to set about building an organisational structure with a business plan focused on generating revenue, as well as availing itself of grant funding and project funds. I was employed in that regard. The first task on the plate was to acquire sufficient working capital to get the foundation up and running. One of the great success stories of the foundation was that we approached a number of businesspeople around the Broome area with our vision and our story about what the foundation was attempting in building a future for ourselves, and, bar none, these businesspeople were all enrolled and put their money on the table. Quickly, we were able to acquire sufficient funds to kick-start the foundation. From that point, we moved straight into doing some projects.

**The CHAIRMAN:** Is your task as manager to create the projects? How does it work? Is it fed in from your membership of musicians and artists?

**Mr Bourne:** I come from a business background, not necessarily an arts background - my history is not deeply rooted in the arts. I come from a much more commercial viewpoint. My focus is how to sell the arts and how to create products and generate income and revenue. While my brief was not to create new projects, they were essentially to come from the board members. The make-up of the foundation is in two halves. We have an operational team. There are 11 board members by the way. The operational team includes an accountant, a lawyer, a marketing person and a logistics and production type of person. The arts side of the board comprises a lady called Kerry Stokes, who is a visual artist. Her role is to bring visual arts projects to the table. David Battye is quite a well-known filmmaker. John Perpignani is a musician, and he led the music side of the program. Those board members identify what is needed in the community and what projects can be created and they bring them to the table. As business manager, I, along with the marketing and finance people, would look at the projects and see how they would work and what would be needed to make them successful. We did not have a completely financial outcome to it. Many projects were not commercially viable without some assistance. Largely speaking, as a new organisation we were not in a position to fund loss-making projects. We focussed on those from which we could generate some revenue, and those that would be catalytic in nature in their impact in getting our vision out into the community. I look at the project from a point of view of how can we make the project work. What sort of business plan is needed? What money is needed? What are the

financial implications of the project? To give an example, the first project was a concert at Christmas called the Christmas Extravaganza. It was the first time we went to our arts community. The show had a music component, so we talked to musicians around town and told them what the foundation was about and what it was seeking to achieve. We asked whether they were willing for this one time only to commit their time and skill to provide a concert purely as a fundraiser. To a man, they agreed. We got restaurants involved in providing food. Troppo Sound took care of the logistics and sound, and Sun Pictures was the venue. This wonderful show launched the foundation, and also made a small profit, as it would.

Our second major foray was to manage the logistics and production for the Perth International Arts Festival in Broome in February. This took our assets and ability to coordinate the talents of the board and applied and sold them to an organisation like PIAF, which needed that on-the-ground support. Although not making a great profit, it generated some revenue for the organisation.

Our major focus, and the way we thought we would strategically fast-track the work of the foundation and focus attention on Broome, was to create a festival of art and music at the start of the tourism season in April. We committed all our energies to the inaugural Broome Music and Arts Festival, which ran across the Easter weekend this year. It was a modest affair, and we definitely did not choose to bite off more than we could chew. Our approach to the festival was to see what would work. It was a pilot project to see how people would respond and determine the lessons that needed to be learnt to build a sustainable festival. It was modest but successful. The festival involved music, comedy, visual arts exhibitions around town, and we managed to get all the jewellers in town - an awful lot work for pearl companies and others - to create work for a major exhibition. The festival also launched a one-hour film by David Battye called *Sister Spells and Mission Girls*. The festival taught us what we needed to know about running the festival, and showcased local talent, not only to visitors to Broome - many people come to Broome at that time of the year - but also to the local community, which was critical. I am happy to say we made a small profit.

**The CHAIRMAN:** The focus of the committee was two-fold: one, a tourism-related attraction and, second, a local community celebration.

**Mr Bourne:** Putting on my business management hat, strategically, Broome is fortunate to have a strong tourism input. Something like a quarter of a million people fly into Broome every year. An audience comes to Broome on a predictable and regular basis. Second, Broome enjoys good assets in technical and staging capabilities. We have a television station; two recording studios; Troppo Sounds is able to produce a concert of virtually any dimension in terms of staging and sound equipment; and Goolarri Media Enterprises is producing technical people through its training program, plus a strong film component with its editing suites. We can produce world-class events here. We have the talent on the ground. With the three ingredients needed to make something powerful work - namely, audience, technical capability and talent - it is not hard to add the fourth ingredient; that is, planning, promotion and organisation in the coordination side of things. I look at it from this point of view: how can we create an arts-music industry? This is an industry development story.

**The CHAIRMAN:** To clarify, is there no membership of the foundation? Do musicians say they will join and sign up as members?

**Mr Bourne:** No, not at this time. The only members are the board members. They join as a member and pay a dollar, but the constitution and memorandum provides for membership right across the board. We will be moving to that phase fairly shortly.

**Mr J.N. HYDE:** Clare, you have been around a few organisations that have come and gone in Broome -

**Ms Chang:** Not gone!

**Mr J.N. HYDE:** Well, evolved or gone into recess or gone to sleep. I refer to the Broome Arts and Music Foundation Festival in April. We used to have the Fringe Festival here - it was in April one year, although it was usually held in June.

**Ms Chang:** It was usually then.

**Mr J.N. HYDE:** In terms of longevity, is this a better structure than volunteerism, as was the case with the Fringe Festival? I assume that the foundation is set up with the federal Government for tax deductibility.

**Mr Bourne:** Yes.

**Ms Chang:** My history is a little different from Gary's. I have been in Broome for 22 years. It was a small town when I first came here. I largely worked with indigenous organisations during that period. I started with the Aboriginal language centre and moved on to the local cultural centre, and then I was employed at the beginning of the 1990s to start the radio station - this later became Goolarri Media Enterprises. When I departed Goolarri in the late 1990s, I took a new job created by the Shire of Broome as events coordinator. That role was created specifically because the year before, Kevin Fong, who was not the shire president then -

**Mr L. GRAHAM:** He is not the shire president now, either!

**Ms Chang:** No. He took over my job at Goolarri Media and I moved to the shire. Kevin did a wonderful job in reviving an almost deceased Shinju Matsuri, which was on the verge of falling over, as it does periodically. In my 22 years in Broome, I have seen the cycle just about every six years: we have four great years, and then a real battle to get the thing up and running for a couple of years. At the end of that wonderful Shinju, the committee got together with the help of public input and put together a report that said that Broome had passed the point at which it could rely on voluntary committees to organise and put on such huge performances. We are talking about the jewel in our crown, and a quarter of a million people coming to see Broome. We expect a wonderful production and a mini-festival of Perth. Who do we expect it from - volunteers or community people with no expertise and little logistical understanding? Often these people have come to Broome and decided, "I want to get into this town and have a good time, so I'll do this, that and the other." You get that wonderful energy, which no-one wants to take away. I do not want to put people off participating. However, the bottom line is that the money put in by the pearling and tourism community and by the arts bodies needs to be better thought through in a global sense. I do not refer to only one year; we need a five-year plan. We need to go to the pearling companies, hotels and other businesses and work out how we pay to have these events that they rely upon to bring tourists to town every year. There is an obligation on all of us.

At the time John wanted to set up a music festival, the job with the shire became inappropriate. It was determined that the shire's role was not to house that events role needed in this town. If one is coming from a local government perspective, one is talking about bureaucracy and a system organised for doing roads. When one introduces conceptual ideas, who decides who will take the risk? The shire would allocate only \$20 000 per annum, as it did in my day, with \$5 000 to the Shinju Matsuri and \$10 000 to road cleaning and other monitoring matters. One largely expects the shire to house this concept, but it does not know what to do with it. The shire has a community arts officer, who purely spreads information.

Two big problems that have existed since my time at Goolarri need to be addressed. A catch-22 has always been involved in my time in the arts; that is, people want the idea of co-partnering: people want you to have professional services and put on a great event, but they want you to be a community based organisation operated by a committee. No-one is to earn anything at the end of the event, and the organisation is supposed to have an endless supply of volunteers who willingly give up their time forever to put it on. These people will then hear that the fireworks were terrible, the ball was awful and the food was bad. People get burnout more quickly here than they do in some other places.

A big problem with arts funding - not only with arts funding in general, but specifically to indigenous, attached funding - is that an organisation must have a voluntary committee to receive the funds. It must be an organisation with no professional standards to collect some of those funds. The foundation is attempting a different model in that it will still be able to collect some funding. The foundation is attempting a model to be able to sponsor community events, but also to administer them, take care of them and ensure that they run and operate. I am not saying that Shinju Matsuri is something that we are heading towards. However, an organisation like ours still has moral obligations to the community, as it states in our constitution, which is very philanthropic. We recognise that we cannot limit community input, and neither would we want to do so because people's creativity must be encouraged. Nevertheless, people do not want to take care of all the logistics, and nor are these people usually capable of doing so, unless they employ someone else who is really together to coordinate the event. It is very important to develop a sustainable and professional team of people who can be trusted from a business point of view. Gary can then enter the business environment, and the perception will not be that businesses will be supporting a little committee that meets quarterly and holds an AGM that decides who will be on the committee next year. Businesses will not say, "My God; we'll not give money to them again!" The foundation is trying to develop something over a longer term.

We are struggling with the foundation model. We want to access funds to support people, but we need to be in control of our membership. If one has a voluntary committee, it is open to any member of the community who wishes to join. The politics of a small town like Broome means that committees regularly are hijacked one way or another, or they lapse. They may get dragged, like Shinju Matsuri did this year; that is, the organisers attempted to hold an AGM in January, but it did not happen. They attempted another one in March, and got a committee up, but the chairperson handed over to someone else. They missed the funding round. Who is responsible for acquitting? What happens to all the intellectual property created from handling the previous events? Where does it sit? Who owns it? Where is this thing called Shinju and the Fringe Festival? It is personality driven. While it remains personality driven, and based on the ability of a community to endlessly provide voluntary labour, it will not work.

Broome has the income, tourism, talent and infrastructure - if supported properly - to do a very good job of things. It will not reach that level while funding remains limited to voluntary organisations with people who do it once a year only. People must have applications in by December. All those things make funding and resourcing of arts in Broome very difficult. That is what the foundation attempts to address.

True, Gary's role is business manager. He focuses on bringing in corporate support, not just financial support but also the use of venues and collaboration in presenting events. He is to draw the dots between the Cable Beach Club Resort, Virgin Blue and artists coming here. My role at a local level is policy and community relations. People in Broome have suffered burnout and post-event trauma for a very long time. Therefore, it is difficult to get people to

have enthusiasm that an idea might work. Great things have been done with Theatre Kimberley. The Black Swan Theatre Company wanted to get in here and support us. It knows the talent is here. When Duncan Ord came to see me, he said that two-thirds of his students are Broome people or from the peninsula; therefore, it would be cheaper for him, and the kids would be less homesick, if he ran the courses in Broome and brought Kimberley kids into the environment and trained them. Again, there is no cultural performance space in Broome, a matter that we were trying to address. Gary and I spoke to a local man recently who is keen, in a social structure and arts performance sense, to get kids off the streets and into more arts training with dance and presentations for tourism. The town is active, but it is in crisis. We have a terrible youth crisis. I am sure you are aware of it. We hear about the three strikes and you are out laws and juvenile break-ins. A girl in town has 26 convictions. The problems on the streets of Broome have significantly increased in the past five years to the point that small black ghettos are forming. We are talking about a town with a viability - I hesitate to say it - unlike most other Kimberley towns, in which you can feel the inertia overtaking people. Broome is energetic and has vibrancy, but kids are lost. The youth suicide rate here is criminal; it must be tackled from not only a health and political, but also a social, point of view. The social infrastructure in this town is breaking down. These arts funding issues are critical to solving some of those issues. Broome Artists and Musicians Foundation is a catalyst. I am not talking about solving the town's ills through our little foundation, but it will be a source of permanency to help connect things up and get people thinking in a different way. Maybe Neil McKenzie could be sponsored, as he has approached us concerning his youth program. Maybe AAT Kings Tours buses could pull up out the front, with a guarantee of 70 people on every bus. We could get kids to do a cultural performance. We need to play that role. The foundation must have a professional group, and be in control of its board; that is, have some idea of where the board is headed.

No organisation with community aspirations can be self-sufficient from day one. We have a grant from the Kimberley Area Consultative Committee, which has provided seeding funding to give us a start to let Gary do some jobs. We must compile our five-year plan and work on community relations and rebuilding bridges and collecting history and working together on youth programs and putting that into the social infrastructure of Broome. The tourist dollars can help to pay for this.

**Mr J.N. HYDE:** I had better declare my interest, as you raised the Kimberley Theatre: I was the former artistic director of that body. I refer to community acceptance of the new model. You have come from Goolarri. A stabilising aspect of Goolarri has been that Fongie and Mark have part-ownership, which has perhaps prevented the board clean-outs and changes. There seems to have been a recognition that a traditional, incorporated body structure has not worked, or is it working?

**Ms Chang:** When I was at Goolarri, we wrestled for ages with the dilemma of an indigenous organisation receiving Aboriginal and Torres Strait Islander Commission funding through a portfolio that is not assured; culture is not assured at any time with ATSIC. The ground rules for ATSIC change almost by the day. I have been here for 22 years, and when I started, projects were funded through the Aboriginal Affairs Department. With the reshuffle, I gather that it is going back to that concept. This is a native welfare thing. I was keen, as were the others at Goolarri, to see some control over our board. Once money comes into a black or white organisation, the power shifts. In the eight years I was at Goolarri, we had a largely stable committee for the first six years. We had to ensure that that was the case by going around and ensuring that the right people turned up to put up their hand at the AGM. It cannot go on like that. One is subject to 20 people walking in from an indigenous corporation from anywhere in the Kimberley. We had to fight with the Broome Aboriginal Media

Association to limit its membership to Broome people. Otherwise, 22 people could drive from Kununurra, move into the AGM and take over ownership of Goolarri. It is ridiculous. A corporation with millions of dollars worth of assets could have board membership that fluctuated at any given time. It would not work in the white world; it does not work in the black world. I happen to think it is a conspiracy that Aboriginal corporations are forced to set up in that way. Goolarri Media is owned 51 per cent by the BAMA committee, which comprises people from around town who own Goolarri Media Enterprises. However, the directors have a percentage share, which means they have control over money. We took a licence. I worked with the Australian Broadcasting Authority. The licence is an open narrow-cast licence, which is usually given to tourist radio operators in small country towns for information services through hotels or whatever. No licence was available to enable a small community television station to generate income. It was ridiculous. Here was the capacity to generate income through advertising. Goolarri has the ability through the open, narrow-cast system to generate a substantial income, but, unfortunately, the Aboriginal and Torres Strait Islander Commission still says that any income generated should be offset against any grants received: "If you earn that amount, we will reduce the grant by that amount." We had to find a way to create a structure. It is expensive to set up and run as well as maintain its training and other aspects. The only way it could operate was with the voluntary situation. The foundation is an attempt - and we are still wrestling with the model in terms of its evolution - to put in place people who are respected, but who cannot be easily shifted around. This is a set board. People have been chosen. They have been not been run by a community of people. They are chosen because of their skill base and background. They join or resign - it is up to them. The onus is not placed on people to make a decision on behalf of a consensus of people. They make decisions on behalf of Broome arts, but they take responsibility for their own decision making. That is the key to change the problems that exist in regional areas. Nobody takes long-term responsibility with voluntary committees, and often you have people who do not take short-term responsibility, apart from one or two individuals out of 10 or 15 members. That aspect really needs to be addressed.

**The CHAIRMAN:** You said that the foundation is still evolving and that you are grappling with a number of aspects of its machinations. You mentioned how you see the arts playing a critical role in addressing a number of social issues impacting on Broome as a growing community, particularly with young people. How do you see the foundation being involved? I know you said that the foundation is not the be-all and end-all to solve all problems, but has the board discussed how it might assist in addressing some of the problems?

**Ms Chang:** We work on a couple of tiers. One is purely commercial, and Gary has them sorted out. Perhaps he can answer that.

**Mr Bourne:** There are three levels to the types of projects we might undertake. First, those we create ourselves from nothing to something. In other words, those of which we take ownership. The festival was one of those events. We established the Gecko Lounge in the Palms Resort. We have an arrangement with the hotel in that we own the stage and put on anybody we want on a Friday night, be it comedy or whatever. We can create only a certain amount of projects in any year from the ground up as they are intensive in resources. The second tier is identifying other projects and organisations to which we can value-add; that is, we work with them to bring expertise or resources to such projects. Clare referred to Neil McKenzie. He runs an Aboriginal tour. He is very committed to his people and to helping young people learn and preserve the culture, particularly in the Yawuru area - here. He will put on the dances not only for the tourists but also as a showcase for young kids coming through and to teach them the dances to develop pride. We can help with that sort of project. We will not own it or run it, but support it.



**Ms Chang:** As a resource centre.

**Mr Bourne:** Yes.

**The CHAIRMAN:** How do you see yourself in terms of a foundation? You mentioned an example. What will the foundation do to support such a project?

**Ms Chang:** Many people currently operate in isolation. Many groups have their own little thing happening, but no-one currently draws them together and resources them. The fact that people like Neil come to us rather than Goolarri is interesting. I think he sees the independence of something like BAMF suits him rather than going to a purely indigenous environment. It is just like the Aboriginal resource centre here helps with phone calls, keeping of documents, funding and such matters. Neil is a local man who has capabilities and capacity. A foundation is needed. He brings great ideas, which are moved along. He comes back with the creative elements, which we expect from those people. They can put all the energy into the output rather than searching for the means of achieving it.

**The CHAIRMAN:** The foundation will act as a type of incubator.

**Ms Chang:** Absolutely.

**Mr Bourne:** We could bring our team in with a project. Elizabeth Lukey has a very good understanding of marketing and promotion. Mick Connolly is our -

**Ms Chang:** Liz was the marketing manager for GWN for many years.

**Mr Bourne:** We can bring in logistics and financial advice. We can bring the team together. Here is the project. Here is our office with a fax machine and a computer. If the opportunity to apply for grant funding arises, we have the skills to do that as well. He brings the idea, the passion and the vision, and we will plug in what we can.

**Mr J.N. HYDE:** The committee last year visited Corinda, with indigenous dance working as a tourism activity. It should be happening here.

**Ms Chang:** He is asking why. He is saying that the show in Corinda is modern with light show technology. For example, our current venue is the old mini-golf building in Chinatown behind Chicken Treat and opposite the police station. It has a suitable floor; it is a roofed venue with no walls. It is a fantastic venue to present a cultural show. Unfortunately, it has some intrinsic problems with parking and cannot be used in that way until that aspect is addressed. Apart from that, here is the opportunity to bus in people - AAT Kings, Pinnacles Tours or whoever. We have a captive audience. He is talking about offering billy tea and damper on the verandah. Little infrastructure will be required from us to get it happening. He is not just talking only about his dances. He would like to see Bardi people and Beagle Bay people and Bugarrigarra people. He would like to see a proper presentation. He wants to run a social program. He has spoken to the police and a number of agencies in town to run a task force to help young people in the training environment. All those kids in little gangs would be spoken to. He would like a bush retreat, too, to learn bush craft, have fun, and learn towards making an income. CDP - the community development program - is huge in Broome with Aboriginal people, even though the figures do not look bad. It is a very comfortable out for the Government because it looks healthy. A lot of people are on CDP without a lot of top-up. CDP has become a tool by which other things can be achieved, but it is not a means to an end in itself in any way.

In terms of the task force, the Goolarri Patrol used to take people to a sobering-up place or wherever and then drive them home. That has been de-funded. It is a CDP voluntary operation. It does not work. We have drunk blackfellas lying all over the lawns from the Pilbara, not local people. Local people are not happy about the way things have evolved here.

Broome has a cohesive society apart from the problems introduced by native title. These are social issues that are not being addressed at all - certainly not by CDP.

**The CHAIRMAN:** You mentioned a third tier. The events foundation creates events activity and adds value to events - what was the third level?

**Mr Bourne:** The third level is the philanthropic nature of the foundation's operations. Over time, if it were able to build up a bank balance, or acquire funds that it could dispense, it would be able to offer its own grants, if you like.

**Ms Chang:** The foundation could run things that it knows may not be a commercial success but from a social point of view needs to be done.

**Mr Bourne:** And an aesthetic point of view.

**Ms Chang:** As with supporting youth, we know programs need to be put in place at all sorts of levels. This can be for young kids and teenagers. There is not a lot in town for teenagers. Not a lot in town happens outside alcohol venues. This town has a very big alcohol program. The only music that kids can listen to is at a hotel. It is very sad.

**Ms S.E. WALKER:** Do you have a copy of your constitution?

**Ms Chang:** We can provide it, along with a little background. We apologise for coming in a little unprepared.

**Ms S.E. WALKER:** Do you think you may be seen as elitist in town?

**Ms Chang:** I think we do not care! I will tell you why.

**Ms S.E. WALKER:** I do not think you are, but that may be the perception.

**Ms Chang:** From a director's point of view, in the 22 years I have been in Broome, I have seen committees set up and try to operate on a consensus basis. That is impossible in any situation. They want a general consensus on all things. They want people voted in. In a town like Broome, nobody would agree on who that should be. The foundation provides the opportunity. These are not only friends of John Perpingani. He has thrown his net wide enough. We will provide a background and biography on each board member.

**Ms S.E. WALKER:** How many members are on the board?

**Ms Chang:** There are 11. That is changing. There is a lawyer and an accountant. Elizabeth Lukey and Mick Connolly, who runs Troppo Sounds, which provides all the infrastructure in town; Kerry Stokes, the artist; Gwen Knox, who does a lot of arts programs in the community in Broome - of these, Worn Art receives a lot of attention. David Battye handles the film portfolio.

**Mr Bourne:** Adam Hunter looked after the literary portfolio, but he has resigned. We will need to replace him.

**Ms Chang:** I have policy and community relations. We have tried not to just cover logistical jobs. The foundation has a broad sweep of skills. We know we have an accountant available to make sure the acquittals are available. We may sound elitist, and may be accused -

**Ms S.E. WALKER:** I am not saying that you are - some people could see it that way.

**Ms Chang:** No. I am saying that we do not care.

**Ms S.E. WALKER:** What is the tenure of the board members? Who appoints them?

**Ms Chang:** In this case, John and I sat down to look at the foundation model. He wanted a committee to come together to start up the Easter festival. This is where I first became involved.

**Ms S.E. WALKER:** Under the constitution, who appoints the board members?

**Ms Chang:** I think the chair.

**Mr Bourne:** The original formation of the foundation was that the original 11 members/shareholders were nominated as the 11 members. They could change.

**Ms S.E. WALKER:** How can they change?

**Ms Chang:** We divided the organisation into portfolios and -

**Ms S.E. WALKER:** How can you change the members?

**Mr Bourne:** Members can resign, and others can apply for membership or a board position, which is then voted on. The board decides.

**The CHAIRMAN:** I am conscious of the time. The committee session needs to conclude, although I do not want to curtail discussion. You have covered a number of issues and backgrounds and highlighted the importance and benefits of the arts, which is one of the committee's key terms of reference. You discussed how the foundation was formed and its focus. Is there any concluding comment you would like to make on matters not addressed at this stage?

**Mr Bourne:** We could talk for a long time about the importance and value of arts to the community. I am new to Broome - I am new to the arts sector. I am a long-time musician, and I have a passion for music. I have adopted the role of an observer. Clare has a very deep understanding of what is happening around Broome. I came in with an objective point of view. The more I look at how Broome as a community sees itself, and how it deals with the challenges of rapid growth, the more I see the critical importance that the arts and culture play in preserving identity. It is on the verge of haemorrhaging in a sociopolitical sense. I saw a documentary the other night on the Pigram brothers. Steve Pigram spoke about how Broome is also promoted as multicultural and a unique place in terms of its multicultural composition. However, the average tourist does not see that any more. It is just another white town. Art reflects life. The importance of rebuilding and preserving the culture of Broome is that it contributes to the stability in the town, as well as the health and wellbeing of its citizens. A sense of place is critical. Thirdly, it has the opportunity to generate economic wealth.

**The CHAIRMAN:** Clare, do you have anything you would like to conclude with?

**Ms Chang:** Briefly, funding needs to be considered. Funding one-off projects makes it very difficult to make any forward plans. Most arts funding is tied purely to projects. Our organisation could be a very useful model to be applied in other places. We are developing - if we get it right. We would like to keep working to get it right. This unique model may be able to be replicated in other places. We are still not quite there in term of how we sit with the ability to get funds from traditional arts funding sources. We have no idea what the allocations are in the regions. They change every year. One year one area is given more exposure and asked to apply for more grants. At certain times of the year, lobbying is going on. An organisation like Broome Artists and Musicians Foundation would like to put to someone a development plan. We may not be talking about much money, but about events and processes over the course of three years, a triennial period, to allow us to take on a schedule and something that needs real strength of administration to get it back on the road and encouragement in terms of resourcing to keep it there. That means to crop the intellectual property and people who have contributed. At the moment, it does not seem to be possible.

Things are tied to annual funding and projects only. People are hard pressed to get support. We got it from the Australia Council as a one-off. Its brief is not to support the arts. We see the role as valuable in co-partnering. We got some support. We do not fit into the funding model. We would like to because we are going to be a new model. Other people will need to look at that aspect. We are not dissimilar to the Community Arts Network of WA or the Arts Foundation of WA. Those organisations are what we are in a mini sense. If we are to do those things and play a social role and a bigger role as an events agency, we need to be able to access support, not just financial, but all sorts through government. It must be recognised as a social tool, and not just an arts add-on for tourists - it is about the health of our community and where our community and kids go from here. I have four kids. I do not want them unemployed or on CDP. We want them enthused. The creative energy here is great. I want them to be brilliant. People should get the support to do it through government and all the other agencies that have a role to play.

**The CHAIRMAN:** On behalf of the committee, I thank you for your contribution.