

## endnotes



1. The authors were rightly criticised for including expenditure by local audiences in the total economic impact on the State (Stephen McDonald, *The 1990 Adelaide Festival: The Economic Impact, Volume 2: Methodology and Results*, Centre for South Australian Economic Studies 1990, p. 3). Expenditure by locals largely represents a transfer from other items and should not be included. Correcting for this reduces initial expenditure and total impact by about 16%, representing both country visitors and Adelaide residents since the whole of the State was the impact area.

Brokensha and Tonks were also accused of basing the multiplier effect on the amount funded by the South Australian Government. There is no evidence of this in their final report. The output multiplier for mounting the Festival ranged from 2.06 to 2.65 for the relevant sectors, as shown on page 42 of their report. Their average output multiplier of 2.2 correctly estimated the economic impact from the direct expenditure on the project. Given the general limitations of input-output analysis acknowledged by the authors, it provides a fair measure of the effect of a major capital city festival on a State economy.

2. Rod Jensen was quoted in Peter Brokensha and Ann Tonks, *Culture and Community: Economics and Expectations of the Arts in South Australia*, Social Science Press 1986, p. 44.
3. H Bertrand, *An Economic Assessment of the Canadian Fine Arts*, Canada Council, Ottawa 1984 (quoted by Brokensha and Tonks).
4. The median, average and total incomes were estimated from income distributions provided in the Census tables. Evaluation of the open-ended top income group affects the average *but not the median*. The similarity of the percentage change estimates for medians and averages suggests that the level chosen to calculate the total for the top open income class in each of the three Census years was reasonable.
5. Copyright-related industries were analysed by H H Guldberg in *Copyright – An Economic Perspective*, Second Edition, Australian Copyright Council, Sydney 1994. The analysis for this publication was based on a number of sources rather than the input-output commodity data. Computer software was identified as the relevant copyright-related industry, and does not figure as such in the input-output statistics.

Computer software was estimated from data including the annual survey of the Australian Information Industry Association and the Prices Surveillance Authority's *Inquiry into Prices of Computer Software* (1993) to have grown by 16.5% per annum between 1985-86 and 1992-93. The growth in the previous ten years may have been faster, but the finding for 1974-75 is small in any case compared with the total estimate for copyright-related industries (2.9%, assuming 16.5% growth throughout).

The input-output statistics currently conclude in 1993-94, which is about the time the Internet took off from a tiny base. Whatever indicator proves appropriate to measure the copyright-related content of the digital revolution of the past five years, growth is likely to exceed the past rate of 16.5% per annum attributed to 'computer software'. The number of regular Internet users in Australia increased by 30% in 1998 and is forecast to grow at an annual rate of 35% in 1999 and 2000 according to one of the most authoritative compilers of digital statistics, the US-based Computer Industry Almanac Inc. See H H Guldberg, *The Economics of Copyright and the Digital Agenda*, for Copyright Agency Limited, Sydney 1999.

6. Geoff Maslen, 'Visions of Art Take-off', *The Age*, 5 July 1997.

- 7 Terry Ingram, 'Wandjina Spirit Paintings Conjure Up Flying Saucery', *The Australian Financial Review*, 12 November 1997.
- 8 Michael Reid, 'Sotheby's Brings Down Gavel on Boom Year', *The Australian*, 19 January 1999. The 1998 edition of the main data source, *The Australian Art Sales Digest*, edited by John Furphy, was unavailable when this analysis was carried out.
- 9 The international visitor surveys have been subject to criticism on two counts. First, the findings on typical expenditure on Indigenous art or souvenirs is based on median rather than average observations, which the author herself admits is conservative because it eliminates the impact of the big spenders. Secondly, there has apparently been some confusion as to whether the survey estimates were based on a median or average for all visitors or just the buying visitors. According to the calculations performed for this study in Table A3.3 it is clearly the buying visitors, so the estimates have not been exaggerated on this score.
- 10 Shane Simpson, *Review of Australian Copyright Collecting Societies*, AGPS 1995.
- 11 H C Coombs, Chairman's Report, *Australia Council Annual Report 1973*, p. 14.
- 12 Jean Battersby, *Cultural Policy in Australia*, UNESCO, Paris 1980, p. 79.
- 13 *Ibid.*, p 83.
- 14 The funding information for 1967-68 is largely based on *UNESCO-ANU Seminar on Public Support for the Performing Arts, Volume II: Background Papers*, ANU, Canberra, May 1969.
- 15 H C Coombs, 'The Australian Council for the Arts – Progress and Plans', *UNESCO-ANU Seminar on the Performing Arts*, Canberra, May 1969.
- 16 Leonard Radic, *The State of Play: The Revolution in the Australian Theatre Since the 1960s*, Penguin 1991, p. 21.
- 17 *Ibid.*, p. 68.
- 18 June Collis, *A Short Guide to Australian Theatre*, Australian Centre of the International Theatre Institute, circa 1977.
- 19 This and subsequent quotations are from Dr Coombs's address to the UNESCO-ANU Seminar in May 1969, cited in note 15 above.
- 20 '1968-1978: Ten Years of Federal Assistance to the Arts in Australia', *Artforce*, No 19, September/October 1978.
- 21 Andrea Hull, 'I'm an Artist But ...', 1997 *National Community Cultural Development Conference*, Australia Council 1997.
- 22 H C Coombs, Opening address, UNESCO seminar on *Developing in Schools the Critical Study of Film and Television*, Melbourne, June 1970.
- 23 The author had the opportunity during 1999 to consider issues of copyright from a theoretical economic viewpoint, related to the introduction of the draft *Copyright Act (Digital Agenda) Bill*. While the economic debate on copyright has been largely based on traditional comparative-static economic arguments with little empirical data, the paper presented a wide range of statistics in support of copyright owners and invited a wider view along the lines of the research in this publication on the arts economy (H H Guldberg, *The Economics of Copyright and the Digital Agenda*, as per endnote 5).
- 24 Margaret Seares was quoted by Irene Stevens, 'Australia Council 30 Years Old', *Artforce*, No 99, Winter 1998.
- 25 H C Coombs, Chairman's Report, *Australia Council Annual Report 1973*, p. 16.