



Australian Government

**Creative
Australia**

Annual Report 2024–25

Connected by creativity





Creative Australia



**Music
Australia**



**Creative
Workplaces**



**First Nations
Arts**

On 24 August 2023 the Australia Council for the Arts became Creative Australia – the modernised arts investment and development agency with expanded remit to deliver strategic investment for a thriving, modern creative sector.

Our entities Music Australia and Creative Workplaces were established on 24 August 2023; First Nations Arts was established on 9 September 2024; and Writing Australia will be established on 1 July 2025.

Acknowledgement

Creative Australia acknowledges the many Traditional Custodians of Country throughout Australia and honours their Elders past and present.

We respect their deep and enduring connection to their lands, waterways and surrounding clan groups since time immemorial. We cherish the richness of First Nations peoples' artistic and cultural expressions.

We are privileged to gather on this Country and to share knowledge, culture and art, now and with future generations.

Letter of transmittal

Minister for Home Affairs, Minister for Immigration and Citizenship,
Minister for Cyber Security and Minister for the Arts
Parliament House
Canberra ACT 2600
September 2025

Dear Minister,

On behalf of the Australia Council Board of Creative Australia, I am pleased to submit the Creative Australia Annual Report for 2024–25.

The Board is responsible for the preparation and content of the annual report pursuant to section 46 of the *Public Governance Performance and Accountability Act 2013*, the *Public Governance Performance and Accountability Rule 2014*.

The following report of operations and financial statements were adopted by resolutions of the Board on 28 August 2025.

Yours faithfully

A handwritten signature in black ink, appearing to read 'Wesley Enoch', with a stylized, flowing script.

Prof Wesley Enoch AM
Chair, Creative Australia

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Chair report

I am delighted to be stepping into the role of Chair of the Australia Council Board of Creative Australia and thank Minister for the Arts, the Hon Tony Burke MP for this honour and for his ongoing commitment to arts and creativity.

Creative Australia has celebrated many significant achievements and milestones over the last year, starting in August 2024 when we launched the first Creative Australia strategy to guide the organisation over the next four years.

The strategy articulates and responds to our ambition for a thriving creative sector and provides direction as we invest in and support the sector in broader and more impactful ways. This includes building stronger public-private partnerships, developing commercial capability within the sector, and collaborating across government to deliver on cultural priorities. Through our strategic investments and partnerships, we will assist artists and organisations to develop the skills and capabilities they need, and to develop audiences and markets for creative work. This, together with our existing programs of work, will support a dynamic and diverse creative sector.

In 2024 the First Nations Board was established to oversee increased investment in First Nations arts and culture. Building on the legacy of the Aboriginal and Torres Strait Island Arts Board and First Nations Arts and Culture Strategy Panel, the First Nations Board will ensure First Nations-led and determined programs and investment. We welcome the ten new members of the First Nations Board, including Co-Chairs Philip Watkins and Rachel Maza AM, who were appointed by the Minister for the Arts in September 2024.

Through Creative Australia's excellent research team, we have delivered the Creative Workforce Scoping Study for Service and Creative Skills Australia (SaCSA), a Jobs and Skills Council, established through the Australian Government's Department of Employment and Workplace Relations. The Creative Workforce Scoping Study is a significant piece of research to identify workforce issues in the creative sector and inform initiatives to address them.

Creative Workplaces has launched a website to support and promote fair, safe and respectful workplaces for Australia's arts and culture sector. The website provides a central hub of resources for artists and organisations covering every jurisdiction in Australia. Creative Workplaces is leading important engagement to build a more positive workplace culture within the creative industries.

For the first time Creative Australia produced the Venice Biennale of Architecture presentation in the Australia Pavilion. The work *Home* was commissioned by the Australian Institute of Architects. This project was a great example of the increasing collaboration and connectedness across the creative industries.

Whilst there has been much to celebrate, the year was marked by the Australia Council Board's decisions regarding Australia's participation in the 2026 Venice Biennale International Art Exhibition. We are delighted that Khaled Sabsabi and Michael Dagostino will be the Artistic Team to present in the Australia Pavilion in 2026.

Many people have contributed to the work of Creative Australia over the last 12 months. I want to acknowledge departing Australia Council Board members Christine Simpson-Stokes AM and Lindy Lee AO for their contributions to Creative Australia and thank Philip Watkins who moved from the Australia Council Board to become the inaugural Co-Chair of the First Nations Board. I welcome new Australia Council Board members Larissa Behrendt AO and Lauren Moss.

I also want to acknowledge and thank outgoing Chair of the Australia Council Board Robert Morgan, who retired from the role earlier this year. Robert guided us through an extraordinary period of change. He commenced the role in 2021 during the COVID-19 pandemic and led the transition from the Australia Council for the Arts to Creative Australia in 2023. This was a period of significant transformation and expansion for the organisation, as we implemented new forms of investment and functions to deliver a broader remit for investment in Australian arts and creativity. I thank Robert for his generosity, commitment and leadership during this time.

I particularly want to acknowledge the leadership of Creative Australia's CEO Adrian Collette AM and Executive, who have worked tirelessly over this past year delivering on Creative Australia's priorities. I recognise and thank all Creative Australia's staff for their work and deep commitment to Australia's arts and culture.

I look forward to this coming year as we take forward the lessons we have learnt and work together to champion Australian arts and creativity.



Prof Wesley Enoch AM
Chair, Creative Australia

CEO report

It has been an exceptional year for this organisation as we have worked to realise the ambitious vision for Creative Australia set out in the National Cultural Policy, *Revive: a place for every story, a story for every place*.

With new functions to establish and a broader remit to deliver, we have created new teams, new forms of investment, and new ways of engaging both within and beyond the creative sector.

In July 2024 First Nations Arts commenced, and its self-determined investment strategy is overseen by the First Nations Board and led by Executive Director Franchesca Cubillo. Following extensive consultation, First Nations Arts has expanded its investment to empower Aboriginal and Torres Strait Islander artists and communities, promote intergenerational knowledge transfer and foster innovative cultural expression. First Nations Arts builds on a long and proud history of investing in First Nations arts and culture and is an acknowledgment of the centrality of First Nations arts and culture in Australia.

First Nations Arts joins Creative Australia's other new functions established in 2023 which have increased our impact within the creative sector, bringing new expertise into the organisation and enabling greater engagement with more of the creative industries.

Music Australia has completed its second year of operation and continues to scale up its investments in songwriting, skills development, recording, promotion, touring and export. New programs include the Record Label Development Scheme to support the breakthrough of Australian recording artists and the Export Development Fund enabling more artists to develop international audiences and markets. Major research released by Music Australia this year provides the first comprehensive measure of the economic contribution of Australia's music industry.

In 2025, we launched the Creative Futures Fund, investing \$7.8 million in ambitious works of scale projects that aim to create and share Australian stories and provide new ways for audiences to engage with them. The fund supports works that build partnerships, drive engagement, and attract other sources of revenue and investment.

We continue to foster public and private partnerships and philanthropic investment to build long-term sustainability in the creative sector. More than \$15 million in private investment has been provided through the Australian Cultural Fund in 2024–25, directly investing in Australian artists and creative projects. We have also been undertaking significant preparatory work to pilot impact investing for the creative industries, which will enable organisations to access new forms of finance beyond grants and earned income.

This year 248 organisations are now receiving multi-year investment. This is an increase of more than 90 organisations, demonstrating how we are investing to build long-term stability and resilience in the sector. Within this investment, we are funding 36 organisations via a new delivery partnership stream, ensuring organisations that provide strategically important services to the sector receive stable multi-year funding within this cycle.

During the year we farewelled outgoing Executive Director, Development and Partnerships, Dr Georgie McClean. In more than three years in the role, Georgie developed and led our partnerships with purpose agenda, helmed our excellent research and industry development work and was instrumental in the organisation's transition to Creative Australia.

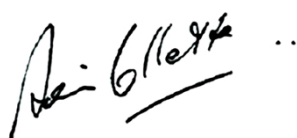
In early 2025, we welcomed Leisa Bacon as Executive Director, Development and Partnerships. Leisa's experience in building transformative partnerships is an excellent addition to our Executive team, particularly as we work to bring together public, private and philanthropic investment to strengthen Australian arts and creativity.

As always, we have worked closely with our colleagues at the Office for the Arts and across jurisdictions to address the needs of the arts and cultural sector through investment, policy development and planning. Thank you to our colleagues at the Office for the Arts for their support and commitment to fostering Australian creativity, and particularly to Deputy Secretary, Creative Economy and the Arts, Dr Stephen Arnott PSM, for his leadership.

Our Creative Australia Executive and staff have worked tirelessly to maintain our steadfast commitment to Australian arts and culture – particularly at a time of change and transformation. It has not been without its challenges and so it is with deep thanks that I express my gratitude to all Creative Australia staff for their contributions to ensuring the effective delivery of our programs. In addition, I recognise all of our peers, industry advisors, Council members and partners. I am grateful for your work and the support you provide, to artists, organisations and communities across Australia.

It is with gratitude that I thank outgoing Chair of the Australia Council Board, Robert Morgan for his dedication and strong leadership over the past four years – particularly his guidance during a unique time of change for the organisation. I would also like to thank incoming Chair, Prof. Wesley Enoch AM, and all the Australia Council Board members for their support and advice over this critically important period.

And importantly, I would like to acknowledge the contributions of our artists and creative workers – the lifeblood of our arts and culture – whose passion, skill and dedication enrich our lives, our communities and our nation.

A handwritten signature in black ink, appearing to read 'Adrian Collette', with a horizontal line underneath and a small flourish to the right.

Adrian Collette AM

Chief Executive Officer, Creative Australia

Agency overview

About Creative Australia

Our purpose

To champion and invest in arts and creativity for a dynamic, creative Australia.

Our role

Creative Australia is the Australian Government's investment, development and advisory body for arts and culture.

Our vision

Our vision is that Creativity connects us:

- to **culture**
- to **new ideas**
- to **the world**
- to **each other**.

This vision is outlined in Creative Australia's inaugural five-year Strategy (2024–28) and Corporate Plan (2024–28). This is the first annual report delivered under Creative Australia's new strategy.

Our strategic objectives

Creative Australia's performance aligns to five strategic objectives¹:

- First Nations creativity is central to Australian arts and culture, supported by self-determined decision-making.
- A dynamic creative sector tells the many stories of contemporary Australia.
- Our creative workforces have sustainable careers and control of their creative assets.
- Arts and culture are valued and of value to all Australians.
- Local and global audiences can engage in meaningful Australian creative experiences.

¹ Creative Australia 2024, Corporate Plan 2024–28, p.12–13.

Our legislation

Creative Australia was established by the *Creative Australia Act 2023*, replacing the *Australia Council Act 2013*. The Australia Council for the Arts was established by the *Australia Council Act 1975*.²

Our functions

As set out in section 11 of the *Creative Australia Act 2023*, our functions are to:

- support Australian arts practice that is recognised for excellence
- foster excellence in Australian arts practice by supporting a diverse range of activities
- support Aboriginal and Torres Strait Islander arts practice
- support Australian arts practice that reflects the diversity of Australia
- uphold and promote freedom of expression in the arts
- promote community participation in the arts
- recognise and reward significant contributions made by artists and other persons to the arts in Australia
- promote the appreciation, knowledge and understanding of the arts
- support and promote the development of markets and audiences for the arts
- encourage, facilitate and recognise public sector, private sector, philanthropic and commercial support for, and investment in, the arts
- promote fair, safe and respectful workplaces for:
 - Australian artists
 - persons who are employed, or otherwise engaged by, organisations that engage in, or support, Australian arts practice
 - persons otherwise involved in Australian arts practice.
- provide information, advice, training and mentoring on matters connected with the arts or the performance of Creative Australia's functions
- provide information and advice to the Commonwealth Government on matters connected with the arts or the performance of Creative Australia's functions
- conduct and commission research into, and publish information about, the arts, and support for, and investment in, the arts
- evaluate, and publish information about, the impact of the support Creative Australia provides
- undertake any other function conferred on it by this Act or any other law of the Commonwealth
- do anything incidental or conducive to the performance of any of the above functions.

² In May 2023, the Australian Government passed the *Creative Australia Act 2023* providing for the Australia Council for the Arts to continue in existence under the name Creative Australia.

What we do

Creative Australia champions and invests in arts and creativity for a dynamic, creative Australia.

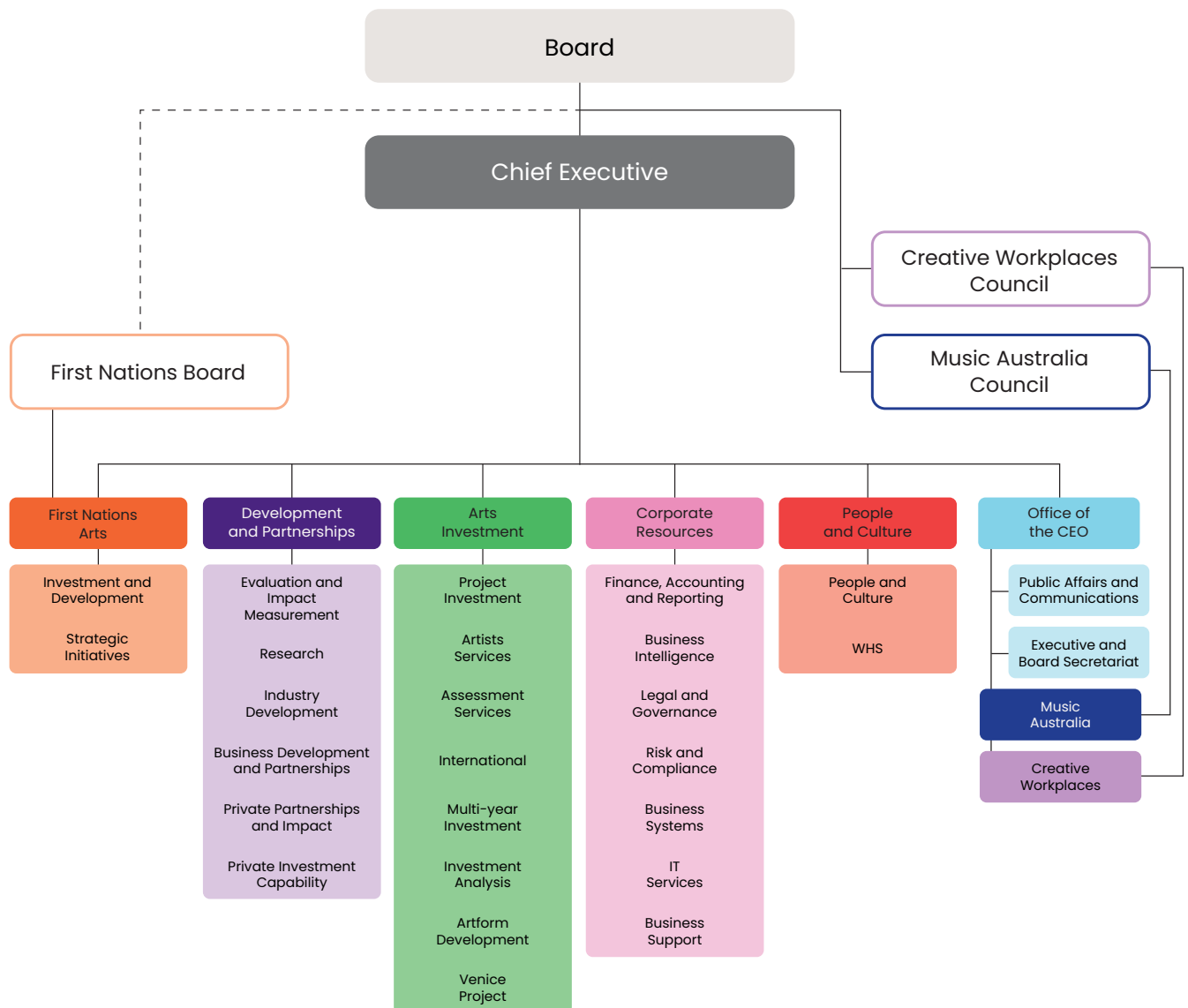
- **We commit** to First Nations self-determination to strengthen Australian cultural identity.
- **We invest** in creative talent, organisations, businesses, and their audiences and markets to strengthen communities and build a dynamic creative country.
- **We develop** skills and workforce capability, networks, and partnerships to build sustainable and equitable creative careers and workplaces.
- **We advocate** with and for the creative sector for the social, cultural and economic value of arts and culture, to influence policy and improve outcomes.

How we do it

- **Investment and development:** Stimulate creative practice, entrepreneurship, and discoverability through investment in artists and organisations.
- **Markets and audiences:** Champion and celebrate Australian artists and creativity nationally and internationally, developing opportunities to share and experience our stories and culture.
- **Partnerships and philanthropy:** Maximise the impact of our investments and development by building new partnerships that bring together philanthropic, commercial, and public funding.
- **Research, evaluation and advocacy:** Use research and insights to inform the public and government policy, promote the role and value of creative participation, and bring the creative sector together to advance shared priorities.
- **Participation and connection:** Empower communities to access, generate and share creative work and support opportunities to deepen and extend cultural engagement.
- **Safety and welfare:** Promote fair, safe and respectful workplaces for artists and creative workers.

Our organisational structure

Figure 1: Creative Australia organisational structure



Office of the CEO

The CEO is responsible to the Board for the day-to-day administration of Creative Australia. In conjunction with the Chair, the CEO liaises with the Minister concerning the Australian Government's arts and cultural policies and Creative Australia's budget, statutory powers and functions. The CEO also liaises with the Office for the Arts in the Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts concerning the Australian Government's arts and cultural policies.

The Office of the CEO manages strategy and planning, government reporting and secretariat support for the Board and its committees and panels. The office also leads Creative Australia's government engagement, advocacy, communications and marketing strategies. Music Australia and Creative Workplaces sit within the office.

Creative Australia's Executive leadership team consists of Executive Director, First Nations Arts and Culture; Executive Director, Arts Investment; Executive Director, Corporate Resources; Executive Director, Development and Partnerships; and Executive Director, People and Culture.

Music Australia³

Guided by the Music Australia Council, Music Australia is responsible for stimulating a vibrant and sustainable contemporary Australian music industry. Music Australia supports and promotes Australian contemporary music practice and the development of markets and audiences through a suite of strategic activity, including investment, development and advocacy.

Creative Workplaces⁴

Guided by the Creative Workplaces Council, Creative Workplaces is responsible for providing the arts and cultural sector with workforce information and advice, and for supporting creative workers and organisations of all shapes and sizes to achieve fair, safe and respectful workplaces.

First Nations Arts⁵

Central to Creative Australia's work is First Nations arts and culture which continues to provide leadership to all Creative Australia portfolios. First Nations Arts leads arts and cultural strategies that support the growth of the First Nations arts and cultural sector and increase the appreciation, understanding and experience of First Nations arts.

First Nations Arts is responsible for direct investment in First Nations arts and culture and investment in skills and training for the First Nations arts and cultural workforce. First Nations Arts plays a critical role in advocacy and development of the First Nations arts and cultural sector: supporting protection of Indigenous Cultural and Intellectual Property (ICIP); building First Nations leadership; and recognising and celebrating the outstanding achievements of First Nations artists.

Guided by Aboriginal and Torres Strait Islander leadership through the First Nations Board, First Nations Arts is central to growing the First Nations arts and cultural sector through self-determined, First Nations approaches.

³ Music Australia is a sub-brand of Creative Australia.

⁴ Creative Workplaces is a sub-brand of Creative Australia.

⁵ First Nations Arts is a sub-brand of Creative Australia.

Arts Investment

The Arts Investment division is responsible for our direct investment in arts and creativity. This is delivered through multi-year investment, which includes Four Year Investment, the National Performing Arts Partnership Framework and the Visual Art, Craft and Design Framework (VACDF)⁶; our applicant focused grants programs for individuals, groups and organisations; awards and fellowships; and delivery of government touring initiatives with an emphasis on regional and remote communities; all supported by high quality artist and assessment services. The Arts Investment division leads the delivery of Creative Australia's art form development and international engagement strategies, including Australia's presentation at the Venice Biennale and will deliver the Creative Futures Fund. This division plays a critical role in Creative Australia's advocacy and strategic activity by engaging with the sector and strategically delivering our investment.

Development and Partnerships

The Development and Partnerships division leads Creative Australia's research, business, philanthropic and industry development, capacity building and strategic partnerships. It builds sustainability in the cultural and creative industries, undertakes research, analysis and evaluation to measure impact, and invests in building the capacity of creative organisations and individuals.

Through strategic work at both the national and international level, the division leverages sector and specialist knowledge to deliver sector-relevant projects, partnerships and activities that support creative development and build audiences, markets and new applications for Australian arts and creativity.

Corporate Resources

Corporate Resources delivers specialist services in finance, budgeting and reporting; business intelligence and data analytics; business support and facilities management; legal and governance; risk management and compliance; and IT infrastructure and business systems, including operations help desk facilities and records management.

People and Culture

The People and Culture division leads our human resources management; informs and supports culture, retention and development strategies and manages our payroll and workplace health and safety strategies and initiatives.

⁶ The Visual Art, Craft and Design Framework (VACDF) replaced the Visual Arts and Craft Strategy (VACS) on 1 January 2025.

Our location

Creative Australia champions and invests in Australian arts and creativity locally, nationally and internationally.

Creative Australia has offices in Sydney and Melbourne and working spaces in Perth, Adelaide and Brisbane.

Creative Australia's Sydney office is located at Level 5, 60 Union St, Pyrmont, Sydney. Our Melbourne office is located at Level 17, 360 Elizabeth St, Melbourne.

In addition to our office locations, Creative Australia provides a combination of home-based and in-office work arrangements.

Ecologically sustainable development

Emissions Reporting/Climate-related Metrics

As part of the Net Zero in Government Operations Strategy, and the reporting requirements under section 516A of the *Environment Protection and Biodiversity Conservation Act 1999*, non-corporate Commonwealth entities, corporate Commonwealth entities and Commonwealth companies are required to report on their operational greenhouse gas emissions.

The Greenhouse Gas Emissions Inventory and Electricity Greenhouse Gas Emissions tables present greenhouse gas emissions over the 2024–25 financial year. The greenhouse gas emissions reported are calculated on the basis of Carbon Dioxide Equivalent (CO₂-e) and in line with the Emissions Reporting Framework. This is consistent with a Whole-of-Australian Government approach, outlined in the Net Zero in Government Operations Strategy, and Commonwealth Climate Disclosure requirements.

Not all data sources were available at the time of the report and amendments to data may be required in future reports.

Table 1: Creative Australia's Greenhouse gas emissions, location-based method

Reporting year	Portfolio	Entity Name
2024–25	Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts	Creative Australia

2024-25 GREENHOUSE GAS EMISSIONS INVENTORY– LOCATION-BASED METHOD

Emission Source	Scope 1 t CO2-e	Scope 2 t CO2-e	Scope 3 t CO2-e	Total t CO2-e
Electricity (Location Based Approach)	N/A	176.26	12.54	188.80
Natural Gas	5.36	N/A	1.22	6.58
Solid Waste	2.46	N/A	0.16	2.62
Refrigerants	-	N/A	N/A	-
Fleet and Other Vehicles	-	N/A	-	-
Domestic Commercial Flights	N/A	N/A	236.18	236.18
Domestic Hire Car	N/A	N/A	2.69	2.69
Domestic Travel Accommodation	N/A	N/A	56.48	56.48
Other Energy	17.34	N/A	4.27	21.62
Total t CO2-e	25.16	176.26	313.53	514.96

Note: the table above presents emissions related to electricity usage using the location-based accounting method. CO2-e = Carbon Dioxide Equivalent. n/a = not applicable.

Natural gas, electricity, stationary fuel and solid waste data has been apportioned based on net lettable area.

Not all stationary fuel data was available at the time of the report and amendments to data may be required in future reports.

Due to the billing cycles not aligning with the end of the financial year, natural gas data for June 2025 was provided as a forecast as data was not available during the initial collection process in July-August 2025. Adjustments to the data may be required in future reports. The forecast data could not be separated and is not in line with the Climate Action in Government Operations Emissions Reporting Framework.

Table 2: Creative Australia's electricity emissions, market-based method

2024-25 ELECTRICITY GREENHOUSE GAS EMISSIONS

Emission Source	Scope 2 t CO2-e	Scope 3 t CO2-e	Total t CO2-e	Electricity kWh
Electricity (Location Based Approach)	176.26	12.54	188.80	259,941.38
Market-based electricity emissions	92.36	12.54	104.90	114,026.59
Total renewable electricity consumed	N/A	N/A	N/A	145,914.79
<i>Renewable Power Percentage¹</i>	N/A	N/A	N/A	47,296.33
<i>Jurisdictional Renewable Power Percentage^{2, 3}</i>	N/A	N/A	N/A	-
<i>GreenPower²</i>	N/A	N/A	N/A	98,618.46
<i>Large-scale generation certificates²</i>	N/A	N/A	N/A	-
<i>Behind the meter solar⁴</i>	N/A	N/A	N/A	-
Total renewable electricity produced	N/A	N/A	N/A	-
<i>Large-scale generation certificates²</i>	N/A	N/A	N/A	-
<i>Behind the meter solar⁴</i>	N/A	N/A	N/A	-

Note: The table above presents emissions related to electricity usage using both the location-based and the market-based accounting methods. CO2-e = Carbon Dioxide Equivalent. Electricity usage is measured in kilowatt hours (kWh).

1 Listed as Mandatory renewables in 2023-24 Annual Reports. The renewable power percentage (RPP) accounts for the portion of electricity used, from the grid, that falls within the Renewable Energy Target (RET).

2 Listed as Voluntary renewables in 2023-24 Annual Reports.

3 The Australian Capital Territory is currently the only state with a jurisdictional renewable power percentage (JRPP).

4 Reporting behind the meter solar consumption and/or production is optional. The quality of data is expected to improve over time as emissions reporting matures.

2024–25 performance at a glance

Strategic objective 1: First Nations creativity is central to Australian arts and culture, supported by self-determined decision-making

2024–25 was a transformative year for self-determined First Nations arts and culture at Creative Australia. We launched First Nations Arts: a dedicated body guided by the First Nations Board to centre First Nations voices, uphold cultural authority, and advance self-determination in First Nations arts and culture. During the year, First Nations Arts put in place a new Investment Framework for First Nations Arts and Culture; and expanded our suite of strategic investments to support First Nations artists, creative workers, organisations and businesses.

Established First Nations Arts and Board

\$32.1 million

invested in 301 First Nations artists and First Nations-led creative organisations

New investment framework

for first Nations arts and culture

Strategic objective 2: A dynamic creative sector tells the many stories of contemporary Australia

In 2024–25, Creative Australia worked strategically to enhance access to creativity and to stimulate dynamic business models. We continued to invest in and collaborate with creatives from all backgrounds and experiences; develop and deliver innovative partnerships and forms of investment to broaden reach; support business sustainability and enable artistic experimentation; and use our sector insights to inform dynamic approaches to developing markets and audiences.

New partnerships

developed to broaden access to creative work, including children and young people

The Creative Futures Fund

was announced with \$7.8 million in investment to projects that will deliver greater impact

New investment models

explored to leverage private investment for creative practice

Strategic objective 3: Our creative workforces have sustainable careers and control of their creative assets

In 2024–25 Creative Australia collaborated on the delivery of new strategic initiatives and programs to strengthen leadership and commercial capability; built stronger public-private partnerships to foster private giving to the arts; partnered with government and the sector to research and inform solutions to creative workforce and skills needs; and developed and released resources to support safe, fair and respectful creative work environments.

\$17 million in private investment

facilitated through our platforms and incentives

Creative Workplaces website

launched

Significant research

on creative skills and workforce challenges and needs

Strategic objective 4: Arts and culture are valued and of value to all Australians

During the year Creative Australia continued its strategic work to champion the public value of arts and culture – to economies, society and communities. We contributed to whole-of-government, cross-portfolio, and innovative approaches to enhance sector reach through research, collaboration, advocacy, advice and convenings. We celebrated the achievements of artists and creatives through our comprehensive suite of awards, and we developed innovative partnerships that aim to promote best practice and business viability.

40

sector convenings hosted that aimed to advance key priorities

Ten research reports

published contributing valuable insights to progress our public value agenda

GenAI guiding principles

were developed and shared broadly across government

Strategic objective 5: Local and global audiences can engage in meaningful Australian creative experiences

We continued to build our evidence base on engagement with Australian creative work; developed strategic partnerships to foster international exchange and to develop new global markets; partnered on innovative capacity building initiatives to grow local capability; and invested in organisations and artists to tour and present creative work regionally, nationally and globally.

738

artists and creative organisations supported to present work or collaborate internationally

14.2 million

domestic attendances at Creative Australia funded activities

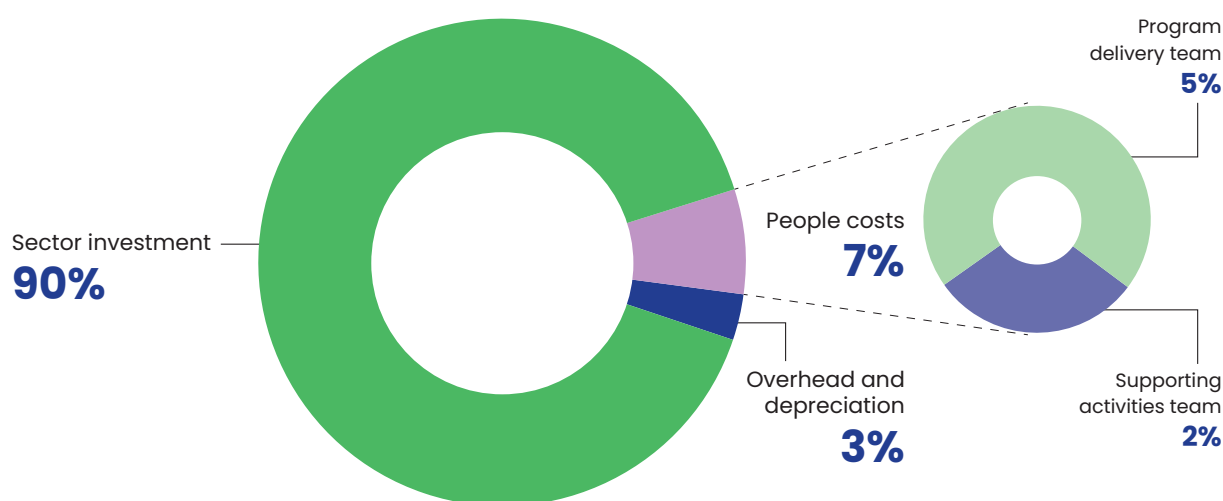
\$39 million

invested in regional and remote-based artists, organisations and initiatives

Investment overview figures

Financial overview

Figure 2: Financial overview 2024–25



\$ Millions	2023–24	2024–25
Sector investment	250.0	285.8
People costs		
• Program delivery team	13.2	15.7
• Supporting activities team	6.3	7.6
Overhead and depreciation	8.4	8.1
Grand total	277.9	317.2⁷

Sector investment

Creative Australia invests 90% of its budget in arts and creativity through various programs, partnerships and initiatives. Our investment spans across direct investment in creative practice and entrepreneurship, skills development and capacity building, as well as indirect investment through our research, advocacy, partnerships and convenings. 96% of sector investment is directed through our grant investment, with the remaining 4% attributed to suppliers. The summary of our investment is explained further under our investment summary.

⁷ The increase in investment is due to additional government appropriation, indexation, interest and additional income facilitated via the Australian Cultural Fund.

Overhead and depreciation

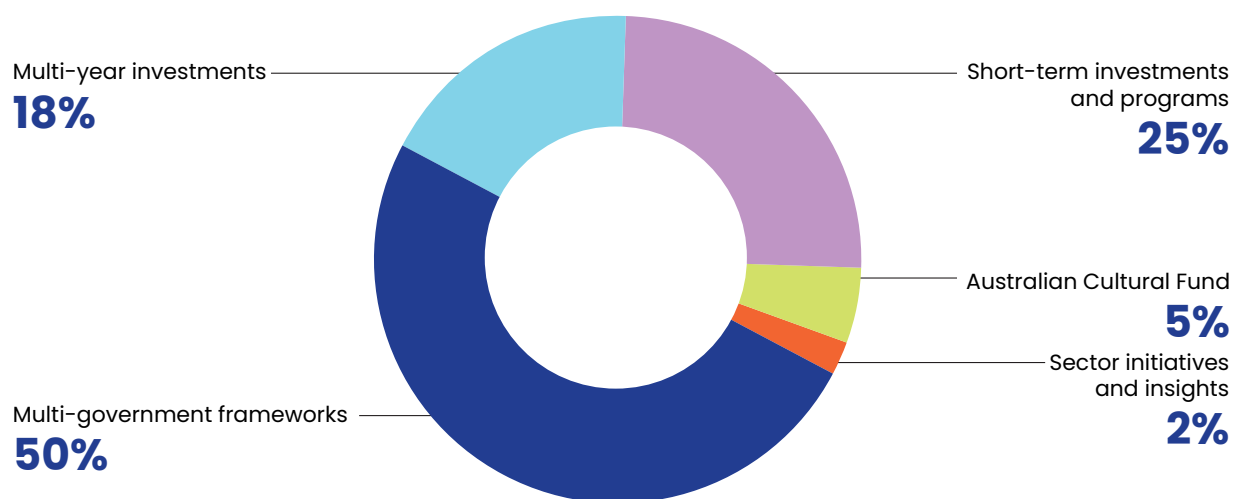
Creative Australia's overheads include our operational expenditure, such as facilities and building costs, finance and accounting, IT and business systems, that support the delivery of our programs. Creative Australia's overhead of 3% demonstrates our ability to support the efficient delivery of our programs.

People costs

Our dedicated team ensure we effectively deliver against our objective championing and investing in arts and creativity for a dynamic, creative Australia. The majority of our team are dedicated to program delivery – including delivering our grants, initiatives, partnerships and research. Our supporting activities team ensure the smooth delivery of our programs and work across areas including IT, accounting and people and culture.

Investment summary

Figure 3: Sector investment by investment type 2024–25



\$ Millions	2023–24	2024–25
Multi-government frameworks	134.7	144.9
Multi-year investment	36.5	50.7
Short-term investments and programs	62.1	71.3
Sector initiatives and insights	4.4	5.4
Australian Cultural Fund	12.3	13.5
Grand total	250.0	285.8

Multi-government frameworks

Creative Australia administers multi-government frameworks in partnership with states and territory governments. The National Performing Arts Partnership Framework (Partnership Framework) provides significant investment in Australian performing arts for the benefit of Australian audiences. The Partnership Framework is administered by Creative Australia, in partnership with all states and the Northern Territory. In 2024–25 the Partnership Framework invested in 39 organisations in the fields of dance, theatre, circus, opera and orchestral and chamber music. The Visual Art, Craft and Design Framework (VACDF) is a commitment of all governments in Australia, delivering a nationally coordinated joint package of investment and support for the Australian contemporary visual art, craft and design sector.⁸ Delivered by Creative Australia, in 2025 VACDF invested in 32 visual arts and craft organisations.

Multi-year investments

Creative Australia's multi-year investment programs support organisations, groups and individuals to perform, exhibit, publish, record, distribute to present and array of Australian and international work. We provide advice and analysis to organisations with multi-year investment in areas of governance and financial sustainability. We also work strategically with state and territory government investment partners to build knowledge and measure the impact of these investments. Creative Australia also invests in the small to medium sector through short-term investment and programs and other strategic activity.

Short-term investments and programs

Creative Australia's short-term investments and programs support artists and organisations to undertake artistic projects, fellowships and awards, residencies, capacity building programs and a wide range of strategic development activity delivered nationally and internationally.

Sector initiatives and insights

Creative Australia works strategically and in partnership with others to support the development of, and advocate for, the arts and cultural sector. Through in-depth research and evaluation, we aim to equip the sector with information to work strategically and accountably. Through sector convenings, partnerships and advocacy, we leverage our networks and expertise to empower Australian artists and creative workers and to inform government policy and strategic solutions.

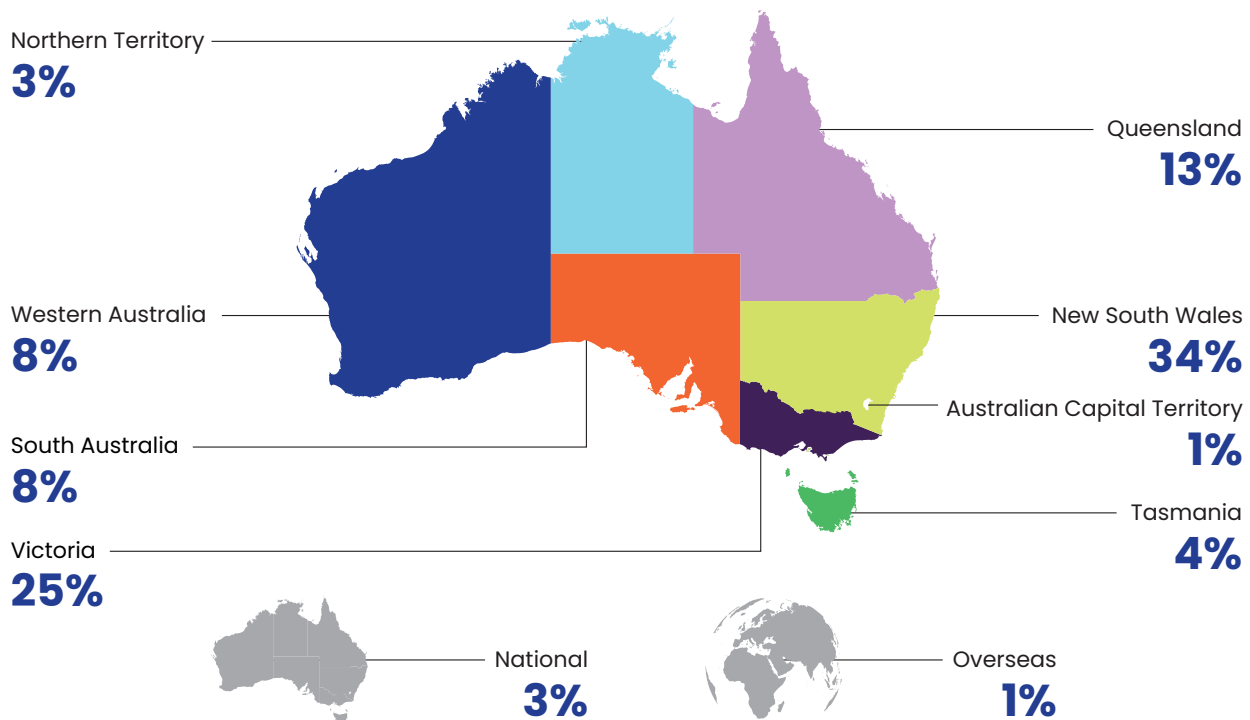
Australian Cultural Fund

Established in 2003, the Australian Cultural Fund is a fundraising platform for small to medium arts organisations and artists to campaign for philanthropic arts investment. It is an important mechanism that supports giving to arts and culture by bringing donors, businesses, artists and arts organisations together. Creative Australia facilitates this private investment in arts and culture.

⁸ The Visual Art, Craft and Design Framework (VACDF) replaced the Visual Arts and Craft Strategy (VACS) on 1 January 2025.

Investment by location

Figure 4: Sector investment by location 2024–25



\$ Millions	2023–24	2024–25
New South Wales	84.5	96.9
Victoria	63.4	71.9
Queensland	29.4	36.3
South Australia	18.7	22.7
Western Australia	20.0	23.0
Tasmania	11.1	12.0
Northern Territory	6.8	9.0
Australian Capital Territory	2.2	3.8
Overseas	1.3	1.4
National	12.6	8.8
Grand total	250.0	285.8

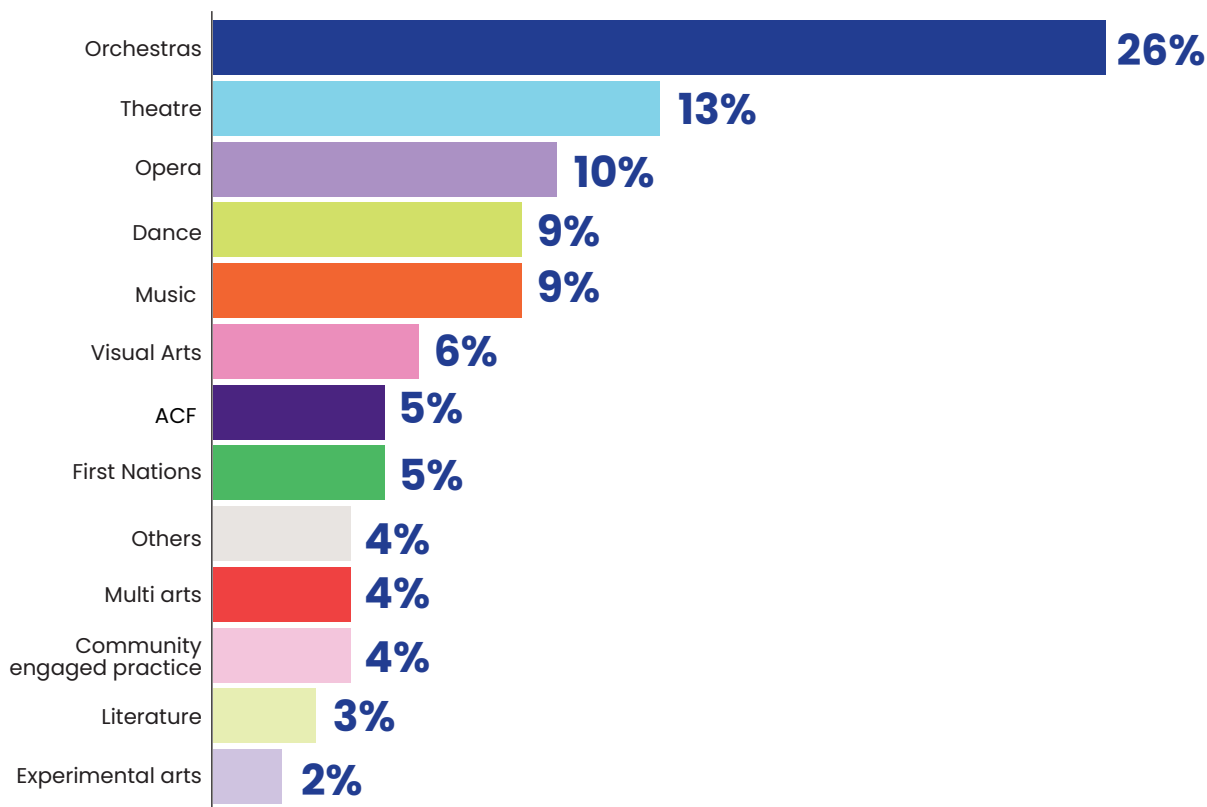
Note regarding methodology: This table is based on the location of the applicant/organisation's residence, meaning that touring activity is counted in the home state of the artist or organisation. It also captures the investment in national supporting activities.

Our investment by location

Our investment by location encompasses our full range via states and territories; as well as our national investments made, for example, via multi-state programs, research and partnerships.

Investment by area of practice

Figure 5: Investment by area of practice 2024–25



\$ Millions	2023–24	2024–25
Orchestras	69.7	74.0
Theatre	31.7	37.0
Opera	28.1	28.2
Dance	20.4	25.8
Music	17.1	24.6
Visual arts	16.5	18.5
Australian Cultural Fund	12.3	13.5
First Nations	12.8	15.6
Multi arts	10.2	11.7
Community engaged practice	7.0	11.3
Literature	7.8	8.3
Experimental arts	3.4	5.4
Other ⁹	13.0	11.9
Grand total	250.0	285.8

⁹ Other includes investments for which area of practice has not been specified or is cross-art form.

Our investment by area of practice

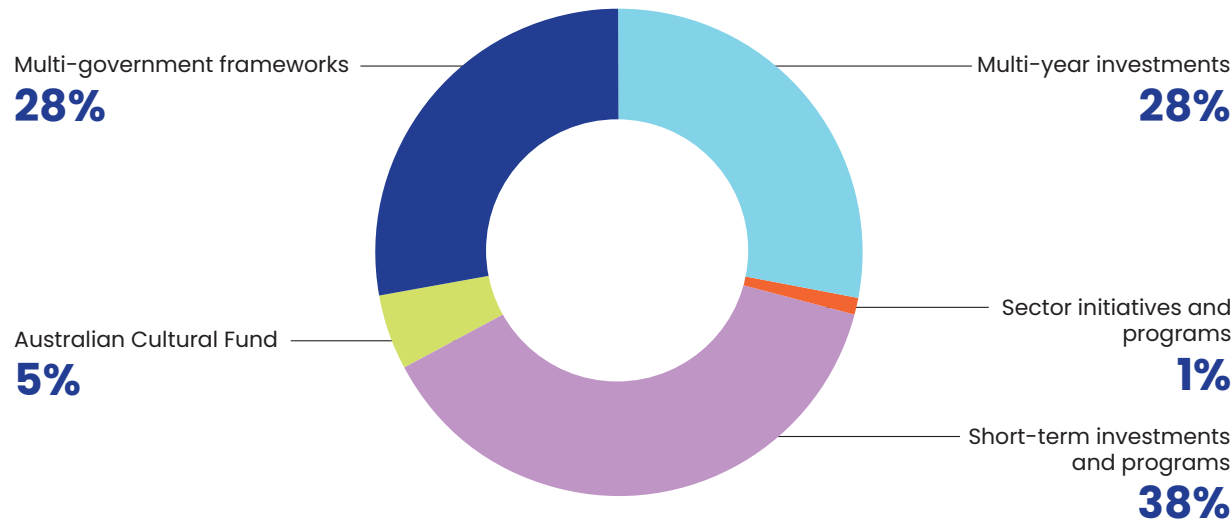
Creative Australia’s investment by area of practice comprises our multi-government frameworks, multi-year investment, short-term investments and programs and our investments facilitated via the Australian Cultural Fund. This figure includes our sector initiatives and insights within the category ‘other’ as this work aims to support the sector holistically.

Note: First Nations grants and initiatives are those where the applicant has selected ‘First Nations’ as their main area of practice. First Nations-led grants and initiatives are also supported through other areas of practice.

Note: Totals may not add to 100% due to rounding.

Investment in regional Australia

Figure 6: Investment in regional Australia (applicant residence) 2024–25



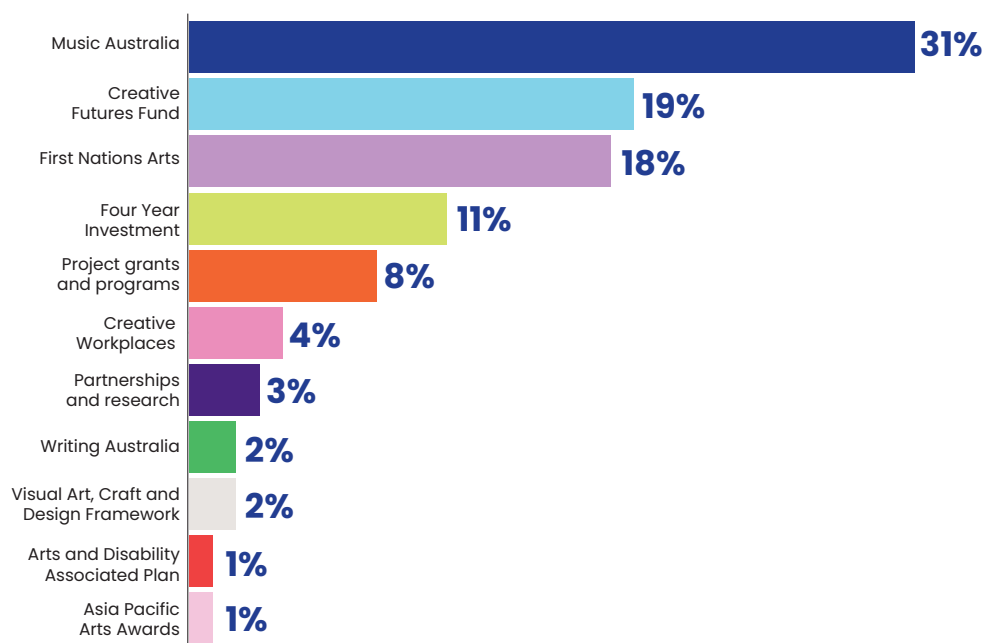
\$ Millions	2023–24	2024–25
Multi-government frameworks	10.7	11.1
Multi-year investment	6.3	10.8
Short-term investment and programs	0.4	14.7
Sector initiatives and insights	10.1	0.4
Australian Cultural Fund	0.9	2.0
Grand total	28.4	39.0

Our investment in regional Australia

In 2024–25, Creative Australia invested \$39 million in artists, organisations and initiatives where the applicant was based in regional Australia. An additional \$9.1 million was invested in touring from non-regionally based applicants to regional Australia via specific initiatives including Playing Australia, the Contemporary Music Touring Program and the Contemporary Touring Initiative. This brings our total investment in regional Australia to \$48.1 million.

Allocation of additional investment via the National Cultural Policy

Figure 7: Distribution of National Cultural Policy additional investment 2024–25



\$ Millions	2023–24	2024–25
Music Australia	7.2	13.2
Creative Futures Fund	-	7.8
First Nations Arts	-	7.8
Four Year Investment	-	4.6
Project grants and programs	11.5	3.6
Creative Workplaces	0.8	1.5
Partnerships and research	0.3	1.2
Writing Australia	0.9	1.0
Visual Art, Craft and Design Framework	-	0.8
Arts and Disability Associated Plan	-	0.6
Asia Pacific Arts Awards	0.4	0.4
Grand total	21.0	42.5

About the distribution of additional investment

As established under the National Cultural Policy, *Revive*, Creative Australia manages and oversees several new strategic initiatives. *Revive* allocated additional investment to Creative Australia to achieve its purpose and to establish new strategic initiatives including Music Australia, Creative Futures Fund, Writing Australia and the Asia Pacific Arts Awards.

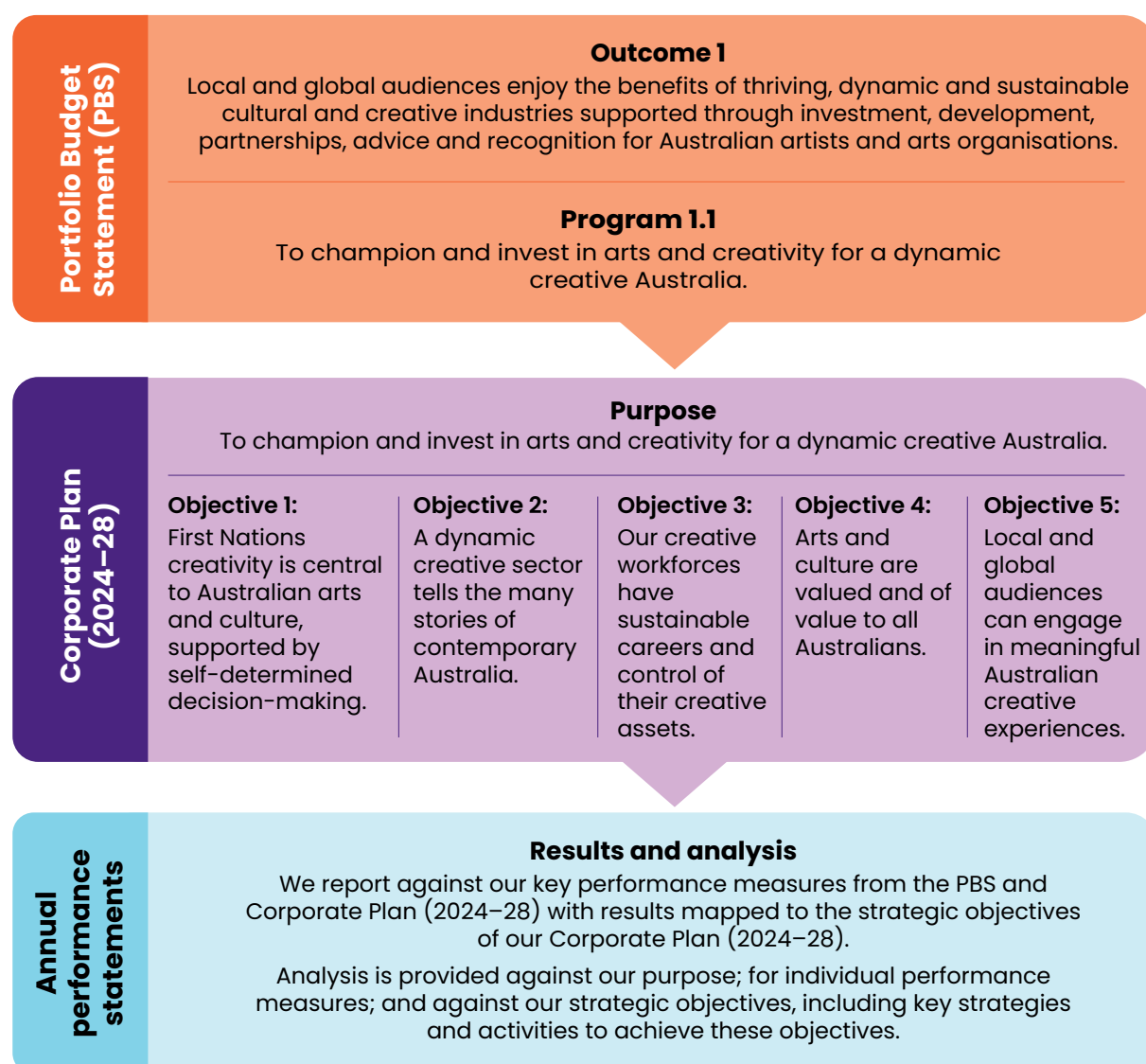
Annual performance statements

Introduction

The Australia Council Board of Creative Australia presents the 2024–25 annual performance statements of Creative Australia, as required under paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). In the Board's opinion, these annual performance statements accurately reflect the performance of the entity and comply with subsection 39(2) of the PGPA Act.

Map of performance information

Figure 8: Relationship between portfolio budget statements, corporate plan and annual performance statements



Analysis of performance against our purpose

Our strategy and corporate plan, *Creativity Connects Us*

This is Creative Australia's first annual report under our new five-year strategy and performance framework: ***Creativity Connects Us***. The five-year strategy was introduced through our Corporate Plan 2024–28 in September 2024.

Our purpose is to champion and invest in arts and creativity for a dynamic, creative Australia.¹⁰ We do this through an integrated suite of programs and activities (see *What we do* and *How we do it* on page 7 of our corporate plan).

Creativity Connects Us continues our long-term commitment to enabling artists and cultural organisations to fully realise their creative potential and our commitment to First Nations arts and cultures. It includes emphases on access and equity, advocacy for the vital role of creativity, and developing and investing in arts and creativity that connects with the many communities that make up contemporary Australia.

Summary of results

Table 3: Summary of results against performance measures

Strategic objective	Performance measure	Target	Result
Strategic objective 1	Establishment of a First Nations-led Body within Creative Australia	First Nations Board is established and commencing operations	Achieved
	Total number First Nations artists and First Nations-led creative organisations supported and total investment value*	220 artists/ organisations supported with \$20 million investment	Achieved
	First Nations workforce total in Multi-Year Investment Organisations	Stable or increasing	Achieved
	First Nations creative leadership roles total (including dual creative executive roles) in Multi-Year Investment Organisations	Stable or increasing	Achieved

¹⁰ Creative Australia, Corporate Plan 2024–28, page 5.

Strategic objective	Performance measure	Target	Result
	Respondents to Creative Australia Brand Tracker either 'somewhat' or 'strongly associate Creative Australia with support for First Nations arts and culture	66%	Achieved
	Number of First Nations creative workers in industry development programs and total investment value	Stable or increasing	Achieved
	Supporting sector practice for First Nations principles and value systems	Creative Australia programs to support sector use of First Nations cultural protocols are effective	Achieved
Strategic objective 2	Number of projects from each community of focus** funded primarily to create works and total investment value	Stable or increasing	Partially achieved
	Workforce totals for communities of focus** in Multi-Year Investment Organisations	Stable or increasing	Partially achieved
	Number of creative leadership roles (including dual creative executive roles) from each community of focus** in Multi-Year Investment Organisations	Stable or increasing	Partially achieved
	Number of industry development program participants from communities of focus ***	Stable or increasing	Achieved
	Number of projects funded that include a community of focus**** as a primary audience	Stable or increasing	Achieved
	Number of creative organisations supported through multi-year investment	200	Achieved
	Funding innovation in creative practice and models	The Creative Futures Fund is operational and initial investments/grants have been made	Achieved

Strategic objective	Performance measure	Target	Result
Strategic objective 3	Number of arts workers and creative organisations supported primarily to develop capability and practice, and total investment value*	500 artists/ organisations supported with \$10 million	Achieved
	Number of creative workers participating in industry development programs	Stable or increasing	Achieved
	A majority of Partnership Organisations provide creative education programs	60%	Achieved
	Supporting new infrastructure and resources to support safe, fair and respectful work environments	Creative Workplaces is set up and commencing operations	Achieved
	Private investment directly facilitated through Creative Australia platforms and incentives*	\$11 million	Achieved
	Number of creative workers and organisations participating in fundraising capability development programs	Stable or increasing	Achieved
Strategic objective 4	Creative Australia is represented across a range of government policymaking forums	Number and qualitative assessment	Achieved
	Number of public mentions of published research reports	500	Achieved
	Respondents to Creative Australia Brand Tracker are aware that Creative Australia tells Australian stories	30%	Achieved
	Inclusive Employer Accreditation from Diversity Council of Australia (DCA)	Creative Australia retains its accreditation	Achieved
	Reconciliation Action Plan (RAP) and Disability Action Plan (DAP) commitments and actions	RAP and DAP commitments finalised, with agreed actions to be tracked from 2024 to 2027	Partially achieved

Strategic objective	Performance measure	Target	Result
Strategic objective 5	Number of attendances at Creative Australia funded activities in Australia per year*	14 million	Achieved
	Number of artists and organisations funded primarily to create works and total investment*	300 artists/ organisations supported with \$12 million investment	Achieved
	Number of new Australian works created each year across Multi-Year Investment Organisations	Stable or increasing	Achieved
	Number of projects from regional and remote communities funded primarily to create works and total investment value	Stable or increasing	Partially achieved
	Number of projects funded to develop work that includes a regional and remote primary audience	Stable or increasing	Achieved
	Number of artists and creative organisations supported to present work or collaborate internationally per year*	200	Achieved
	International events and forums attended	Qualitative measure	Achieved

* Indicates a Portfolio Budget Statement performance measure.

** The communities of focus for this measure are those who identify as d/Deaf and disabled, from culturally and linguistically diverse backgrounds, from regional and remote areas, and up to 25 years of age.

*** The communities of focus for this measure are those who identify as d/Deaf and disabled, from culturally and linguistically diverse backgrounds, and from regional and remote areas.

**** The communities of focus for this measure are those who identify as d/Deaf and disabled, from culturally and linguistically diverse backgrounds, from regional and remote areas, and children and young people.

A note on diversity data:

We recognise that data relates to very personal aspects of identity. Data must be collected and reported respectfully, in ways that acknowledge complex and varying perspectives around personal identification, respects human rights and ensures self-determination. Creative Australia acknowledges the need for improvement in data collection from communities of focus. Work is in progress to update diversity data collection practices.

Strategic objective 1: First Nations creativity is central to Australian arts and culture, supported by self-determined decision-making

Analysis against strategic objective 1

Building on our 50-year legacy of advocating for and investing in First Nations arts and culture, First Nations Arts led by the First Nations Board will facilitate the ongoing strategic prioritisation of First Nations arts and cultural investment and engagement. During the year we developed and launched a new Investment Framework for First Nations Arts and Culture. We expanded our suite of strategic investments to support First Nations artists, creative workers, organisations and businesses; we recognised and celebrated the broad and varied contribution of First Nations artists across the creative sector through our awards; and our capacity building programs, partnerships and assessment programs promoted engagement with and integration of First Nations Cultural Protocols.

Our activity

- On 9 September 2024, **First Nations Arts** and the **First Nations Board** were established to foster self-determination and creative control for Aboriginal and Torres Strait Islander peoples in arts and culture. The First Nations Board builds on the 50-year legacy of First Nations leadership within the organisation which commenced with the establishment of the Aboriginal Arts Board in 1973. The inaugural First Nations Board meeting was held on 13 and 14 November 2024.
- Following the establishment of self-determined governance structures, **First Nations Arts** has developed and put in place a new **Investment Framework for First Nations Arts and Culture**. Grounded in self-determination, long-term sustainability, capacity building and cultural strength, the framework has been directly shaped by insights learned from Creative Australia's deep consultation with the First Nations arts and culture sector during 2023–24.
- As part of our commitment to ensuring **First Nations-led oversight and leadership** in the delivery on the new First Nations Investment Framework, in 2024–25 we expanded the representation of **First Nations peer assessors**. In 2024–25, 20% of opportunities were carried out by peers identifying as Aboriginal or Torres Strait Islander. There will be ongoing recruitment of First Nations peers, and peers in the Northern Territory more generally.
- During 2024–25 Creative Australia invested **\$32.1 million** in First Nations artists and organisations. We continued to invest in First Nations organisations through our Multi-Year Investment programs including **Four Year Investment for Organisations** and the **National Performing Arts Partnership Framework**. The new cohort of **Four Year Investment for Organisations** (2025–28) include a strong increase in the number of organisations that are First Nations-led (from 10 to 14).

- **Five First Nations organisations** began receiving investment via our new **Delivery Partner** investment stream to deliver programs and services to our arts and cultural sector: Ku Arts, ANKA, Desart, KALACC and Blakdance.
- We continue to deliver **strategic investment initiatives for First Nations artists**. We invested in growing the creative and economic activity of First Nations textiles, fashion and homewares through **Flourish: First Nations Textile Design & Fashion Innovation Fund**. We also delivered the dedicated **Elevate: First Nations Literature and Storytelling Fund**.
- During the 2024–25 year we **expanded our strategic investments** to support First Nations artists, creative workers, organisations and businesses:
 - We launched **Arts Business: First Nations Development Fund** aimed at helping to build sustainable business practices and support economic and social development opportunities.
 - We launched **Young People: First Nations Arts and Culture Project Fund** to build First Nations young people's skills and career pathways.
 - The inaugural **Storytelling and Recording: First Nations Project Fund** supported 22 successful applicants with close to \$1 million in investment. The fund supports First Nations media organisations and individuals in creating and sharing culturally significant arts and cultural content.
 - We expanded the contemporary music **Space to Create Residency**, delivered in partnership with the Australian National University's School of Music and the Yil Lull recording studio, to a two-week residency to further foster the skills of First Nations creatives.
 - As part of our commitment to supporting the practice of d/Deaf and disabled artists, arts workers, groups and organisations, Creative Australia launched the pilot **First Nations Arts: d/Deaf and/or Disabilities Project Fund**.
- Our program of **capacity building initiatives** has a dedicated focus on First Nations artists and creative workers. In 2024–25 we continued to deliver **Uplift: Digital Skills Program** – a new digital skills development program launched last year, and announced nine grant recipients.
- We partnered with CreateSA (formerly Arts South Australia) to support **Carclew's First Nations Emerging Creatives Program**. This program will contribute to growing the First Nations arts and culture sector in South Australia by supporting the next generation of skilled, connected and ambitious First Nations artists and leaders.
- Creative Australia delivers the **First Nations Arts and Culture Awards** each year on May 27, recognising the outstanding contribution of First Nations artists and marking the anniversary of the 1967 referendum and the start of National Reconciliation Week. The 2025 awards were held at the Art Gallery of New South Wales in Sydney. Among those honoured were soprano **Prof Deborah Cheetham Fraillon AO**, celebrated poet and activist **Lionel Fogarty**, leading First Nations musician and educator **Dr Shellie Morris AO**, and cultural arts champion **Lily Shearer**.

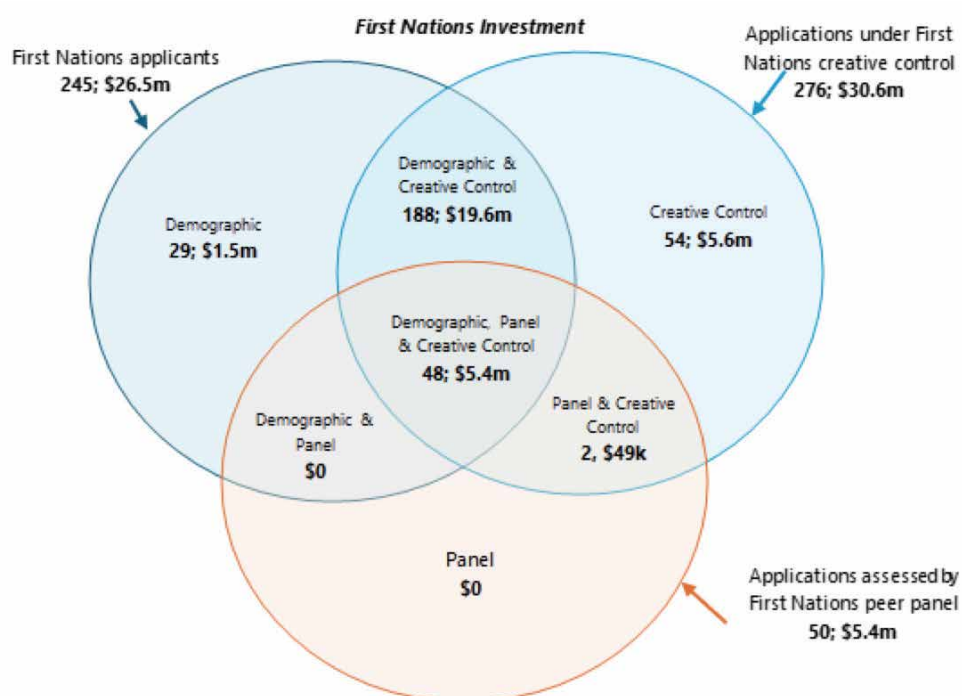
- We continued to embed First Nations cultural principles and value systems into Australia's creative sector. This includes ensuring all applications agree to Creative Australia's **Protocols for using First Nations Cultural and Intellectual Property in the Arts**; the delivery of **Download: digital ICIP workshop series**; and direct investment in the **Indigenous Art Code** to create an ICIP resource by and for Aboriginal and Torres Strait Islander artists, advocating from their own lived experience.
- We continued our work on the **Tri Nations Exchange**, a longstanding and ongoing partnership between Creative Australia, Creative New Zealand, and Canada Council for the Arts, in preparation for hosting a delegation of industry experts at the Darwin Renaissance in 2025.

Our results

Table 4: Results against strategic objective 1

Performance measure	Establishment of a First Nations-led Body within Creative Australia
Target	First Nations Board is established and commencing operations
Results	Achieved
Source	Corporate Plan 2024–28 p.17
Analysis	Revive establishes a First Nations Board at Creative Australia to ensure self-determination and creative control for Aboriginal and Torres Strait Islander peoples in arts and culture. First Nations Arts and the First Nations Board were established on 9 September 2024 – following legislation passed through Parliament on 4 July 2024. This legislation established the First Nations Board to: • invest in, create and produce, First Nations works of scale, with priorities and funding decisions determined by First Nations leaders. • develop a First Nations creative workforce development strategy. • promote best practice cultural protocols, self-determination and cultural safety training across arts and cultural organisations. The inaugural meeting of the First Nations Board – which builds on the organisation's 50-year legacy of self-determined First Nations leadership – was held on 13 and 14 November 2024. Following its establishment, First Nations Arts has developed and put in place a new Investment Framework for First Nations Arts and Culture. This framework has been directly shaped by insights learned from Creative Australia's deep consultation with the First Nations arts and culture sector during 2023–24. The framework is grounded in self-determination, long-term sustainability, capacity building and cultural strength. It reflects the leadership of Elders, young people, d/Deaf and disabled creatives, artists and organisations across regions and art forms.

Performance measure	Total number First Nations artists and First Nations-led creative organisations supported and total investment value
Target	220 artists/organisations supported with \$20 million investment
Results	Achieved 301 artists/organisations supported with \$32.1 million (compared to 346 artists/organisations supported with \$25.5 million in 2023–24)
Source	Corporate Plan 2024–28 p.17, PBS 2024–25 Program 1.1 p.255
Analysis	In 2024–25 Creative Australia invested \$32.1 million in 301 First Nations artists and First Nations-led creative organisations, exceeding our target. Of this investment: • \$30.6 million (95%) was under First Nations creative control, a total of 276 (92%) artists and organisations. • \$26.5 million (83%) was invested in a total of 245 (81%) First Nations artists and organisations. • \$5.4 million (17%) was assessed by the First Nations peer assessment panel, in a total of 50 (17%) First Nations artists and organisations. • There was substantial overlap between these three categories (see diagram below).



These results are well above our target, representing a boost of \$6.6 million in investment in a reduced number of First Nations artists and organisations, down 45 compared to last year's results.

Overall investment increased due to the introduction of a number of new investment initiatives. The number of First Nations artists and First Nations-led creative organisations supported dropped due to fewer project grants funded via Arts Projects for Organisations and Arts Projects for Individuals, which was boosted in 2023–24.

Performance measure	First Nations workforce total in Multi-Year Investment Organisations
Target	Stable or increasing
Results	Achieved Stable
Source	Corporate Plan 2024–28 p.17
Analysis	This measure reports on the diversity data of multi-year investment organisations through yearly acquittals (calendar year). In 2024, Creative Australia Multi-Year Investment Organisations reported a First Nations workforce total of 1,778. This is consistent with last year's results of 1,888, representing a decrease of 6% and staying in the stable range for this measure. While within the stable range for this measure, this represents a 6% drop from last year's result. The 2023–24 result was boosted by large performances which did not occur this year.
Performance measure	First Nations creative leadership roles total (including dual creative executive roles) in Multi-Year Investment Organisations
Target	Stable or increasing
Results	Achieved Stable
Source	Corporate Plan 2024–28 p.17
Analysis	This measure reports on the diversity data of Multi-Year Investment Organisations through yearly acquittals (calendar year) and reports on leadership roles, including creative and dual creative-executive roles. In 2024, Creative Australia Multi-Year Investment Organisations reported a First Nations creative leadership total of 64. This is consistent with last year's results of 63, representing an overall rise of 2%. The results show some shifts in the number of First Nations creative leaders across a number of Multi-Year Investment Organisations, indicating some movement amongst the sector.
Performance measure	Respondents to Creative Australia Brand Tracker either 'somewhat' or 'strongly associate Creative Australia with support for First Nations arts and culture
Target	66%
Results	Achieved 67%
Source	Corporate Plan 2024–28 p.17
Analysis	Through the Creative Australia Brand Tracker, Creative Australia monitors public awareness of the role we play in fostering First Nations creativity and supporting self-determined decision-making in First Nations arts and culture. The Creative Australia Brand Tracker is a monthly general population survey sent to 400–800 people, with representative samples of gender, age and state/territory.

	As at 30 June 2025, 67% of respondents somewhat or strongly associate Creative Australia with supporting First Nations arts and culture (average from quarterly data collection), meeting our target. These results demonstrate most Australians are aware of Creative Australia's commitment to First Nations arts and culture.
Performance measure	Number of First Nations creative workers in industry development programs and total investment value
Target	Stable or increasing
Results	Achieved Increased
Source	Corporate Plan 2024–28 p.17
Analysis	Creative Australia has a key commitment to building capacity, skills, networks and digital mobility to increase markets and audiences for Australian creative work. In 2024–25, Creative Australia's capacity building initiatives were delivered to 225 First Nations creative workers, significantly up from last year's result of 41. During the year, First Nations creative workers participated in several industry development programs including governance training initiatives; digital skills development workshops and programs; and leadership and career development initiatives. The substantial increase compared to 2023–24 was driven by high attendances at multiple digital Indigenous Cultural and Intellectual Property (ICIP) workshops carried out across Australia. In 2024–25, the Download: Digital Indigenous Cultural and Intellectual Property workshop series, delivered in collaboration with Arts Law Centre of Australia and Artists in the Black, was presented across ten workshops in Queensland, Western Australia, Northern Territory and South Australia.
Performance measure	Creative Australia programs to support sector use of First Nations Cultural Protocols
Target	Creative Australia programs to support sector use of First Nations Cultural Protocols are effective
Results	Achieved
Source	Corporate Plan 2024–28 p.17
Analysis	Creative Australia has a commitment to embedding First Nations cultural principles and value systems in Australia's creative sector. Our investment is underpinned by First Nations decision-making and engagement with Creative Australia's Protocols for using First Nations Cultural and Intellectual Property in the Arts. During the year Creative Australia continued to ensure applicants and assessors understand and adhere to First Nations Cultural Protocols through our grant application and assessment processes. In 2024–25, Creative Australia promoted video resources to ensure effective use of the Cultural Protocols in the sector. These resources included a panel discussion on understanding and applying the

Cultural Protocols and an animation on how the Cultural Protocols are used in the assessment of grant applications.

To better capture sector use of the Cultural Protocols, Creative Australia has strengthened requirements for National Performing Arts Partnerships Framework Organisations to provide details on how they adhere to Cultural Protocols.

Case Study



Image credit: Miimi & Jiinda, Yarilla LookBook. Credit: Melissa Greenwood.

Miimi & Jiinda

A core Creative Australia priority is to support the artistic and cultural expressions of Australia's First Nations peoples, one of the longest continuous arts and culture makers on earth.

Miimi & Jiinda (meaning 'mother and sister') is a First Nations art and design business founded by Melissa Greenwood, a proud Gumbaynggirr, Bundjalung, and Dunghutti artist and designer.

Aiming to create products that reflect the wisdom and beauty of Gumbaynggirr culture, Miimi & Jiinda branched into fashion with a debut wearable art and high fashion collection called *Burraaba* (meaning 'unearth') in 2023. Miimi & Jiinda's local, closed-loop production model uses trusted suppliers and skilled local artisans, ensuring ethical practices, minimal waste, and high-quality craftsmanship.

In 2024–25, Miimi & Jiinda received investment via Flourish: First Nations Textile Design and Fashion Innovation Fund to produce and market its second fashion collection celebrating Gumbaynggirr Country.

Over a 10-month period, Miimi & Jiinda designed, produced and marketed a 36-piece collection, titled *Yarilla* (meaning ‘to light up and illuminate’). The investment supported the production of two major campaign shoots – *Yarilla* and *Lowanna*, led by an all-First Nations creative team; two lookbooks and a documentary filmed on Gumbaynggirr Country. Held on the NSW mid-north coast, the shoots supported the amplification of Indigenous representation in fashion. *Yarilla* was featured in key fashion festivals, exhibitions, and cultural events – including at Australian Fashion Week 2024, boosting brand visibility and engagement.

This investment also supported Miimi & Jiinda to launch a mentorship program for First Nations Australians, offering a hands-on experience in fashion, art, and design while nurturing cultural connection. Seven aspiring creatives across modelling, photography, videography, styling and lighting are receiving mentoring from First Nations industry leaders. The mentorship program supported career development for Indigenous creatives and encouraged greater representation in fashion. Delivered on Country, the experience also highlighted the power of place and cultural continuity.

Yarilla has had significant impact, elevating Miimi & Jiinda’s national and international profile, enhancing economic and social outcomes for First Nations creatives, and offering a model of sustainable, culturally rich fashion.

Strategic objective 2: A dynamic creative sector tells the many stories of contemporary Australia

Analysis against strategic objective 2

In 2024–25, Creative Australia’s strategic activity enabled diverse stories and experiences of contemporary Australia to be shared with and to be accessed by all Australians. We continued to invest in and collaborate with creatives from all backgrounds and experiences; develop and deliver innovative forms of investment to broaden reach, support business sustainability and enable artistic experimentation; and use our sector insights to inform dynamic approaches to developing markets and audiences.

Our activity

- Our **peer assessment model**, implemented in 2014, has enabled **greater geographic, demographic, artistic and cultural diversity** among our expert peers, strengthening the assessment process and enriching our internal sector knowledge. This is reflected in our performance against our KPIs to support culturally diverse projects. Of the grant opportunities assessed by peers in 2024–25, 34% were assessed by peers identifying as **culturally and linguistically diverse**; 20% **First Nations**; 14% **person with disability or d/Deaf**; and 24% were by peers based in **regional or remote Australia**.
- Our new cohort of **Four Year Investment Organisations** (2025–28) and new **Delivery Partners** include strong representation from regional Australia, First Nations-led organisations, disability and mixed-ability arts practice. Compared to the 2021–24 cohort, there has been an increase in the number of Four Year Investment Organisations that are:
 - First Nations-led (from 10 to 14).
 - youth arts/children and young people focused (from 4 to 16)
 - disability-led (from 3 to 7)
 - based in regional Australia (from 23 to 33).
- During the year we have invested in new projects and partnerships to **broaden access to creative work**. For example, we partnered with Australia Reads on a new literature pilot initiative – **LitUp** – supporting author events in schools and communities across Australia; and Delivery Partner **The Push** will continue to support millions of young people with access to contemporary music programs and events.

- We collaborated with the Office for the Arts on the development of the **Arts and Disability Associated Plan**, an associated plan under the National Disability Strategy and a commitment of the National Cultural Policy. *Equity: The Arts and Disability Associated Plan* was released in November 2024 and Creative Australia has commenced work on implementing the plan's key actions. For example, we have invested in **Arts and Disability Network Australia (ADNA)** – a newly formed consortium of Australia's arts and disability peak bodies – to lead the delivery of arts and disability services for Creative Australia from 2025 to 2028.
- Creative Australia partnered with a range of sector organisations to undertake research or development projects. We invested in **Arts Access Victoria and Disability in the Arts, Disadvantage in the Arts, Australia (DADAA)** in Western Australia to deliver the second year of the **Evolve Residency** leadership program. Participants from the 2023 program convened in Melbourne in November 2024 for a 2-day residential lab, facilitated by Joshua Pether (AAV) and David Doyle (DADAA). We also collaborated with **REMIX** on the development of **Createch: Digital Enterprise Program** to support a cohort of creative entrepreneurs to scale a digital innovation project or creative business.
- We continued work to develop innovative solutions that support artists and organisations to share their work with audiences in ways that **deliver greater impact**. During 2024–25 Creative Australia launched the **Creative Futures Fund**, a fund dedicated to supporting the creation and sharing of Australian stories, and new ways for people to engage with them. A total of 20 projects with **\$7.8 million** in investment were approved and funded. 14 organisations received **Development investment** to explore new ideas, adapt existing works, and test market potential, while six organisations received **Delivery investment** to realise bold new works, build partnerships and co-investment and deliver lasting impact.
- We also continued to explore new investment models and partnerships that leverage additional funding for creative practice. For example, we released **Creative Returns: A Guide to working with debt finance** and we launched an **impact investment readiness program** for the creative industries to build capacity in the sector to take on debt finance.
- During the year we conducted **research** to inform initiatives to increase engagement with creative work, including:
 - *Leading Change: Audience diversification in the arts* (September 2024), a partnership with Deakin University (which also includes funding from the Ian Potter Foundation).
 - *Social Factors in Cultural Participation: A summary* (December 2024), presenting a summary of findings from a series of factsheets that built on *Widening the Lens: Social inequality and arts participation* (2023). This research was produced through a partnership between Creative Australia, RMIT University and the University of Canberra's News and Media Research Centre.
 - *Listening In* (April–June 2025) – a three-part research series providing insights into how Australians discover and consume music along with audiences' wider attitudes, behaviours and preferences.

Our results

Table 5: Results against strategic objective 2

Performance measure	Number of projects from each community of focus** funded primarily to create works and total investment value
Target	Stable or increasing
Results	Partially achieved Number: increased; Financial value: decreased
Source	Corporate Plan 2024–28 p.21
Analysis	<i>**The communities of focus for this measure are individuals who identify as d/Deaf and disabled, from culturally and linguistically diverse backgrounds, from regional and remote areas, and up to 25 years of age.</i> During the year, Creative Australia invested \$6.9 million in 217 projects to create works by those who identify as d/Deaf and disabled, from culturally and linguistically diverse backgrounds, from regional and remote areas, and those aged under 25 years old. In 2024–25: • \$1.3 million was invested in 50 projects from people who identify as d/Deaf and disabled. • \$1.9 million was invested in 59 projects from regional and remote areas. • \$4.7 million was invested in 137 projects from culturally and linguistically diverse people. • \$0.5 million was invested in 19 projects by those aged under 25 years old. Compared to last year's result, overall, the number of projects during the 2024–25 year increased (up from 210) while the investment value decreased (down from \$7.4 million). This can largely be attributed to an overall decrease in investment through our Arts Projects for Individuals investment stream which was boosted in 2023–24 from unallocated additional investment from <i>Revive</i>.
Performance measure	Workforce totals for communities of focus** in Multi-Year Investment Organisations
Target	Stable or increasing
Results	Partially achieved d/Deaf and disabled: increased From culturally and linguistically diverse backgrounds: increased From regional and remote areas: decreased Aged up to 25 years old: decreased
Source	Corporate Plan 2024–28 p.21
Analysis	<i>**The communities of focus for this measure are workers in Multi-Year Investment Organisations who identify as d/Deaf and disabled, from culturally and linguistically diverse backgrounds, from regional and</i>

remote areas, and are aged up to 25 years old. There is no combined total for this measure.

In the 2024 calendar year, Creative Australia continued to monitor the diversity data of Multi-Year Investment Organisations through yearly acquittals.

This measure was partially achieved as Multi-Year Investment Organisation workforce totals for people who identify as d/Deaf and disabled and cultural and linguistically diverse experienced an upswing, while workforce totals for people from regional and remote areas and people aged under 25 saw a drop.

The increase in workforce totals for people who identify as d/Deaf and disabled can be attributed to a rise in identified workforce at Performing Lines due to their presentation with Sensorium Theatre – a theatre company dedicated to making live shows specifically designed for young audiences with disability.

The drop in workforce totals of people from regional and remote areas and people aged under 25 are attributed to the winding up of touring initiatives and temporary programs that reported high workforce totals for these groups in 2023–24.

Performance measure	Number of creative leadership roles (including dual creative executive roles) from each community of focus** in Multi-Year Investment Organisations
Target	Stable or increasing
Results	Partially achieved d/Deaf and disabled: increased From culturally and linguistically diverse backgrounds: increased From regional and remote areas: decreased Aged up to 25 years old: increased
Source	Corporate Plan 2024–28 p.21
Analysis	<i>**The communities of focus for this measure are creative leaders in Multi-Year Investment Organisations who identify as d/Deaf and disabled, from culturally and linguistically diverse backgrounds, from regional and remote areas, and are aged up to 25 years old. There is no combined total for this measure.</i> In the 2024 calendar year, Creative Australia continued to monitor the diversity data of Multi-Year Investment Organisations through yearly acquittals. Overall, creative leadership roles held by people with disability, from culturally and linguistically diverse backgrounds and aged under 25 all experienced an upswing, while creative leadership roles held by those from regional and remote areas dropped. Touring initiatives in regional and remote communities boosted last year's result.

Performance measure	Number of industry development program participants from communities of focus ***
Target	Stable or increasing
Results	Achieved d/Deaf and disabled: stable From culturally and linguistically diverse backgrounds: increased From regional and remote areas: increased
Source	Corporate Plan 2024–28 p.21
Analysis	*** <i>The communities of focus for this measure are those who identify as d/Deaf and disabled, from culturally and linguistically diverse backgrounds, and from regional and remote areas.</i> Creative Australia capacity programs target a range of creative professionals at different stages of their careers across Australia, supporting the development of key skills in business, leadership, fundraising and private investment capability and digital literacy. In 2024–25, Creative Australia’s industry development programs supported capability development for artists and creative workers who identify as d/Deaf and disabled artists, as culturally and linguistically diverse and from regional and remote areas. Results show there was a significant increase in regional and remote participants, which was boosted by high attendances at the Download Digital ICIP workshop series. Participants from culturally and linguistically diverse backgrounds and those who identify as d/Deaf or disabled are stable with last year’s result. Highlights from the year include the <i>Evolve: Arts and Disability Leadership Development</i> program, delivered by Arts Access Victoria and DAADA, which fosters leadership skills for d/Deaf and disabled artists; and Creative Australia’s Creative Leadership program in which almost 30% of participants identified as identified as culturally and linguistically diverse.
Performance measure	Number of projects funded that include a community of focus** as a primary audience
Target	Stable or increasing
Results	Achieved Increased (442 up from 383 in 2023–24)
Source	Corporate Plan 2024–28 p.21
Analysis	**<i>The communities of focus for this measure are those who identify as d/Deaf and disabled, from culturally and linguistically diverse backgrounds, from regional and remote areas, and children and young people.</i> During the year, Creative Australia supported 442 projects that included a community of focus as a primary audience. This is significantly up from last year’s result of 383. All communities of focus experienced an upswing in projects supported that identified these communities as a primary intended audience. Projects that identified people who identify as d/Deaf and disabled as the primary intended audience saw the largest increase from last

	year's result with an additional 55% projects supported. This rise is due to an increase in projects supported via Arts Projects for Organisations and Arts and Disability Initiative.
Performance measure	Number of creative organisations supported through multi-year funding
Target	200
Results	Achieved 248 (up from 155 in 2023–24)
Source	Corporate Plan 2024–28 p.21
Analysis	This measure includes our Multi-Year Investment Organisations in addition to other organisations that receives multi-year support. Creative Australia supported 248 creative organisations with multi-year investment in the 2024 calendar year, significantly up from 155 in 2023–24. Representing \$194 million in investment, this category encompasses organisations receiving multi-year investment via multi-government frameworks such as the National Performing Art Partnership Framework and the Visual Art, Craft and Design Framework, and other multi-year investment streams such as Four Year Investment for Organisations and Delivery Partners. The results indicate an overall increase of 93 creative organisations who are receiving longer-term investment from last year's result. Main contributors to the increase in this result are new entrants to the Four Year Investment for Organisations and the introduction of new forms of investment: Delivery Partners and Music Australia Core Contribution Fund. These investments deliver longer-term support to creative organisations which builds stability and capacity, enables long-term strategic planning and supports business and creative risk-taking.
Performance measure	Funding innovation in creative practice and models
Target	The Creative Futures Fund is operational and initial investments/grants have been made
Results	Achieved
Source	Corporate Plan 2024–28 p.21
Analysis	The National Cultural Policy, <i>Revive</i>, commits to supporting a works of scale fund that aims to deliver works to reach more audiences. During 2024–25 Creative Australia launched the Creative Futures Fund, a fund dedicated to supporting the creation and sharing of Australian stories, and new ways for people to engage with them. 284 expressions of interest were received and a total of 31 applications were invited to submit a full proposal (including three in a second tranche of assessments). In its first investment round (announced July 2025), the Creative Futures Fund offered two funding streams to support ambitious Australian work: Delivery and Development.

A total of 20 projects with \$7.8 million in investment were approved and funded – 14 organisations received Development investment to explore new ideas, adapt existing works, and test market potential, while six organisations received Delivery investment to realise bold new works, build partnerships and co-investment and deliver lasting impact.

Creative Australia has commissioned an impact evaluation of the program to identify impacts from investments made in round 1 and round 2 of Creative Futures Fund.

Case Study



Image: Photograph of the works of Mandy White at the exhibition held in Osaka April 2025.

Credit: DADAA.

Inter-cultural dialogue and partnerships with DADAA

Diverse stories and experiences of contemporary Australia play a crucial role in challenging and influencing contemporary values and perspectives. Sharing these stories through creative work drives change.

DADAA is at the forefront of disability arts in Western Australia. Grounded in disability arts practices, DADAA collaborates with artists, creative workers and producers to deliver and progress social change for Australians with disability.

Through partnerships and co-production, DADAA support new artistic work that emerge from vital narratives within the Australian disability community. They play a key role in developing skills to sustain disability arts practices and capability; and in designing and delivering accessible, tactile, audio described and captioned works so that all Australians can engage.

While based in Fremantle, DADAA services all Western Australia and drives impact locally, nationally and internationally. In particular, over the past five years DADAA has broadened their impacts for artists with disabilities by engaging in dialogue and deepening relationships with international peers.

Since 2019, DADAA has engaged in inter-cultural dialogue around approaches to arts and disability in Japan and Australia. This dialogue has been made possible through connections with the Tanpopo-no-ye Foundation, NEW TRADITIONAL PROJECT and Yamanami.

By partnering with Perth Festival to deliver four years of international and local disability programming and production, DADAA Gallery Fremantle exhibited *A rising in the east* as part of the Perth Festival in April 2024. In association with Tanpopo-no-ye Arts Centre HANA (Nara), New Traditional Project, Good Job! Centre (Kashiba), Atelier Yamanami (Shiga Prefecture) and DADAA, the exhibition and accompanying public program considered the 'clock-in, clock-out' measure of human contribution.

Continuing strong cultural exchange between the two nations, in April 2025 DADAA delivered two parallel exhibitions — Wonder Works and Waranggu Barna — in Kyoto and Koko-Shi. These exhibitions featured the work of Martu artist Judith Anya Samson and Yamatji artist Mandy White, showcasing bold, expressive artworks that communicate deep connections to Country and community.

Looking forward, DADAA will be supporting a delegation of First Nations artists with disability to attend and exhibit at the Osaka Symposium in late 2025. *Osaka 2025 Australian First People's Project* is designed to drive direct conversations, practice exchange and audience development programs between First Nations Australians and the Japanese arts and disability sector.

DADAA is part of Arts and Disability Network Australia (ADNA) – a consortium formed by the Australian arts and disability state peak bodies. DADAA receives multi-year investment via Creative Australia's Four Year Investment for Organisations stream and will continue to receive multi-year investment as part of the 2025–28 cohort.

Strategic objective 3: Our creative workforces have sustainable careers and control of their creative assets

Analysis against strategic objective 3

In 2024–25 Creative Australia collaborated on the delivery of new strategic initiatives and programs to strengthen leadership and commercial capability, partnered with government and the sector to research and address training needs; and developed and released resources to support safe, fair and respectful creative work environments.

Our activity

- During the year we delivered **professional development programs** that build **leadership skills** of the creative sector including:
 - **Creative Leadership Program:** our newly designed leadership program which commenced in July 2024. 35 participants have been selected to participate in this 18-month professional development program for artists and creative workers across career stages. An extensive outreach campaign resulted in significant increases in applications from people identifying as First Nations and d/Deaf and/or disabled.
 - **The SEC Newgate Mentoring and Stakeholder Engagement program:** a mentorship program supporting 12 senior leaders to develop skills in representing and building support for their work, organisation, community of practice and policy ambitions.
 - **Evolve: Arts and Disability Leadership Development Program:** an initiative to develop the capability and skills of d/Deaf and disabled arts leaders, delivered by **Arts Access Victoria** and **DADAA** in Western Australia.
- We continued to deliver programs that build digital skills, financial literacy and governance skills within creative organisations. For example, we launched the **Governance Hub**: a new, free resource for the sector supporting organisations to create and sustain effective, meaningful governance practices. We also provided **digital entrepreneurship coaching** through our collaboration with REMIX Summit for a second year; and invested in five creative organisations to **deliver digital capacity building activities** for artists through residencies, workshops or labs that support skill and practice development for artists working with digital platforms, tools or technologies.
- In May 2025, **Music Australia** assembled a range of music service organisations for the **More Than A One Night Stand Sessions** to engage with the local community to deliver bespoke industry-training programs, panel sessions, songwriting workshops and an industry forum leading up to the event.

- The Australian Government's Jobs and Skills Council, **Service and Creative Skills Australia** (SaCSA) commissioned Creative Australia to gather comprehensive data on workforce challenges and skills needs. Published in March 2025, *Creative Workforce Scoping Study* is a significant piece of research evidencing creative workforce and skills challenges and informing initiatives to address them.
- We developed a **workforce development grant program** to support industry-led initiatives that address skill and labour shortages within the performing arts. The program invested in Partnership Organisations in partnership with small to medium arts organisations to provide production and emerging producer training initiatives.
- Creative Australia is working closely with the Office for the Arts to support the **Creative Industries Youth Advisory Group** and provide feedback and support on identified priorities. The Creative Industries Youth Advisory Group is one of six youth advisory groups run by the Office for Youth (part of the Department of Education). To advance our objective of supporting young people in the arts, we have increased the number of **youth arts organisations** receiving multi-year investment from 2025.
- In June 2025, with support from state and territory governments, the **Creative Workplaces website was launched** as a national resource hub designed to support fair, safe and respectful workplaces across Australia's arts and culture sector. The website is a central hub of information, resources and referrals on a broad range of workplace relations topics, including pay, working conditions, workplace safety, including bullying, discrimination and harassment.
- **Creative Workplaces** is in the second year of its partnership with **Support Act**, which provides mental health and wellbeing helpline services to the full arts and cultural sector. Under this agreement, Support Act is expanding its other wellbeing programs beyond music to the full arts and cultural sector.
- **Philanthropy** is a key part of Creative Australia's functions that brings **private sector and publicly funded arts and cultural activity together**.
 - Creative Australia administers the **Australian Cultural Fund (ACF)**, an online fundraising platform. Through the fee-free platform, arts and cultural organisations can run short-term campaigns for specific projects or register annual giving campaigns to support ongoing work and general operating costs. In 2024–25 we facilitated **\$15.3 million** in private investment to arts and cultural projects through the ACF.
 - In 2024–25 we supported **matched funding programs**, including MATCH Lab, Plus1 and ACF Boost, that encouraged artists and arts organisations to build fundraising capacity; hosted fundraising workshops and training sessions; and supported the fundraising skills development through our state-based managers.
 - We delivered fundraising workshops and coaching sessions to educate, coach and connect creative sector professionals. Approximately 600 arts organisations and 230 artists participated in over **950 coaching sessions** held across all states and territories in metropolitan, regional and remote locations. A further **54 dedicated fundraising workshops** were presented to over 1,100 participants, with a further 83 professional development opportunities facilitated through bespoke group workshops.

- Creative Australia has developed a nation-wide public awareness campaign to **promote the value of private giving to the arts**. **AusArt Day** will take place on 23 October 2025 and will consist of a digital campaign; micro-grants to small to medium arts organisations; and free online fundraising sessions and coaching sessions.
- During the year we invested in **Delivery Partners**, including Arts Law and the Australian Copyright Council, to provide critical support services to artists and creative organisations.

Our results

Table 6: Results against strategic objective 3

Performance measure	Number of arts workers and creative organisations supported primarily to develop capability and practice, and total investment value
Target	500 artists/organisations supported with \$10 million
Results	Achieved 5,189 supported with \$41.3 million (up from 1,317 supported with \$34.5 million in 2023–24)
Source	Corporate Plan 2024–28 p.25, PBS 2024–25 Program 1.1 p.255
Analysis	This measure captures Creative Australia supported activity that identifies the development of skills and capability as a main activity. In 2024–25 Creative Australia invested \$41.3 million in projects that primarily aimed to develop industry skills, supporting 5,189 arts workers and organisations to develop industry capability and creative practice. These results are significantly up from 1,317 arts workers and creative organisations supported with \$34.5 million in the previous year. Activity supported during the 2024–25 year includes career coaching, skills and capability building initiatives, leadership development and mentorship programs, online resources and networking opportunities. The substantial increase in investment compared to 2023–24 was primarily driven by the introduction of a large number of new organisational capacity building initiatives, including through the new Delivery Partners investment stream. The main contributor to the overall rise in the number of arts workers and organisations supported was strong engagement with the new online Governance Hub. The Governance Hub, launched in 2024, is aimed at supporting individual artists and organisations to develop and sustain effective and meaningful governance practices.

Performance measure	Number of creative workers participating in industry development programs
Target	Stable or increasing
Results	Achieved Stable
Source	Corporate Plan 2024–28 p.25
Analysis	<i>Note: This measure reports on industry development programs that Creative Australia administers, excluding private investment capability building. See ‘Number of creative workers and organisations participating in fundraising capability development programs’ for more information on participants in fundraising capability development programs.</i> During the 2024–25-year, Creative Australia delivered programs that supported the skills and capability development of 630 creative workers. The results show an additional 4,382 Governance Hub unique users and downloads of resources. The mix of types of programs and delivery methods change each year based on the strategic priorities identified for skills and capability measure. For this year, Creative Australia adapted its mix of programs to increase access to resources. In addition to our usual offering, we launched the Governance Hub – an online and self-paced learning platform containing arts and cultural sector specific guides, templates, case studies and conversations to support creative organisations to develop and sustain effective and meaningful governance practices.
Performance measure	A majority of Partnership Organisations provide creative education programs
Target	60%
Results	Achieved 95%
Source	Corporate Plan 2024–28 p.25
Analysis	This measure reports on the proportion of National Performing Arts Partnership Framework Organisations (Partnership Organisations) which conduct education programs as part of their overall programming. In 2024–25, 95% of Partnership Organisations delivered education programs, exceeding our target of 60%. This year Partnership Organisations delivered a range of educational activities in the form of workshops, classes, seminars, digital and online engagement, and formal mentorship initiatives. A large proportion of Partnership Organisations (86%) provided formal mentorship initiatives such as internships and work experience opportunities.

Performance measure	Supporting new infrastructure and resources to support safe, fair and respectful work environments
Target	Creative Workplaces is set up and commencing operations
Results	Achieved
Source	Corporate Plan 2024–28 p.25
Analysis	Established under <i>Revive</i>, Creative Australia set up a new dedicated body, Creative Workplaces, to provide information, advice and promote fair, safe and respectful workplaces for Australian artists and creative workers. Appointed by the Minister for the Arts, the Creative Workplaces Council was established to inform and support the operation of Creative Workplaces. Former Sex Discrimination Commissioner, Kate Jenkins AO, was appointed as Chair of the Creative Workplaces Council to lead this work. During 2024–25, Creative Workplaces established partnerships and co-investment relationships with most states and territories to drive a collaborative approach to supporting safe, fair and respectful creative work environments. Other highlights include the commissioning of Support Act to deliver mental health and wellbeing services; the commissioning of a national survey on workplace issues; and the launch of the Creative Workplaces website – a national resource hub designed to support fair, safe and respectful workplaces across Australia’s arts and culture sector.
Performance measure	Private investment directly facilitated through Creative Australia platforms and incentives*
Target	\$11 million
Results	Achieved \$17 million
Source	Corporate Plan 2024–28 p.25, PBS 2024–25 Program 1.1 p.255
Analysis	Creative Australia supports and facilitates private investment in creative practice through a variety of platforms and matched funding incentives. In 2024–25, Creative Australia facilitated \$17 million in private investment to arts and cultural projects through our platforms and incentives, exceeding our target of \$11 million. Main contributors to this year’s result were a significantly higher number of donations to artistic projects through the Australian Cultural Fund, as well as an increase in private investment raised via the Plus1 fundraising program.

Performance measure	Number of creative workers and organisations participating in fundraising capability development programs
Target	Stable or increasing
Results	Achieved Increased (3,272 up from 1,588 in 2023–24)
Source	Corporate Plan 2024–28 p.25
Analysis	<i>Note: There is no reliable data for some fundraising capability programs, and therefore there may be some cases of an individual being counted more than once.</i> Creative Australia delivers capacity building programs, initiatives and coaching sessions to foster private investment capability among artists and creative organisations. 3,272 creative workers and organisations participated in fundraising capability programs in 2024–25, a significant increase from 1,588 in 2023–24. The substantial increase compared to 2023–24 was driven both by an increase in the number of coaching session held with artists and organisations across all states and territories (975 up from 685); strong participation in fundraising workshops held across the year; and high attendances to our online Knowledge series on essential arts fundraising topics, presented by leading Australian and international experts.

Case Study



Image: Geoffrey 'Drumstick' Lim. Credit: Namchops Photography.

Space at Decision-Making Tables: Creative Leadership

Geoffrey 'Drumstick' Lim is a multi-award-winning street dancer who has appeared on *So You Think You Can Dance Australia*, *Everybody Dance Now* and reached the semi-finals in *Australia's Got Talent*. He's also a deafblind and CALD artist navigating multiple access barriers.

Geoffrey has become a respected arts leader, with roles as Executive Director of street-dance community nonprofit Cypher Culture, board member of Arts Access Victoria and leadership and advisory positions with Deakin University and City of Melbourne.

An important part of Geoffrey's pathway into arts leadership has been professional development to gain the skills and networks he needed to step into these roles, including participating in governance, leadership and fundraising capability programs offered by Creative Australia.

Geoffrey has proactively sought out leadership development opportunities throughout his career, starting with participation in a governance course with the Australian Institute of Company Directors (AICD) funded by Creative Australia, which he says, ‘gave me the confidence and tools to advocate more effectively and take up space at decision-making tables.’ Following this, Geoffrey was awarded a Creative Australia bursary to continue professional development and mentoring and then applied and was selected for the Creative Leadership program.

For Geoffrey, these opportunities have been both professionally and personally validating. ‘When you don’t see people like you in leadership roles, it’s easy to feel like those doors aren’t meant for you,’ he says. ‘These programs showed me otherwise, and now I want to hold the door open for others.’

The Creative Leadership program, which began in July 2024, was formed by combining two previous programs – Arts Leaders (for established leaders) and Future Leaders (for emerging leaders) – into a new 18-month professional development program for 35 artists and creative workers at varying career stages.

As part of Creative Australia’s commitment to increasing the diversity of arts leadership, the program includes six identified places for First Nations artists and creative workers and six identified for d/Deaf and disabled artists and creative workers. This priority is built on the strong representation of CALD, LGBTIQ+, regional and remote participants in previous Leadership programs.

It’s a good fit for Geoffrey, who says his leadership is ‘grounded in lived experience, collective care, and cultural equity.’ He says the Creative Leadership program has given him a national network of peers who share learnings and inspiration, and the chance to contribute to national conversations about leadership, ethics and transformation in the arts. ‘My key takeaways from this program are feeling I’m no longer alone in the challenges I face as a community arts leader, and a renewed sense of hope for the future of the arts in Australia,’ he says.

Geoffrey has also received training and mentorship from Creative Australia’s Business Development and Partnerships team to maximise his fundraising impact. He says ‘The Artist as Fundraiser and the Art of Raising Funds’ workshop changed his view completely. ‘In particular, having a good think about our relationship with money [and] where it comes from, and using that to get comfortable with asking for money.’

Geoffrey is propelling street dance into national conversations, along with the intercultural connection and resistance it represents, especially among migrant and working-class youth. Cypher Culture is also collaborating with Creative Australia on a research project involving the first national survey of street dancers, further illustrating Geoffrey’s leadership and strong advocacy within the street dance community.

Through these programs, he has not only expanded his own capacity but is mentoring the next generation of diverse leaders in community-led arts practice.

Strategic objective 4: Arts and culture are valued and of value to all Australians

Analysis against strategic objective 4

In 2024–25 Creative Australia continued its strategic work to champion the public value of arts and culture – to economies, society and communities. We advocated for our evidence and insights to be integrated into policies and initiatives across government through considered engagement with all states and territories and all levels of government. We celebrated the achievements of artists and creatives through our comprehensive suite of awards, and we developed innovative partnerships that aim to promote best practice and business viability.

Our activity

- In 2024–25 we collaborated on and published **research** demonstrating the **impact and success of creative work and businesses**, including *The Bass Line: Charting the economic contribution of Australia's music industry* (June 2025) – the first comprehensive, end-to-end analysis of the economic contribution of the Australian music industry, undertaken by McAtamney & Advisors.
- We continued work on the **State of Australian Culture report** – a survey which will measure the success of the National Cultural Policy and see the ambitions of the sector grow through benchmarking awareness of the public value of arts and creativity. The first edition is expected to be delivered in 2026.
- We developed innovative partnerships to deliver **climate services** to the arts and cultural sector. For example, through the **2025–28 delivery partner** investment stream, Creative Australia supported the launch of **Creative Climate** – a new national peak body for arts and climate. Creative Climate will provide leadership, connections, advocacy, and resources to strengthen the capacity of artists and organisations working towards climate-aligned cultural transformation.
- During the year Creative Australia used its **convening power** and hosted close to **40 sessions** with key industry stakeholders to address current challenges and identify future trends through strategic planning and partnerships.
- In recognition of the mass market uptake of generative Artificial Intelligence (AI) tools and services, we launched **guiding principles to using generative AI for creative output**. *Generative AI and creative work: Creative Australia Principles* are intended to promote a thriving creative industry, centred on human creativity, that generates opportunities for a broad range of practitioners and businesses and supports artists to engage in creative practice.
- Part of our role as a government agency is to provide **advice to government on the arts and cultural sector**. We regularly do this through close collaboration with the Office for the Arts in the Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts. In 2024–25:
 - We continued to regularly make **submissions** on behalf of Creative Australia to relevant government inquiries and consultations. For example, we were closely

involved in the **ABS's consultation** and review of the Australian and New Zealand Standard Classification of Occupations (ANZSCO) – now the Occupation Standard Classification for Australia (OSCA) – to reflect the labour market for the creative industries. We also shared our **guiding principles to using generative AI for creative output** in a number of government consultations on AI regulation, including the Department of Industry, Science and Resources' proposed principles for designating an AI system as high-risk and the mandatory guardrails for high-risk AI.

- **Music Australia** was invited to appear as a witness before the **House of Representatives' Standing Committee on Communications and the Arts'** inquiry looking into the challenges and opportunities within the Australian live music industry.
- We engaged in **cross-portfolio** and **jurisdictional conversations** with government, including via regular meetings with the states and territories and government agencies. For example, we are part of the Cultural and Creative Statistics Working Group.
- Creative Australia continues to engage with **Austrade** to promote cultural exporters as an important contributor to Australia's export economy. CEO Adrian Collette AM is a member of their **Visitor Economy Stakeholder Forum** and Creative Australia is a sponsor of the **Creative Industry Awards** as part of Austrade's national annual Export Awards.
- Our CEO, **Adrian Collette AM**, spoke at a range of leading engagements to **evidence and advocate for the public value of arts and creativity**. For example, at the 10th World Summit on Arts and Culture in Seoul, South Korea in 2025, Adrian Collette AM spoke about 'The future of investment in culture: supporting diverse models to build resilience and sustainability' and moderated the subsequent panel discussion. Head of Public Affairs, Nicola Grayson also spoke at CEDA's AI Leadership Summit 2024 and Human Cities Summit 2025.
- In 2024–25 we continued to **widely share and celebrate** the stories and contributions of Australian artists and creative workers through our expanded suite of awards events, including the **Prime Minister's Literary Awards** and the Asia Pacific Arts Awards. Exceptional Australian artists were also celebrated through our prestigious awards programs including the **First Nations Arts and Culture Awards** and the **Creative Australia Awards**. For the first time this year, the **Creative Australia Awards** proudly included the **National Arts and Disability Awards** (established in 2019), celebrating the contributions of artists to their fields and the cultural life of the nation.
- During the year, we strengthened our **advocacy in the media**. Senior staff appeared across broadcast, online and print media contributing to discussions on issues impacting the sector. There were 2,508 media mentions of our research in the year, in addition to numerous mentions across sector research and government, demonstrating the value of our public advocacy for investment in arts and creativity through our research function. We also continued to profile artists and creative work through our **monthly newsletter, website and socials**.

Our results

Table 7: Results against strategic objective 4X

Performance measure	Creative Australia is represented across a range of government policymaking forums
Target	Stable or increasing
Results	Achieved Stable
Source	Corporate Plan 2024–28 p.29
Analysis	During 2024–25, Creative Australia continued to develop strong government relationships to promote and integrate our valuable evidence, insights and industry knowledge across government. In 2024–25, Creative Australia staff attended 52 policymaking forums, meetings and events across both state and territory and federal governments. Creative Australia staff represented the organisation at arts jurisdictional meeting such as the Cultural Ministers Meeting and All Jurisdictions meetings, and at cross-portfolio meetings and working groups.
Performance measure	Number of public mentions of published research reports
Target	500
Results	Achieved 2,508 (consistent with 2,497 in 2023–24)
Source	Corporate Plan 2024–28 p.29
Analysis	Creative Australia has a legislative mandate to conduct and commission research about the arts, and to evaluate the impact of our work. Our investment in research has built a strong body of evidence that is internationally recognised. In 2024–25, Creative Australia published ten research reports. Of note, we published three significant pieces of music research across the year which generated substantial public discussion: • <i>Soundcheck 2: Analysis of Australian music festival models and operation</i> (September 2024) – an analysis of Australia music festival models which provides insights on how challenges facing music festivals in 2024 are playing out across the complex and diverse Australian music festival landscape. • <i>The Bass Line: Charting the economic contribution of Australia's music industry</i> (June 2025) – the first comprehensive, end-to-end analysis of the economic contribution of the Australian music industry, undertaken by McAtamney & Advisors. • <i>Listening In</i> (April–June 2025) – a three-part research series providing insights into how Australians discover and consume music along with audiences' wider attitudes, behaviours and preferences.

In addition, Creative Australia conducted the *Creative Workforce Scoping Study* (March 2025) for Service and Creative Skills Australia (SaCSA). This groundbreaking piece of research provides comprehensive creative workforce skills evidence and insights.

Demonstrating the value of our research and advocacy for the sector, government and Australian public, Creative Australia research was mentioned in 2,508 instances across Australian media publications, and featured in a number of sector research reports, industry government submissions and across government cultural policies and news.

Performance measure	Respondents to Creative Australia Brand Tracker are aware that Creative Australia tells Australian stories
Target	30%
Results	Achieved 38%
Source	Corporate Plan 2024–28 p.29
Analysis	Through the Creative Australia Brand Tracker, Creative Australia monitors public awareness of the role we play in championing Australian stories. The Creative Australia Brand Tracker is a monthly general population survey sent to 400–800 people, with representative samples of gender, age and state/territory. As at 30 June 2025, 38% of respondents somewhat or strongly associate awareness that Creative Australia tells Australian stories (average from quarterly data collection), exceeding our target. These results demonstrate Creative Australia’s effective activity in communicating creative activity and value to Australian audiences.
Performance measure	Inclusive Employer Accreditation from Diversity Council of Australia (DCA)
Target	Creative Australia retains its accreditation
Results	Achieved
Source	Corporate Plan 2024–28 p.29
Analysis	Commitments to equity, equal employment opportunity, reconciliation and accessibility are embedded in specific action plans, as well as across Creative Australia’s workplace policies and systems. Creative Australia reports on the representation of staff in equal employment opportunity groups in our annual report (see Management of human resources). This information is gathered at commencement of employment and analysed as at 30 June 2025. In December 2023, Creative Australia was named an Inclusive Employer 2023–24 through our participation in Diversity Council Australia’s (DCA) biennial Inclusive Employers Index, providing accreditation until 2025–26. Creative Australia has now achieved this outcome in three consecutive editions. The next biennial Inclusive Employers Index will be measured in the 2025 participation period.

Performance measure	Reconciliation Action Plan (RAP) and Disability Action Plan (DAP) commitments and actions
Target	RAP and DAP commitments finalised, with agreed actions to be tracked from 2024 to 2027
Results	Partially achieved RAP: finalised; DAP: underway
Source	Corporate Plan 2024–28 p.29
Analysis	Through strategic, inclusive and collaborative engagement, Creative Australia’s commitment to diversity is embedded in all aspects of our work, including in specific action plans, workplace policies and systems. In March 2025, Creative Australia launched its Stretch Reconciliation Plan (RAP). Our 2025–27 RAP commitments and actions were informed by insights from staff consultations, culturally safe engagement with First Nations staff, discussions with the First Nations Arts and Culture Strategy Panel, as well as insights from the First Nations First consultations. Creative Australia has undertaken a process of consultation to support the development of a Disability Action Plan (DAP). During the 2024–25-year, expert consultants were engaged to support and inform the plan and it will continue to develop and refine our DAP in 2025–26.

Case Study



Image: Music Australia Research Forum. Credit: Chiara Gabrielli.

Building the evidence base for Australian music

As established under the National Cultural Policy, *Revive*, Music Australia supports and invests in Australian contemporary music practice by empowering artists, fostering industry growth and enhancing cultural impact through strategic investment, programs and advocacy.

To inform its work and broader sector needs, Music Australia undertakes research and data collection around key issues, including festivals, artists, businesses and venues.

In June 2025, Music Australia hosted the Music Australia Research Forum and released three research reports – the final two in a series of three on Australians' engagement with music (*Listening In*), and a comprehensive analysis of the economic contribution of Australia's music industry (*The Bass Line*). The forum proved to be a valuable moment for the industry by bringing together industry stakeholders from across the nation to share takeaways, perspectives and advance key priorities.

As a series of three reports, *Listening In* provides insights into how Australians discover and consume music along with audiences' wider attitudes, behaviours and preferences. Exploring themes of attendance, discovery and consumption, the research sought to better understand how Australian music sits within the overall music diet, as well as how people feel about Australian music, and their current access to it.

Overall, the research shows that while we love Australian music and want to hear more, our actual listening and attendance habits tell a different story, indicating there are opportunities to encourage Australians to engage with more Australian music. This research was delivered by the Creative Australia research team for Music Australia, in partnership with Untitled Group and The Daily Aus, and in collaboration with youth music organisation, The Push.

The Bass Line: Charting the Economic Contribution of Australia's Music Industry provides the first comprehensive measure of the economic contribution of Australia's music industry. Undertaken by McAtamney & Advisors, with input from consultant Chris Carey, CEO of FastForward (FFWD) Group, the report finds the Australian music industry generated revenues of \$8.78 billion and contributed \$2.82 billion in direct gross value added, or GVA, to the Australian economy in 2023–24. *The Bass Line* will be an ongoing annual series with this first edition providing the architecture and baseline repeatable measurement of music's impact and value.

Undertaking research of this nature is essential for Music Australia to make informed investment decisions and provide the best possible advice to government. On a more immediate and practical level, the findings gleaned from the *Listening In* series allowed Music Australia to develop an evidence-based brief for a national Australian Audience Engagement Campaign for roll out in Aus Music Month in November 2025.

Strategic objective 5: Local and global audiences can engage in meaningful Australian creative experiences

Analysis against strategic objective 5

During the year we continued to build our evidence base on audience engagement with Australian creative work; developed strategic partnerships to foster international exchange and develop new global markets; partnered on innovative capacity building initiatives to grow local capability; and invested in organisations and artists to tour and present creative work regionally, nationally and globally.

Our activity

- During the year we developed the **evidence base** on Australians' evolving relationship with the arts in their daily lives. Our research team published **five research reports exploring audience** attitudes, behaviours, barriers and preferences; socio-economic factors that shape engagement with the arts; and audience diversification opportunities. For more information see our analysis against *Strategic objective 2*.
- In 2024–25, we invested **\$39 million** in regional and remote-based artists, organisations and initiatives. During the year we also developed key partnerships to address key themes and issues for regional and remote creative activity. For example, **Music Australia** partnered on the inaugural **Regional and Remote Music Summit** in August 2024 to bring together industry experts, academics, artists and policymakers to discuss priorities and opportunities. Music Australia also partnered with **triple j** to deliver **More Than a One Night Stand Sessions** – a suite of capacity building programs to be delivered around the One Night Stand festival, including signature programs delivered by The Push, Live Music Office, Crew Care, AAM, AIR, Kennell & Co and APRA AMCOS.
- Creative Australia continues to invest in a range of programs that support organisations to **tour and present creative work regionally and nationally**. Specific initiatives include:
 - **Playing Australia** (\$9 million), providing grants to tour professionally produced performing arts to regional and remote communities and increase the audience reach of Australian arts.
 - Contemporary Music Touring Program (\$1.0 million), assisting Australian musicians to tour original contemporary music to regional and remote areas and connect with audiences across the country.
 - The Major Festivals Initiative (\$1.5 million), supporting the commissioning, development and showcasing of ambitious performing art works for Australia's major festivals.

- Through our grant programs we invest in activities that support the **public's engagement** with arts and creativity. In 2024–25 Creative Australia supported activities engaged **over 14 million people**.
- Organisations supported under **Creative Australia's Multi-Year Investment Organisations** (Four Year Investment for Organisations, the Visual Art, Craft and Design Framework and the National Performing Arts Partnership Framework) **deliver high quality arts experiences to Australians**, showcasing the groundbreaking work of Australian artists and performers across art forms.
For example:
 - In partnership with Yumpla Nerkep, QPAC and in association with Brisbane Festival, **Opera Queensland** presented the world premiere season of ***Straight from the Strait*** in August 2024. A work that has been in development for over two decades, this long-awaited presentation is the very first large-scale Torres Strait Island musical in contemporary Australia.
 - **Sydney Theatre Company's** production of ***The Picture of Dorian Gray*** received six nominations at the 78th Tony Awards in New York, USA, making it the most-nominated solo show in the history of the ceremony. Australians Sarah Snook won a Tony Award for Best Performance by an Actress in a Leading Role in a Play and Marg Horwell also won for Best Costume Design of a Play.
- We **expanded our international activity** and **developed strategic partnerships** to develop markets, audiences, skills, capability and connections. For example:
 - We supported **more than 150 delegates** to strengthen ties with global peers, foster meaningful international engagement and cultural exchange and share of Australian stories on the global stage. For example, we supported an Australian delegation of 15 performing artists and producers to attend the **Bangkok International Performing Arts Meeting (BIPAM) 2025** to foster cross-cultural dialogue and collaboration in the performing arts sector.
 - Our **suite of international residencies** are an important mechanism for Australian artists to develop their practice and contribute to global narratives. During the year we continued to shift our focus to include facilitated activities that further immerse artists in new contexts, including supporting speaking engagements, workshop participation and other cultural exchange activity.
 - We signed a **Tri-Nations Letter of Agreement** and associated program of co-investment activities with Canada Council and Creative New Zealand. Beginning work in late 2024, **First Nations Arts** will lead this program of co-investment which in its first year featured the Tri-Nations International Gathering at the YIRRAMBOI Festival in Melbourne.
 - We signed a three-year memorandum of understanding with the **Arts Council of Korea (ARKO)** that affirms our mutual commitment to championing an appreciation of the arts in South Korea and Australia and to promote cultural exchange and collaboration.
 - The **Music Australia Export Development Fund** announced an additional **\$4 million** in investment in 2024–25. This initiative is a matched funding initiative, designed to elevate emerging, breakthrough, and established acts into the international market, whilst fostering sustainable and thriving careers.

- For the first time Creative Australia produced the **Venice Biennale of Architecture** presentation in the Australia Pavilion. The work *Home* was commissioned by the Australian Institute of Architects.

Our results

Table 8: Results against strategic objective 5

Performance measure	Number of attendances at Creative Australia funded activities in Australia per year
Target	14 million
Results	Achieved 14.2 million (consistent with 14.2 million in 2023–24)
Source	Corporate Plan 2024–28 p.33, PBS 2024–25 Program 1.1 p.255
Analysis	This measure has been amended to calculate audiences as attendees to exhibitions, performances and festivals, removing workshop participants from the methodology. In 2024–25, Creative Australia supported activity generated 14 million in domestic attendances, meeting our target and remaining consistent with last year’s results. Attendances at performances and festivals remained steady with results from 2023–24, while the results show a drop in exhibition audiences. Key contributors to this year’s result were strong attendances at RRR’s multiple live music performances which were both presented live and broadcasted (both livestream and on-demand); and the 24th Biennale of Sydney: Ten Thousand Suns.
Performance measure	Number of artists and organisations funded primarily to create works and total investment
Target	300 artists/organisations supported with \$12 million investment
Results	Achieved 565 artists/organisations supported with \$28 million
Source	Corporate Plan 2024–28 p.33, PBS 2024–25 Program 1.1 p.255
Analysis	In 2024–25, Creative Australia supported 565 artists and organisations with over \$28 million in investment to create new Australian artistic works. This is an increase from 528 artists and organisations supported with over \$23 million in 2023–24. During the year Creative Australia invested in both more artists and more organisations to produce new artistic works. The overall increase can be largely attributed to the launch of the Creative Futures Fund – a new initiative to support the creation and sharing of Australian stories and new ways for people to engage with them.

Performance measure	Number of new Australian works created each year across Multi-Year Investment Organisations
Target	Stable or increasing
Results	Achieved Increased (613 up from 552 in 2023–24)
Source	Corporate Plan 2024–28 p.33
Analysis	This measure includes activity carried out by Four Year Investment Organisations, Partnership Organisations and Visual Arts and Crafts Strategy Organisations for the 2024 calendar year. In the current reporting period, Creative Australia supported the creation of 613 new Australian works through our Multi-Year Investment Organisations, meeting our target and up from the previous year. New works include visual artworks, performances, musical compositions, choreography and multi-art form works. A main contributor to this measure were a large number of new Australian works recorded by Sharing Stories Foundation.
Performance measure	Number of projects from regional and remote communities** funded primarily to create works and total investment value
Target	Stable or increasing
Results	Partially achieved Number: stable; Financial value: decreased
Source	Corporate Plan 2024–28 p.33
Analysis	<i>**This measure reports on project data from individuals who identify as from regional and remote areas.</i> In 2024–25 Creative Australia supported 59 projects from regional and remote communities to create works with \$1.9 million in investment. The number of projects is consistent with 2023–24 (60), while the investment value decreased from \$2.2 million. Projects supported from regional and remote communities include the creation of musical compositions, sculptures, video installations and graphic novels. The decrease in investment is due to an overall drop in investment through our Arts Projects for Individuals investment stream which was boosted in 2023–24 from unallocated additional investment from Revive.
Performance measure	Number of projects funded to develop work that includes a regional and remote primary audience
Target	Stable or increasing
Results	Achieved Increased (115 up from 104 in 2023–24)
Source	Corporate Plan 2024–28 p.33
Analysis	In 2024–25 Creative Australia invested in 115 projects with regional and remote communities as the primary intended audience – either as audiences, participants or workers. This is an 11% increase on results from 2023–24.

Projects funded include the creation and presentation of artistic works to regional and remote communities; delegations and support for regional and remote industry convenings and discussions; delivery partnerships with organisations delivering benefit to regional and remote Australians.

The increase in the number of projects supported is due to the introduction of new initiatives and partnerships focused on regional audiences. This includes Music Australia's investment in the Regional and Remote Music Summit and a number of regional and remote micro and small to medium contemporary organisations receiving investment via Music Australia's new Core Contribution Fund.

Performance measure	Number of artists and creative organisations supported to present work or collaborate internationally per year
Target	200
Results	Achieved 738 (down from 903 in 2023–24)
Source	Corporate Plan 2024–28 p.33, PBS 2024–25 Program 1.1 p.255
Analysis	Creative Australia supported 738 artists and creative organisations to present or collaborate internationally during the 2024–25 year, exceeding our target on 200. The result indicates an overall drop from last year's high result of 903, which was boosted by a high number of artists and organisations supported to participate in the biennial Australian Performing Arts Market (APAM). The biggest contributors to this year's result are a standout number of organisations supported through the Australian Cultural Fund and Music Australia initiatives to tour artistic works internationally or collaborate with global peers to develop markets and audiences for work.
Performance measure	International events and forums attended
Target	Qualitative measure
Results	Achieved
Source	Corporate Plan 2024–28 p.33
Analysis	Creative Australia's investments and strategic initiatives aim to foster meaningful international engagement, cultural exchange and sharing of Australian stories on the global stage. In 2024–25 we continued to support the arts and cultural sector to connect and develop new relationships with international markets. During the year, Creative Australia staff attended more than 30 international forums, meetings and events to support and amplify Australian arts and culture internationally. Examples of the broad range of activity and events attended include the International Federation of Arts Councils and Culture Agencies (IFACCA) World Summit on Arts and Culture in Seoul, Korea; the Hong Kong Performing Arts exchange; and Working Group meetings in Suva, Fiji to prepare for the next Festival of Pacific Arts and Culture.

Case Study



Image: Dancenorth Australia's *Wayfinder*. Credit: David Kelly.

An expansive national tour of Dancenorth Australia's *Wayfinder*

Arts and culture play a vital role in fostering thriving local communities and stimulating economic growth across Australia – both in regional and metropolitan areas.

Gurambilbarra-based (Townsville) dance company Dancenorth Australia exemplifies the leading role cultural organisations play in strengthening our regions – particularly by connecting communities, revitalising economies and boosting cultural tourism. Dancenorth receives multi-year investment via the National Performing Arts Partnership Framework – one of five regionally-based organisations to receive this investment.

Regarded for delivering on the promise of producing highly virtuosic and accessible contemporary dance, in mid-2022 Dancenorth premiered their brand-new work *Wayfinder* to critical acclaim.

Directed and choreographed by Amber Haines and Kyle Page, *Wayfinder* fuses dance, music and visual art. The work features performances and choreography by the Dancenorth company ensemble with music by three-time Grammy-nominated Australian band Hiatus Kaiyote and sound artist Byron J. Scullin; visual art by Japanese-Australian visual artist Hiromi Tango; and lighting design by designer Niklas Pajanti. The making of *Wayfinder* was supported by members of the Wayfinder Giving Circle.

An expansive national tour of *Wayfinder* in 2024 was made possible through Playing Australia project investment. Playing Australia is an initiative that supports Australian organisations to undertake performing arts tours that reach regional and remote communities.

Wayfinder toured to 19 locations across metropolitan, regional and remote Australia, including at Perth Festival in Perth, WA; Ulumbarra Theatre in Bendigo, VIC; and Araluen Arts Centre in Alice Springs, NT. This is the largest tour undertaken in the company's 40-year history to date.

Over the tour, Dancenorth presented 32 performances of *Wayfinder* reaching audiences of over 9,000 people. Complementing the performances were 59 aligned workshops which were conducted with over 2,500 workshop participants. For Dancenorth, the tour highlighted the importance of nuanced and tailored community engagement activity in supporting audience development and enriching an appreciation for and understanding of contemporary performance.

Management and accountability

Our Board

Under the *Creative Australia Act 2023*, Creative Australia is overseen by a Board of Directors. Membership of the Australia Council Board of Creative Australia (the Board) comprises a range of expertise across artistic practice, arts management, finance, business and management, public policy, corporate governance and administration, regional issues, gender, multicultural and First Nations arts and culture, philanthropy, legal affairs, corporate strategy and research.

The Board has a maximum of 14 members, including the Chief Executive Officer (CEO) who is an Executive (ex-Officio) member of the Board.

Terms of appointment are generally four years. Members are eligible for re-appointment; however, appointments are limited to a total of nine years. The Minister for the Arts, the Hon Tony Burke MP, was responsible for Board appointments throughout 2024–25.

The full biographies of our Board members are on the Creative Australia website at: <https://creative.gov.au/about-us/who-we-are>.

Board governance

The Board, First Nations Board, Councils and Creative Australia staff ('Creative Australia officials') are supported by well-defined guidelines, policies and frameworks, including our Governance Manual. These internal control systems ensure good corporate governance and set the appropriate ethical standards and conduct for Creative Australia officials to uphold. These include but are not limited to:

- a Code of Conduct
- obligations regarding confidentiality and conflicts of interest
- acceptance of gifts or benefits.

Our Code of Conduct, with which every member of Creative Australia, its Board, councils, committees and panels are expected to comply, outlines the responsibility entrusted to these members and the fundamental principles and values that guide the work of Creative Australia.

If a Board member requires legal advice on any matter, the Chair advises the CEO to make arrangements for obtaining this advice.

Table 9: Details of Accountable Authority during the reporting period (2024–25)

Name	Qualifications of the Accountable Authority	Experience of the Accountable Authority	Position Title/ Position held Executive/ Non-Executive	Period as the accountable authority or member within the reporting period		
				Date of comment	Date of cessation	Number of meetings of authority attended / Eligible to attend
Robert Morgan	Expertise in: - business administration and corporate governance - the creative industries - finance - media and communications.	Extensive senior leadership roles in the creative, advertising and marketing sectors, served on the board of Opera Australia for over ten years.	Non-Executive Chair until 23 May 2025	24 August 2023	23 May 2025	8 / 8
Wesley Enoch AM	Expertise in: - theatre and live performance sectors - creative industries - First Nations arts and culture.	Multi award-winning playwright and director. Extensive experience as an artistic director, including Sydney Festival, Queensland Theatre Company, Kooemba Jdarra Indigenous Performing Arts and Ilbjerri Aboriginal and Torres	Non-Executive Deputy Chair From 24 May 2025 Non-Executive Acting Chair	24 August 2023	23 August 2027	10 / 10

Name	Qualifications of the Accountable Authority	Experience of the Accountable Authority	Position Title/ Position held Executive/ Non-Executive	Period as the accountable authority or member within the reporting period		
				Date of comment	Date of cessation	Number of meetings of accountable authority attended / Eligible to attend
Adrian Collette AM¹	CEO, Ex-Officio Expertise in: - arts governance - arts management - arts policy development.	Strait Islander Theatre Co-operative. Extensive experience in leadership of national creative and educational organisations.	Executive CEO, Ex-Officio	24 August 2023	20 January 2029	10 / 10
Larrisa Behrendt AO	Expertise in: - literature - law.	Extensive experience in writing and Indigenous legal issues. Distinguished Professor and the Laureate Fellow at the Jumbunna Institute at the University of Technology Sydney.	Non-Executive	6 September 2024	05 September 2028	7 / 8
Caroline Bowditch	Expertise in: - advocacy for Arts Accessibility - arts governance and administration.	Extensive experience as a performance maker and industry leader, as well as in advocacy and funding program reform for d/Deaf and Disabled artists.	Non-Executive	24 August 2023	23 August 2027	10 / 10

Name	Qualifications of the Accountable Authority	Experience of the Accountable Authority	Position Title/ Position held Executive/ Non-Executive	Period as the accountable authority or member within the reporting period		Number of meetings of accountable authority attended / Eligible to attend
				Date of comment	Date of cessation	
		CEO and Artistic Director of Arts Access Victoria; Board member of Theatre Network Australia, Arts Access Australia, and Theatre Works and Trustee at the Arts Centre Melbourne.				
Alexandra Dimos	Expertise in: - arts governance - corporate governance and administration - philanthropy.	Extensive experience in business management; involved with several philanthropic organisations. Board positions include the State Theatre Company South Australia, the State Theatre Company South Australia Foundation, and the Foundation Adelaide Festival.	Non-Executive	24 August 2023	23 August 2028	10 / 10
Stephen Found	Expertise in: arts governance and administration	Major supporter and strategic investor in the Australian arts industry and owner of	Non-Executive	24 August 2023	23 August 2028	10 / 10

Name	Qualifications of the Accountable Authority	Experience of the Accountable Authority	Position Title/ Position held Executive/ Non-Executive	Period as the accountable authority or member within the reporting period		Number of meetings of accountable authority attended / Eligible to attend
				Date of comment	Date of cessation	
	theatre and live performance sectors.	Foundation Theatres. Previous board positions include: ABAF (2009–15), Creative Partnerships Australia (2013–15), Australian Centre for Moving Image (2001–06) and Rally Australia (2010–20).				
Rosheen Garnon	Expertise in: - arts governance - corporate governance and administration - finance.	Senior leadership roles in the infrastructure, financial services, technology, public policy and arts sectors.	Non-Executive	24 August 2023	23 August 2026	10 / 10
Amanda Jackes	Expertise in: - arts governance and administration - environmental responsibility.	Extensive experience and dedication to arts and humanities underpinned by strong environmental responsibility. Managing Director of Woodfordia Inc; Festival Director of	Non-Executive	24 August 2023	23 August 2027	10 / 10

Name	Qualifications of the Accountable Authority	Experience of the Accountable Authority	Position Title/ Position held Executive/ Non-Executive	Period as the accountable authority or member within the reporting period		Number of meetings of accountable authority attended / Eligible to attend
				Date of comment	Date of cessation	
		Woodford Folk Festival and The Planting and Director of the Festival of Small Halls.				
Lindy Lee AO	Expertise in: - contemporary art - arts governance and administration.	Extensive experience and significant contribution to the development of contemporary art in Australia through ongoing leadership in the arts and cultural sector as an academic, board member, cultural advocate, educator, founder, and mentor. Managing Director of Art Collector Magazine.	Non-Executive	24 August 2023	15 February 2025	3 / 3
Lauren Moss	Expertise In: arts policy	Extensive experience in business and politics. Former Minister for Tourism and Culture in the Northern Territory.	Non-Executive	25 February 2025	24 February 2028	5 / 6
Courtney Stewart	Expertise in:	Extensive experience as an artistic leader, diversity specialist and	Non-Executive	24 August 2023	23 August 2027	6 / 8

Name	Qualifications of the Accountable Authority	Experience of the Accountable Authority	Position Title/ Position held Executive/ Non-Executive	Period as the accountable authority or member within the reporting period		
				Date of comment	Date of cessation	Number of meetings of accountable authority attended / Eligible to attend
	- theatre and live performance - diversity and change - arts governance and administration.	change maker for some of the country's most prolific companies and organisations. Artistic Director and CEO at La Boite and Former Board member for Contemporary Asian Australian Performance.				
Christine Simpson Stokes AM	Expertise in: - arts governance - corporate governance and administration - arts philanthropy - youth arts - First Nations arts.	Extensive experience in business management and media, and as a philanthropist and supporter of the arts.	Non-Executive	24 August 2023	24 February 2025	2 / 2
Kitty Taylor	Expertise in: - visual art - arts governance and administration.	Extensive experience in project management, curation, creative and community development.	Non-Executive	24 August 2023	23 August 2027	9 / 10

Name	Qualifications of the Accountable Authority	Experience of the Accountable Authority	Position Title/ Position held Executive/ Non-Executive	Period as the accountable authority or member within the reporting period		
				Date of comment	Date of cessation	Number of meetings of accountable authority attended / Eligible to attend
Philip Watkins	Expertise in: - First Nations art - arts governance and administration.	Co-Founder and Executive Co-Director of RANT Arts. Senior roles in First Nations organisations. CEO of Desart. Board Member of the Museum and Art Gallery of the Northern Territory (MAGNT) and the Darwin Aboriginal Art Fair Foundation; Member of the Northern Territory Ministerial Creative Industries Advisory Council	Non-Executive	24 August 2023	23 August 2024	0 / 0
Caroline Wood AM	Expertise in: - arts governance and administration - literature.	Extensive experience and interest in cultural diversity, the arts and human rights. CEO and Co-founder of Centre for Stories; co-founded Margaret River Press and the national Australian Short Story Festival, founding	Non-Executive	24 August 2023	23 August 2025	10 / 10

Name	Qualifications of the Accountable Authority	Experience of the Accountable Authority	Position Title/ Position held Executive/ Non-Executive	Period as the accountable authority or member within the reporting period	
				Date of comment	Date of cessation
				Number of meetings of accountable authority attended	Eligible to attend
		member of PEN International (Perth); Director for the Encounter Theatre; Former Board member of Amnesty International Australia, Small Publishers Network, Margaret River Readers and Writers Festival.			

¹ Appointed by the Board as CEO for a second five-year period, effective 21 January 2024, ratified by the Minister for the Arts on 15 December 2023. Previously served as a board member of the Australia Council from 1 July 2013 to 20 January 2019.

Boards and Councils

The following Board and Councils were also established under the *Creative Australia Act 2023* (the Act):

- First Nations Board (section 35B)
- Music Australia Council (section 37)
- Creative Workplaces Council (section 47B)

Terms of appointment are generally four years. Members are eligible for re-appointment; however, appointments are limited to a total of nine years. The Minister for the Arts, the Hon Tony Burke MP, was responsible for appointments throughout 2024–25.

First Nations Board

The First Nations Board builds on the legacy of Aboriginal and Torres Strait Islander leaders who have provided a guiding voice for First Nations arts and culture and continues the work of the Aboriginal and Torres Strait Islander Arts Board and the First Nations Arts and Culture Strategy Panel.

Established in September 2024, the First Nations Board has a remit to:

- invest in, create and produce, First Nations works of scale, with priorities and funding decisions determined by First Nations leaders
- develop a First Nations creative workforce development strategy
- promote best practice cultural protocols, self-determination and cultural safety training across arts and cultural organisations.

The First Nations Board consists of two (2) Co-Chairs and eight (8) members. The First Nations Board is accountable to the governing Board of Creative Australia.

Table 10: Details of the First Nations Board during the reporting period (2024–25)

Member name	Mob, People or Nation	State/ Territory	Role	Date of commencement	Date of cessation
Mr Philip Watkins	Arrernte and Larrakia	NT	Co-Chair	9 September 2024	8 September 2028
Ms Rachael Maza AM	Yidinji and Meriam	QLD/TSI	Co-Chair	9 September 2024	8 September 2028
Prof Clint Bracknell	Noongar	WA	Member	9 September 2024	8 September 2028
A/Prof Pauline Clague	Yaegl	NSW	Member	9 September 2024	8 September 2028
Ms Jeanette James	Palawa	TAS	Member	9 September 2024	8 September 2028
Ms Deborah Mailman AM	Bidjara/ Ngāti Porou and Te Arawa	QLD/NZ	Member	9 September 2024	8 September 2028
Mr Daniel Riley	Wiradjuri	NSW	Member	9 September 2024	8 September 2028
Ms Rhoda Roberts AO	Bundjalung	NSW	Member	9 September 2024	8 September 2028
Mr Dennis Stokes	Wardamann, Luritja and Warramunga	NT	Member	9 September 2024	8 September 2028
Mr Jared Thomas	Nukunu	SA	Member	9 September 2024	8 September 2028

Music Australia Council

Music Australia was established to address the needs of the Australian contemporary music industry.

The role of the Music Australia Council is to support the development of Australian contemporary music by providing advice and recommendations to Creative Australia’s Board and management on:

- the strategic objectives of Music Australia
- investment and development needs, priorities, and plans
- program design and budget allocation
- policy development
- industry relationships and convenings
- research, evaluation, and impact measurement.

The Music Australia Council consists of the Chair and eight (8) other members appointed by the Minister. The Chair of the Music Australia Council is the CEO of Creative Australia.

The Music Australia Council is accountable to the governing Board for Creative Australia.

Table 11: Details of the Music Australia Council during the reporting period (2024–25)

Member name	State/ Territory	Role	Date of commencement	Date of cessation
Mr Adrian Collette AM	VIC	Chair	21 January 2024	20 January 2029
Mr Frederick Alale AM	VIC	Member	24 August 2023	23 August 2025
Ms Danielle Caruana	WA	Member	24 August 2023	23 August 2025
Mr Michael Chugg AM	NSW	Member	24 August 2023	23 August 2027
Ms Petrina Convey	NSW	Member	24 August 2023	23 August 2027
Mr Fred Leone	QLD	Member	24 August 2023	23 August 2025
Mr Nathan McLay	NSW	Member	24 August 2023	23 August 2027
Dr Sophie Payten	VIC	Member	24 August 2023	23 August 2025
Ms Lisa Baker	SA	Member	24 August 2023	23 August 2024
Ms Catherine Haridy	VIC	Member	24 August 2024	23 August 2028

Creative Workplaces Council

Creative Workplaces was established to promote fair, safe, and respectful workplaces for Australian artists and arts workers. The role of the Creative Workplaces Council is to provide advice and recommendations to inform the decision-making of Creative Australia's Board and management on:

- the strategic objectives of Creative Workplaces
- the promotion of fair, safe, and respectful workplaces for Australian artists and arts workers
- the provision of information and advice to artists, arts workers, and their employers
- recommendations regarding the funding of organisations that do not meet minimum employment standards
- policy development
- industry relationships and convenings
- data, research, evaluation, and impact measurement.

The Creative Workplaces Council consists of the Chair and six (6) other members appointed by the Minister.

The Creative Workplaces Council is accountable to the governing Board for Creative Australia.

Table 12: Details of the Creative Workplaces Council during the reporting period (2024–25)

Member name	State/ Territory	Role	Date of commencement	Date of cessation
Ms Kate Jenkins AO	VIC	Chair	24 August 2023	23 August 2027
Mr Simon Abrahams	VIC	Member	26 April 2024	25 April 2028
Ms Fiona Donovan	NSW	Member	24 August 2023	23 August 2027
Ms Ruth Hazleton	VIC	Member	24 August 2023	23 August 2027
Ms Michel Hryce	NSW	Member	24 August 2023	23 August 2027
Ms Tina Lavranos	VIC	Member	24 August 2023	23 August 2027
Mr Bjorn Stewart	NSW	Member	24 August 2023	23 August 2027

Committees

Pursuant to section 61 of the *Creative Australia Act 2023*, the following committees and panels provided specialist advisory services and recommendations to the Board and management for consideration and approval:

- Audit and Risk Committee
- Nominations and Appointments Committee
- Decisions Review Committee
- Rescission of Decisions Committee
- Appeals Committee
- First Nations Arts and Culture Strategy Panel
- Multi-Year Investment Finance and Governance Advisory Panel.

In addition, Creative Australia's Peer Assessment Panels and industry advisors are the cornerstone of arms-length decision-making of investment in Australian arts and culture.

Audit and Risk Committee

The Audit and Risk Committee provides oversight of Creative Australia's financial reporting and budgeting functions, internal and external audit processes, risk management, the systems of internal control, and compliance with legal and regulatory requirements. In 2024–25, the Committee was chaired by Board member Rosheen Garnon.

The Chair of the Creative Australia Board (the Australia Council Board), the Chief Executive Officer, the Chief Financial Officer and General Counsel have a standing invitation to attend committee meetings. The committee met five (5) times during the year. The Audit and Risk Committee's Charter is available on Creative Australia's website at <https://creative.gov.au/about-us/who-we-are>.

Representatives from Creative Australia's internal and external auditors were invited to attend the committee meetings. The Chair of the Committee reported on relevant matters at the following Board meetings.

Table 13: Information on the Audit and Risk Committee and meetings attendance (2024–25)

Information relating to this committee is presented pursuant to the *PGPA Rule Section 17BE* (taa) for Audit committees.

Member name	Qualifications, knowledge, skills or experience (include formal and informal as relevant)	Number of meetings attended/ total number of meetings	Total annual remuneration (GST inc.)	Additional Information
Ms Rosheen Garnon	Expertise in: - arts governance - corporate governance and administration - finance.	4/5	\$10,895	N/A
Ms Alexandra Dimos	Expertise in: - arts governance - corporate governance and administration - philanthropy.	5/5	\$5,458	N/A
Ms Amanda Jackes	Expertise in: - arts governance and administration - environmental responsibility.	5/5	\$5,458	NA
Ms Caroline Wood AM	Expertise in: - arts governance and administration - literature.	5/5	\$5,458	NA

Nominations and Appointments Committee

The Nominations and Appointments Committee was chaired by Board member Christine Simpson Stokes AM during 2024–25. The committee facilitates and oversees the nominations process for Creative Australia’s peer and strategy panels in consultation with senior management, before making recommendations to the Board. The Board approves and appoints nominees to Creative Australia’s peer and strategy panels.

The Nominations and Appointments Committee met four times in 2024–25.

Table 14: Attendance at Nominations and Appointments Committee meetings (2024–25)

Name	Number of meetings attended / total number of meetings
Ms Amanda Jackes*	2 / 2
Ms Christine Simpson Stokes AO**	2 / 2
Ms Caroline Bowditch	4 / 4
Ms Courtney Stewart	4 / 4

Reference:

* Appointed for 3 years on 4 December 2024.

** Term concluded 24 February 2025

Decisions Review Committee

The Board has empowered the Decisions Review Committee, under Creative Australia’s Authorisations Framework and the Act, to determine requests for review of grant related decisions. To meet the requirements for review, the applicant must establish a relevant administrative ground to dispute a decision.

The Decisions Review Committee does not assess the artistic merit of applications. Its purpose, under the Board’s direction, is to ensure the peer assessment panels and senior officers have followed procedural fairness in making decisions.

The membership comprises the CEO, the Chair of the Audit and Risk Committee, a member of the Nominations and Appointments Committee and one additional Board member. Further information is available at <https://creative.gov.au/investments-opportunities/appeals>

The Decisions Review Committee did not meet in 2024–25.

Rescission of Decisions Committee

The Board has empowered the Rescission of Decisions Committee, under Creative Australia's Authorisations Framework and the Act to:

1. Suspend a decision by a Panel, Committee, Officer(s) or Employee(s) approving a grant or loan of money or the provision of a scholarship, fellowship, award, or other benefits, until such time as a decision is made whether to rescind or confirm it.
2. Rescind or confirm a decision by a Panel, Committee or Officer(s) or Employee(s) approving a grant or loan of money or the provision of a scholarship, fellowship, award, or other benefits.

The Rescission of Decisions Committee consists of the Deputy Chair and the CEO. The Chair may exercise the power in unison with the CEO when the Deputy Chair is absent. The authority shall only be exercised where the project outcomes contemplated in a grant application or funding decision under review may not comply with all applicable laws or could reasonably be deemed to have the effect of bringing Creative Australia into disrepute.

The Rescission of Decisions Committee met once in 2024–25.

Appeals Committee

The Board has empowered the Appeals Committee, under Creative Australia's Authorisations Framework and the Act, to consider and determine any appeal from a Board or committee member or senior officer of Creative Australia against a decision by the Rescission of Decisions Committee to rescind a previously approved decision.

The Appeals Committee consists of the Chair (or the Deputy Chair where the Chair has participated in the decision to rescind or confirm the subject of the appeal) and three Board members, as elected by the Chair (or Deputy Chair) providing that the Board members have not been involved in the decision under appeal. At least one committee member is to have experience as an arts practitioner.

The Appeals Committee did not meet in 2024–25.

First Nations Arts and Culture Strategy Panel

As part of Creative Australia’s commitment to First Nations self-determination and decision-making, our First Nations Arts and Culture Strategy Panel comprised senior arts leaders who provide expert advice supporting the development and promotion of traditional and contemporary arts practices. The panel encouraged new forms of cultural expression by Aboriginal and Torres Strait Islander people who practice any art form and live in urban, regional and remote areas.

The Strategy Panel was previously known as the Aboriginal and Torres Strait Islander Arts Panel, and prior to that the Aboriginal and Torres Strait Islanders Arts Board. In 2024–25, the Strategy Panel was chaired by Distinguished Professor Larissa Behrendt AO.

On 4 December 2024, with the establishment of the First Nations Board, the Board of Creative Australia approved the dissolution of the First Nations Arts and Culture Strategy Panel.

Table 15: Membership of the First Nations Arts and Culture Strategy Panel (up to 4 December 2024)

Name	State/Territory	Role
Distinguished Prof Larissa Behrendt AO	NSW	Chair
Mr Troy Casey	QLD	Member
Dr Ali Baker	SA	Member
Ms Janina Harding	QLD/VIC/TSI	Member
Mr Chadwick Creighton	WA	Member
Ms Nardi Simpson	NSW	Member
Mr Neil Morris	VIC	Member
Ms Evelyn Araluen	NSW	Member

Multi-Year Investment Finance and Governance Advisory Panel

The Multi-Year Investment Advisory Panel is authorised by the Board to monitor the financial and governance performance of all multi-year investment organisations.¹¹

The panel provides advice to Creative Australia on multi-year investment organisations' financial performance and compliance with Key Performance Indicators, and organisational issues relating to financial and governance performance. The panel participates in the National Performing Arts Partnership Framework assessment process by advising on applicant organisations' financial and governance capabilities.

Table 16: Membership of the Multi-Year Investment Advisory Panel (2024–25)

Name	State/Territory	Role
Mr Derek Young AM*	VIC	Chair
Mr Mario D'Orazio*	WA	Member
Ms Rosheen Garnon**	NSW	Member
Prof Wesley Enoch AM	QLD	Member
Mr Darren Godwell	VIC	Member
Ms Elaine Chia***	VIC	Member

Reference:

* Reappointed until 2026

** Reappointed until 2028

*** Resigned 14 February 2025

Peer assessment panels and industry advisors

Creative Australia draws on subject matter experts, industry advisors, and a peer network of professionals to inform our investment decisions. A core principle of Creative Australia is investment decision-making based on the assessment of artistic merit by a panel of peers or industry advisors.

Peers and industry advisors are practising artists, arts professionals or industry experts with knowledge and experience of the Australian arts and cultural sector.

For assessment meetings during 2024–25, Creative Australia selected from its large and diverse pool of over 653 peers to form assessment panels. Peers are chosen for their experience and knowledge, which enables them to make an informed assessment about the work in a particular art form or area within the arts and cultural sector. The careful composition of each panel ensures diverse representation.

Creative Australia has a robust governance structure for the peer assessment process. Peers must declare all actual, potential or perceived conflicts of interest in accordance with Creative Australia's Conflicts of Interest Policy (which is included in the Peer

¹¹ Multi-year investment organisations include organisations funded via multi-government frameworks and other multi-year investment programs.

Assessment Handbook). Governance matters are also discussed during a peer's induction to the role and are reiterated at each assessment meeting.

Peers score, deliberate and agree on a final ranked order of applications. These recommendations are considered by certain authorised Creative Australia senior officers with particular purposes already approved by the Board or its committees in mind.

There were 299 opportunities for peers to participate in one of the 52 assessment meetings during 2024–25, which involved 289 individual peer assessors. Peer assessment meetings were held online in 2024–25.

The CEO approves the use of assessors outside of the pool if additional capacity or specific representation is required.

Accountability

Responsible Minister

The Minister responsible for Creative Australia during the 2024–25 year was the Hon Tony Burke MP, Minister for Home Affairs, Minister for Immigration and Citizenship, Minister for Cyber Security and Minister for the Arts.

Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts

The Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts may attend Creative Australia Board meetings as an observer. Senior representatives from the Office for the Arts attended meetings during 2024–25.

Ministerial directions and rules

Section 80 of the *Creative Australia Act* provides for restrictions on financial transactions and requires that ministerial approval is sought in writing for an amount of \$5,000,000 and above.

No ministerial directions under section 14 of the *Creative Australia Act* were received in 2024–25.

General Policy Orders and government policies

No General Policy Orders or government policies affecting Creative Australia were issued in 2024–25. Previously issued General Policy Orders and government policies continued to be noted.

Judicial decisions and reviews by outside bodies

During 2024–25 there were no judicial decisions or decisions of administrative tribunals that have had, or may have, a significant impact on Creative Australia's operations.

Significant events

Section 19 of the *PGPA Act* requires Creative Australia to notify the responsible Minister of events such as proposals to form a company, partnership or trust, to acquire or dispose of a significant shareholding in a company or commence or cease business activities or to make other significant changes.

No significant events in the context of section 19 of the *PGPA Act* occurred during 2024–25.

External audit

Under section 7 of the *Auditor General Act 1997* the Auditor-General acts as the external auditor for the Commonwealth. The Australian National Audit Office (ANAO) supports the Auditor-General, whose primary client is the Australian Parliament. The ANAO conducted a performance audit of Creative Australia's fraud and corruption control arrangements during 2024–25. The final report on the outcome of this audit was tabled in Parliament on 19 June 2025.

Internal audit

During 2024–25 Creative Australia's internal auditors, BDO, conducted four (4) audits: a Follow Up audit review on action items from previous audits, Payment Fraud Data Analytics audit, audit of the Australian Cultural Fund and a Payroll audit.

Freedom of Information

Creative Australia is a Commonwealth agency subject to the *Freedom of Information Act 1982*. As such, it is required to publish information for the public as part of the Information Publication Scheme. Creative Australia's website provides details of the information published in accordance with the Information Publication Scheme requirements. The information can be found at <https://creative.gov.au/about-us/corporate-documents/policies/freedom-information>

Grants

Information on awarded grants is available online at <https://creative.gov.au/investment-and-development/awarded-grants/>

Risk management

Creative Australia has a Risk Management Policy and an associated Risk Management Framework that provides a comprehensive approach to managing risk in a systematic and transparent manner. The framework provides principles and guidelines to assist staff to identify, evaluate and effectively manage all significant risks. The framework also requires Creative Australia to prepare a Risk Management Report for the Audit and Risk Committee's review every six months, which is an essential component to ensuring the framework's principles are being implemented.

Creative Australia has a Fraud and Corruption Control Policy, which provides guidance on what constitutes fraud and corruption, outlines the organisation's responsibility for managing fraud and corruption and the process for addressing and reporting suspected incidents of fraud and corruption.

These documents are reviewed and updated annually to ensure alignment with current legislation and best practice. Each year Creative Australia also produces a Risk Management Annual Plan and a Fraud Control Annual Plan, which detail specific activities to be performed under these areas, such as internal audit reviews. These plans are approved by the Audit and Risk Committee.

The principles outlined in these documents are embedded in the diverse decision-making processes across the organisation.

The current Risk Management Policy, Risk Management Framework and Fraud and Corruption Control Policy and their respective annual plans are available on Creative Australia's intranet.

Workplace Forum staff representatives

The Workplace Forum's objective is to provide effective communication and active participation across the organisation; to support a positive workplace environment and culture; encourage active participation by all staff in the organisation; and develop and promote positive workplace relations across all levels of the organisation. The Forum is comprised of three staff and two management representatives.

Development opportunities for staff representatives include engaging with all staff across the organisation on topical matters, advising the CEO on feedback from staff and preparing Workplace Forum Board Reports. The Workplace Forum staff representatives also participate in the broader Workplace Consultative Committee.

Our people

Employment and workplace consultation

Creative Australia's people are appointed under section 74 of the *Creative Australia Act 2023* and are covered by the Creative Australia Enterprise Agreement 2024–26, excluding the leadership and Executive teams.

Our Workplace Consultative Committee (WCC) enables facilities and the rights of employee representatives to support the employment relationship for operational issues and provide consultation on employment-related policies and matters relating to the enterprise agreement. The WCC membership includes the Workplace Forum staff representatives, workplace delegates from the Community and Public Sector Union, and nominated management representatives from People and Culture.

Promoting a healthy and safe workplace

Creative Australia is committed to providing a workplace where people feel safe and are not at risk of physical or psychological injury. In 2024–25, there were no notifiable incidents reported to Comcare under the *Work Health and Safety Act 2011*, notices issued or investigations required to be conducted. Comcare undertook a proactive compliance inspection of Creative Australia's consultation, cooperation and coordination processes and procedures in January 2025 and confirmed this being appropriate to achieve legislative compliance.

The Work Health and Safety (WHS) Committee meets on a bi-monthly basis. The WHS Committee is chaired by a staff member with elected staff representatives and three management representatives. The WHS Committee meeting minutes are made available to all staff electronically and physically throughout the office. There are systems in place for staff to readily report any hazards, near misses, injuries or incidents, including First Aid assistance. Identified hazards, near misses and risks have corrective action applied when reasonably practicable to do so. People and Culture provide a monthly update to the Executive on work, health and safety and deliver a report to the Australia Council Board of Creative Australia as a standing agenda item at each meeting.

Regular on-site workplace inspections are conducted in Creative Australia's Sydney and Melbourne premises to assess and manage risks. Creative Australia surveys staff annually to assess the psychological hazards in the workplace, monitor any significant changes in the 12 months since the last survey and develops actions in response to identified concerns.

As part of Creative Australia's commitment to providing and promoting a safe workplace, a range of mandatory and voluntary support programs are provided to all staff. These range from induction modules and orientations to ensure compliance, to annual flu vaccinations, ergonomic workstation assessments (both physical and virtual) and a holistic employee assistance program (EAP). In 2024–25 additional EAP services were made available to staff and workshops on topics including understanding vicarious trauma and self-care to prevent burnout and fatigue.

Creative Australia's Wellbeing Warriors are comprised of officers from the People and Culture division, the WHS Committee and staff volunteers who promote opportunities and provide resources which support positive mental and social health. 2024–25 highlights include internal promotion of resources, and curated webinars through the EAP. The Wellbeing Warriors also promoted Mental Health Month and blood donations to LifeBlood, engaged speakers to deliver workshops promoting positive mental health and self-care as well as coordinated fundraising for the Cancer Council through Australia's Biggest Morning Tea.

Staff profile

As at 30 June 2025 there were 155.1 full-time equivalent (FTE) employees. This represents an increase of 13.9 from 141.2 at 30 June 2024. The rise in FTE employees is a result of the increases to staffing levels to achieve the deliverables as set out in *Revive*. The average staffing level (ASL) for the year was 151.6, compared with the previous year's 131.0.

Table 17: All ongoing employees current reporting period (2024–25)

	Male			Female			Non-binary			Total
	Full-time	Part-time	Total Male	Full-time	Part-time	Total Female	Full-time	Part-time	Total non-binary	
NSW	26	2	28	60	7	67	1	1	2	97
QLD	1	-	1	1	-	1	-	-	-	2
SA	-	-	-	2	-	2	-	-	-	2
VIC	4	-	4	7	3	10	-	-	-	17
WA	1	-	1	-	-	-	-	-	-	1
Total	32	2	34	70	10	80	1	1	2	119

Table 18: All non-ongoing employees current reporting period (2024–25)

	Male			Female			Non-binary			Total
	Full-time	Part-time	Total Male	Full-time	Part-time	Total Female	Full-time	Part-time	Total non-binary	
NSW	4	-	4	22	1	23	1	-	1	28
QLD	-	-	-	-	-	-	-	-	-	-
SA	-	-	-	-	-	-	-	-	-	-
VIC	2	-	2	8	1	9	-	-	-	11
Total	6	-	6	30	2	32	1	-	1	39

Table 19: All ongoing employees previous reporting period (2023–24)

	Male			Female			Non-binary			Total
	Full-time	Part-time	Total Male	Full-time	Part-time	Total Female	Full-time	Part-time	Total non-binary	
NSW	12	2	14	39	5	44	-	-	-	58
QLD	1	-	1	1	-	1	-	-	-	2
SA	-	-	-	1	-	1	-	-	-	1
VIC	3	-	3	7	4	11	-	-	-	14
WA	1	-	1	-	-	-	-	-	-	1
Total	17	2	19	48	9	57	-	-	-	76

Table 20: All non-ongoing employees previous reporting period (2023–24)

	Male			Female			Non-binary			Total
	Full-time	Part-time	Total Male	Full-time	Part-time	Total Female	Full-time	Part-time	Total non-binary	
NSW	14	-	14	39	4	43	2	-	2	59
QLD	-	-	-	1	-	1	-	-	-	1
SA	-	-	-	2	-	2	-	-	-	2
VIC	2	-	2	6	-	6	-	-	-	8
Total	16	-	16	48	4	52	2	-	2	70

Table 21: Representation of employees in equal employment opportunity groups at 30 June 2025

	2021–22	2022–23	2023–24	2024–25
First Nations people	7.1%	6.4%	6.2%	5.7%
People with disability	5.1%	5.5%	6.2%	7.6%
Culturally and linguistically diverse people	24.1%	22.0%	22.0%	21.5%
Women	72.7%	72.5%	75.0%	72.8%

Note: This language follows the Australian Government guidelines. Creative Australia recognises that terminologies and identifiers are rapidly evolving. Creative Australia's staff profile continues to reflect the diversity, flexibility and skills required to meet the changing needs of our dynamic creative industries.

Developing our people

Creative Australia provided eight internal promotions or lateral movements, eight developmental opportunities through temporarily working at a higher level and two internal secondments. Investment in tailored organisational development initiatives and online learning was made available to all staff.

Mandatory compliance training for all staff included online anti-discrimination, and prevention of bullying and harassment (including sexual harassment) training coupled with in-person for new staff and those who did not attend within the previous 12 months. Additional mandatory training outside of onboarding compliance training included privacy awareness and cyber security. Staff were also encouraged to complete online self-paced diversity and inclusion, cultural competency and anti-bullying, discrimination and harassment modules.

Targeted training to support teams was provided in 2024–25 and included giving and receiving feedback, managing difficult and emotional situations with stakeholders and bespoke leadership development and coaching services.

Recognising our people

Creative Australia acknowledges staff achievements through the annual performance process, and through staff nominated end of year awards based on our six values: Collaboration, Resilience, Service, Integrity, Diversity and Leadership. Award recipients are selected by the Executive team with the Collaboration Award recipient selected by the Workplace Forum staff representatives.

Advertising

Creative Australia uses advertising for a limited range of purposes: to recruit staff, publicise initiatives and grant program closing dates, to invite clients to public information sessions and to call for tenders. The total cost of staff recruitment advertising was \$38,221 in 2024–25 compared with \$21,251 in 2023–24. The cost of advertising for all other purposes was \$166,432 in 2024–25 compared with \$142,059 in 2023–24.

Executive remuneration

During the reporting period ended 30 June 2025, Creative Australia had 17 key management personnel (KMP). KMP are determined by Creative Australia to be the Chief Executive Officer (CEO), Board members and the Portfolio Minister. The Portfolio Minister is not included in the table below.

Table 22: Names and lengths of terms key management personnel

Names	Titles	Term as Key Management Personnel
Adrian Collette AM	Chief Executive Officer	Full year
Robert Morgan	Chair of the Board	Part-year, 1 July 2024 to 23 May 2025
Wesley Enoch AM	Acting Chair of the Board	Part year, 26 May 2025 to 30 June 2025
	Deputy Chair of the Board	Part year, 1 July 2024 to 23 May 2025
Rosheen Garnon	Member of the Board	Full year
Alexandra Dimos	Member of the Board	Full year
Stephen Found	Member of the Board	Full year
Amanda Jackes	Member of the Board	Full year
Kitty Taylor	Member of the Board	Full year
Caroline Bowditch	Member of the Board	Full year
Courtney Stewart	Member of the Board	Full year
Caroline Wood AM	Member of the Board	Full year
Christine Simpson Stokes AM	Member of the Board	Part year, 1 July 2024 to 24 February 2025
Philip Watkins	Member of the Board	Part year, 1 July 2024 to 23 August 2024
Lindy Lee AO	Member of the Board	Part year, 1 July 2024 to 20 February 2025
Larissa Behrendt AO	Member of the Board	Part year, 6 September 2024 to 30 June 2025
Lauren Moss	Member of the Board	Part year, 25 February 2025 to 30 June 2025

In the notes to the financial statements for the period ending 30 June 2025, Creative Australia disclosed the following KMP expenses.

Table 23: Key management personnel remuneration

	2023–24	2024–25
Key management personnel remuneration for the reporting period		
Short-term benefits:		
Base Salary	\$922,008	\$946,488
Bonus	\$60,199	-
Other benefits and allowances		
Total short-term benefits	\$982,207	\$946,488
Superannuation	\$86,367	\$92,356
Total post-employment benefits	\$86,367	\$92,356
Other long-term benefits		
Long service leave	\$12,330	\$8,780
Total other long-term benefits	\$12,330	\$8,780
Total key management personnel remuneration	\$1,080,904	\$1,047,624

Framework for determining remuneration

Key management personnel

The Portfolio Minister's remuneration and benefits are set by the Remuneration Tribunal ('Tribunal') and not by Creative Australia.

The guiding determination for the Australia Council Board of Creative Australia for the reporting period ending 30 June 2025 was the *Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination (No. 2) 2024*. The Tribunal advises Creative Australia of the outcome of an annual review of remuneration for Holders of Public Office.

The Tribunal's determination for the Principal Executive Office (PEO) Classification Structure and Terms and Conditions guides the CEO remuneration. The CEO is eligible for 'at risk' performance pay of up to 15% of total remuneration. Performance pay is linked to the achievement of key performance indicators which are set annually by the Chair and aligned to Creative Australia's strategy and objectives. Any performance payment is subject to the views of the Portfolio Minister.

Senior executives

Senior executives are determined by Creative Australia to be the Executive Directors who report directly to the CEO.

Executive Directors are employed under individual common law employment agreements. Salary is determined by the CEO and reviewed annually, in line with Creative Australia's performance management policy. Executive directors are not eligible for performance pay.

Table 24: Information about remuneration for key management personnel remuneration

Name	Position	Short-term benefits			Post-employment benefits		Other long-term benefits		Total remuneration
		Base salary	Bonuses	allowances	Other benefits and annuities	Super-annuation contributions	Long service leave	Termination benefits	
Adrian Collette AM	Chief Executive Officer	\$405,696	-(1)	-	-	\$30,019	\$8,780	-	\$444,495
Robert Morgan	Chair of the Board	\$60,779	-	-	-	\$6,998	-	-	\$67,777
Wesley Enoch AM	Acting Chair of the Board Deputy Chair of the Board	\$55,857	-	-	-	\$6,441	-	-	\$62,298
Christine Simpson Stokes AM	Member of the Board	\$24,329	-	-	-	\$2,803	-	-	\$27,132
Rosheen Garnon	Member of the Board	\$50,739	-	-	-	\$5,849	-	-	\$56,588
Alexandra Dimos	Member of the Board	\$42,617	-	-	-	\$4,913	-	-	\$47,530

Name	Position	Short-term benefits				Post-employment benefits	Other long-term benefits			Total remuneration
		Base salary	Bonuses	Other benefits and allowances	Super-annuation contributions	Long service leave benefits	Other long-term benefits	Termination benefits		
Philip Watkins	Member of the Board	\$5,691	-	-	\$659	-	-	-	\$6,350	
Stephen Found	Member of the Board	\$37,134	-	-	\$4,281	-	-	-	\$41,415	
Amanda Jackes	Member of the Board	\$42,617	-	-	\$4,913	-	-	-	\$47,530	
Kitty Taylor	Member of the Board	\$37,134	-	-	\$4,281	-	-	-	\$41,415	
Caroline Bowditch	Member of the Board	\$37,134	-	-	\$4,281	-	-	-	\$41,415	
Courtney Stewart	Member of the Board	\$37,134	-	-	\$4,281	-	-	-	\$41,415	
Lindy Lee AO	Member of the Board	\$24,044	-	-	\$2,770	-	-	-	\$26,814	
Caroline Wood AM	Member of the Board	\$42,617	-	-	\$4,913	-	-	-	\$47,530	

Name	Position	Short-term benefits			Post-employment benefits	Other long-term benefits			Total remuneration
		Base salary	Bonuses	Other benefits and allowances		Super-annuation contributions	Long service leave benefits	Other long-term benefits	
Larissa Behrendt AO	Member of the Board	\$30,162	-	-	\$3,475	-	-	-	\$33,637
Lauren Moss	Member of the Board	\$12,805	-	-	\$1,478	-	-	-	\$14,283
Total		\$946,488	-	-	\$92,356	\$8,780	-	-	\$1,047,624

(1) The CEO has elected to take no bonus in 2024–25 and the Board has so resolved.

Table 25: Information about remuneration for senior executives

Remuneration paid to senior executives for the year ended 30 June 2025 was as follows:

Remuneration Band	Number of Senior Executives	Short-term benefits			Post-employment benefits		Other long-term benefits		Termination benefits	Total remuneration
		Average base salary	Average Bonuses	Average other benefits and allowances	Average other benefits	Average superannuation contributions	Average long service leave	Average other long-term benefits		
\$0 – \$220,000	2	\$126,447	-	-	-	\$13,174	\$2,057	-	-	\$140,648
\$220,001 – \$245,000	-	-	-	-	-	-	-	-	-	-
\$245,001 – \$270,000	-	-	-	-	-	-	-	-	-	-
\$270,001 – \$295,000	-	-	-	-	-	-	-	-	-	-
\$295,001 – \$320,000	1	\$260,106	-	-	-	\$48,535	\$6,089	-	-	\$314,730
\$320,001 – \$345,000	1	\$291,811	-	-	-	\$30,019	\$6,156	-	-	\$327,986
\$345,001 – \$370,000	-	-	-	-	-	-	-	-	-	-
\$370,001 – \$395,000	1	\$338,783	-	-	-	\$30,019	\$7,378	-	-	\$376,180

Table 26: Information about remuneration for other highly paid staff

Remuneration paid to other highly paid staff for the year ended 30 June 2025 was as follows:

Remuneration Band	Number of Highly Paid Staff	Short-term benefits		Post-employment benefits		Other long-term benefits		Termination benefits	Total remuneration
		Average base salary	Average bonuses	Average other allowances	Average superannuation contributions	Average long service leave	Average other long-term benefits		
\$295,001 – \$320,000	1	\$268,243	-	-	\$29,933	\$5,889	-	-	\$304,065
\$320,001 – \$345,000	-	-	-	-	-	-	-	-	-
\$345,001 – \$370,000	-	-	-	-	-	-	-	-	-
\$370,001 – \$395,000	-	-	-	-	-	-	-	-	-
\$395,001 – \$420,000	-	-	-	-	-	-	-	-	-
\$420,001 – \$445,000	-	-	-	-	-	-	-	-	-
\$445,001 – \$470,000	-	-	-	-	-	-	-	-	-
\$470,001 – \$495,000	-	-	-	-	-	-	-	-	-
\$495,001 – \$520,000	1	\$232,421	-	-	\$51,973	\$595	-	\$220,180	\$505,169

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Independent Auditor's Report



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

Opinion

In my opinion, the financial statements of the Creative Australia (the Entity) for the year ended 30 June 2025:

- (a) comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2025 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2025 and for the year then ended:

- Statement by the Accountable Authority, Chief Executive and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising a summary of material accounting policies and other explanatory information.

Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and their delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Other information

The Accountable Authority is responsible for the other information. The other information comprises the information included in the annual report for the year ended 30 June 2025 but does not include the financial statements and my auditor's report thereon.

My opinion on the financial statements does not cover the other information and accordingly I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial statements, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or my knowledge obtained in the audit, or otherwise appears to be materially misstated.

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If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Entity, the Commissioners are responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Simplified Disclosures and the rules made under the Act. The Commissioners are also responsible for such internal control as the Commissioners determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Commissioners are responsible for assessing the ability of the Entity to continue as a going concern, taking into account whether the Entity's operations will cease as a result of an administrative restructure or for any other reason. The Commissioners are also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the assessment indicates that it is not appropriate.

Auditor's responsibilities for the audit of the financial statements

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Accountable Authority regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office

A handwritten signature in black ink, appearing to read 'Naveed Nisar', followed by a period.

Naveed Nisar

Audit Principal

Delegate of the Auditor-General

Canberra

28 August 2025

Certification

STATEMENT BY THE ACCOUNTABLE AUTHORITY, CHIEF EXECUTIVE AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2025 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

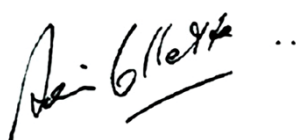
In our opinion, at the date of this statement, there are reasonable grounds to believe that Creative Australia will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Board members.



Prof Wesley Enoch AM
Chair

28 August 2025



Adrian Collette AM
Chief Executive Officer

28 August 2025



Tim Blackwell
Executive Director –
Corporate Resources
(CFO)

28 August 2025

Statement of Comprehensive Income

for the year ended 30 June 2025

	Notes	2025 \$'000	2024 Restated* \$'000	Original budget \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	23,326	19,462	21,438
Suppliers	1.1B	17,126	17,243	20,393
Grants	1.1C	273,918	238,476	250,508
Depreciation and amortisation	2.2A	2,763	2,643	2,657
Finance costs	2.4C	92	111	92
Total expenses		317,225	277,935	295,088
Own-source revenue				
Interest income	1.2C	9,879	5,739	300
Other revenue	1.2B	20,167	13,682	5,139
Total own-source revenue		30,046	19,421	5,439
Net cost of services		(287,179)	(258,514)	(289,649)
Revenue from Government	1.2A	289,649	257,974	289,649
Surplus/(deficit) on continuing operations		2,470	(540)	-
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Change in asset revaluation reserve		1,689	5,075	-
Total other comprehensive income		1,689	5,075	-
Total comprehensive income		4,159	4,535	-

The above statement should be read in conjunction with the accompanying notes.

* Refer to Note 5.4.

Budget variances commentary

Suppliers expense is lower than budget by \$3,267,000 predominantly due to a shift in the mix of expenditure from suppliers to grants compared to the mix anticipated in the budget, particularly in relation to new programs and activities of the organisation.

Grants expense is higher than anticipated in the budget by \$23,410,000 due to:

- (a) Australian Cultural Fund grants of \$13,508,000 compared to budget of \$4,200,000.
- (b) \$9,579,000 of additional interest income deployed as grants expense.
- (c) Other income for various programs distributed as grants expense, including \$2,998,000 related to Portfolio Department grants.

Interest income is higher than budget by \$9,579,000 due to higher cash holdings and interest rates above those anticipated in the budget.

Other revenue is higher than anticipated in the budget by \$15,028,000 due to:

- (a) Australian Cultural Fund donation income of \$15,334,000 compared to budget of \$4,200,000.
- (b) An additional \$425,000 of returned grants, mainly from the Playing Australia program, for unused funds.
- (c) Other income received for various programs not anticipated in the original budget, including Portfolio Department grants of \$2,998,000.

Change in asset revaluation reserve represents the increase in fair value of land and buildings, realised from valuations performed after the budget was set.

Statement of Financial Position

as at 30 June 2025

	Notes	2025 \$'000	2024 Restated* \$'000	Original Budget \$'000
ASSETS				
Current assets				
Cash and cash equivalents	2.1A	31,606	25,987	22,755
Other receivables	2.1B	3,318	4,921	2,044
Prepayments		1,205	1,003	896
Total current assets		36,129	31,911	25,695
Non-current assets				
Property, plant and equipment	2.2A	25,275	24,912	17,707
Intangible assets	2.2A	226	46	436
Total non-current assets		25,501	24,958	18,143
Total assets		61,630	56,869	43,838
LIABILITIES				
Current liabilities				
Payables	2.3	12,600	11,166	5,135
Lease liability	2.4A	1,917	1,857	1,742
Employee provisions	3.1	2,247	1,988	1,747
Other liabilities-unearned income		2,369	2,815	667
Total current liabilities		19,133	17,826	9,291
Non-current liabilities				
Lease liability	2.4A	7,092	7,956	6,214
Employee provisions	3.1	1,245	1,086	835
Other provisions	2.5	787	787	770
Total non-current liabilities		9,124	9,829	7,819
Total liabilities		28,257	27,655	17,110
Net assets		33,373	29,214	26,728
EQUITY				
Contributed Equity		2,612	2,612	2,612
Reserves		21,996	18,049	16,013
Retained surplus		8,765	8,553	8,103
Total equity		33,373	29,214	26,728

The above statement should be read in conjunction with the accompanying notes.

* Refer to Note 5.4.

Budget variances commentary

Cash and cash equivalents are \$8,851,000 higher than budget primarily due to the timing of grant payments and supplier costs.

Other receivables are \$1,274,000 higher than budget due to more GST receivable flowing from increased volume of grants activity, as well as increased interest income receivable.

Prepayments are \$309,000 higher than budget due to an increased volume of prepaid supplier activity, primarily related to IT licensing and services to cater for the organisation's expanded functions.

Property, plant and equipment are \$7,568,000 higher than budget due predominantly to the revaluation of land and buildings, and the addition to Right-of-Use assets for the new lease commenced for the Melbourne office.

Intangible assets are \$210,000 lower than budget due to software being acquired as Software as a Service and therefore expensed as supplier costs.

Payables are \$7,465,000 higher than budget due to the timing and increased volume of activity.

Lease liabilities are \$1,053,000 higher than budget due to the new lease commenced for the Melbourne office.

Employee provisions are \$910,000 higher than budget due to less than 20 days annual leave taken by employees during the year.

Unearned income is \$1,702,000 higher than budget due to funds received and receivable that are contingent on activity to be delivered in future financial years.

Reserves are \$5,983,000 higher than budget due to increases in the fair value of land and buildings, realised from valuations performed after the budget was set.

Statement of Changes in Equity

for the year ended 30 June 2025

	Contributed Equity \$'000	Asset Revaluation Reserve \$'000	Venice Pavilion Reserve \$'000	ACF Donation Reserve \$'000	Retained Surplus \$'000	Total Equity \$'000
Balance 1 July 2023	2,612	3,365	6,323	6,968	7,462	26,730
Adjustment for change in accounting policy*				(2,051)		(2,051)
Balance 1 July 2023 – restated*	2,612	3,365	6,323	4,917	7,462	24,679
(Deficit)/surplus for the year – restated	-	-	-	(1,631)	1,091	(540)
Other comprehensive income	-	5,075	-	-	-	5,075
Total comprehensive income for the year – restated*	-	5,075	-	(1,631)	1,091	4,535
Balance 30 June 2024 – restated*	2,612	8,440	6,323	3,286	8,553	29,214
Surplus for the year	-	-	-	2,258	212	2,470
Other comprehensive income	-	1,689	-	-	-	1,689
Total comprehensive income for the year	-	1,689	-	2,258	212	4,159
Balance 30 June 2025	2,612	10,129	6,323	5,544	8,765	33,373
Budget 30 June 2025	2,612	3,336	6,323	6,354	8,103	26,728

The above statement should be read in conjunction with the accompanying notes.

* Refer to Note 5.4.

Budget variances commentary

The variances between budget and actual Statement of Changes in Equity are consistent with those for the Statement of Comprehensive Income and Statement of Financial Position.

Accounting policy

ACF Donation Reserve

The Australian Cultural Fund (ACF) is a fundraising platform that enables donors to make a donation in support of arts and culture and to express a preference for the use of these donations. The bona fide nature of the proposed cultural recipient is verified prior to the decision to make a grant. Donations received are required to be recognised as revenue upon receipt of the donation.

ACF Grants

Creative Australia recognises an expense and provision upon the close of an artist's campaign for the full amount raised in its approved funding decision. This represents a change in accounting policy, as previously the corresponding grant to the recipient was recognised as expenditure only when the grant was made.

Due to the amalgamation with Creative Partnerships Australia, Creative Australia has applied the change in policy retrospectively from 1 July 2023 against the ACF Donation Reserve, being the effective date the administration of ACF was transferred from Creative Partnerships Australia to Creative Australia.

Refer Note 5.4 for the assessed effect of the change on financial statement line items and corresponding notes of the financial statements.

Accounting judgements and estimates

ACF Grants

As the milestones of each grant agreement have not been met in full, there is a risk the grants will not meet the requirements for payment, resulting in Creative Australia overstating its liabilities.

However, as the majority of approved funding decisions have historically been paid in full, it is highly probable all closed campaigns as at 30 June 2025 will be paid in full.

Cash Flow Statement

for the year ended 30 June 2025

	Notes	2025 \$'000	2024 \$'000	Original Budget \$'000
OPERATING ACTIVITIES				
Cash received				
Appropriations		289,649	257,974	289,649
Receipts from Government		2,998	1,000	-
ACF Donations income		15,334	10,564	4,200
Interest income		9,645	5,701	300
GST received		25,689	21,316	22,505
Other		3,434	2,534	939
Total cash received		346,749	299,089	317,953
Cash used				
Employee benefits		22,908	18,970	21,438
Suppliers		17,005	18,061	20,393
Interest payments on lease liabilities		92	111	92
Grants		298,717	256,027	273,012
Total cash used		338,722	293,169	314,935
Net cash from operating activities		8,027	5,920	2,658
INVESTING ACTIVITIES				
Cash used				
Purchase of property, plant and equipment		551	672	390
Total cash used		551	672	390
Net cash used by investing activities		(551)	(672)	(390)
FINANCING ACTIVITIES				
Cash received				
Restructure	5.2	-	9,737	-
Total cash received		-	9,737	-
Cash used				
Payment of lease liabilities		1,857	1,753	1,857
Total cash used		1,857	1,753	1,857
Net cash (used by) from financing activities		(1,857)	7,984	(1,857)
Net increase in cash held		5,619	13,232	411
Cash and cash equivalents at the beginning of the reporting period		25,987	12,755	22,344
Cash and cash equivalents at the end of the reporting period	2.1A	31,606	25,987	22,755

The above statement should be read in conjunction with the accompanying notes.

Budget variances commentary

The variances between budget and actual Cash Flow Statement are consistent with those set out above for the Statement of Comprehensive Income and Statement of Financial Position.

Overview

Objectives of Creative Australia

Creative Australia is the Australian Government's principal arts investment, development, funding, and advisory body with a purpose to champion and invest in arts and creativity for a dynamic and creative Australia. It is a not-for-profit and corporate Commonwealth-controlled entity, incorporated and domiciled in Australia.

Creative Australia is structured to meet one outcome: *Local and global audiences enjoy the benefits of thriving, dynamic and sustainable cultural and creative industries supported through investment, development, partnerships, advice and recognition for Australian artists and arts organisations.*

Creative Australia was formed via the *Creative Australia Act 2023* (assented on 23 June 2023), which replaced the *Australia Council Act 2013*. Effective 1 July 2023, this legislation provided authority for the former Australia Council to operate as Creative Australia and to commence delivery on an expanded set of functions under the Australian Government's new National Cultural Policy, *Revive*, including expansion of the Australia Council Board, the establishment of the Music Australia, and the establishment of Creative Workplaces.

The Act also provided authority to deliver the functions of Creative Partnerships Australia and assume responsibility for the Australian Cultural Fund from 1 July 2023. Creative Partnerships Australia Ltd was abolished on 1 July 2023, with all assets and liabilities transferring to Creative Australia on this date. The amalgamation with Creative Partnerships Australia was accounted for as a restructure of the administrative arrangements under AASB 1004 *Contributions*, where net assets received by Creative Australia were recognised directly to equity (refer Note 5.2).

On 4 July 2024, the Parliament of Australia passed the *Creative Australia Amendment (Implementation of Revive) Bill 2024*. This was the final piece of legislation in establishing all the functions of Creative Australia under the National Cultural Policy, *Revive*. Notably, this Amendment allowed the establishment the First Nations Board and First Nations Arts body of Creative Australia (in 2024–25) and Writing Australia (2025–26).

The continued existence of the entity in its present form and with its present programs is dependent on government policy and on continuing funding by Parliament for the entity's administration and programs.

The basis of preparation

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013*:

The financial statements have been prepared in accordance with:

- *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR); and
- *Australian Accounting Standards and Interpretations – Simplified Disclosure Requirements* issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars.

New accounting standards

All new, revised or amending standards and interpretations that were issued prior to the sign-off date in the current reporting period have been considered and did not have an impact on the department's financial statements.

Prior year comparatives

Certain prior year amounts have been reclassified for consistency with the current year presentation. This change maintains the comparability among the periods presented.

Budget variance commentary

The budget variance commentary reflects major differences between the actual balances and the original budgeted amounts presented in the 2024–25 Portfolio Budget Statements of Creative Australia.

Variances are considered to be 'major' based on the following criteria:

- the variance between budget and actual is greater than 10 percent or
- an item below this threshold that is considered important for the readers' understanding or is relevant to an assessment of the discharge of accountability and to an analysis of performance of Creative Australia.

Taxation

Creative Australia is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and Good and Services Tax (GST).

Events after the reporting period

There are no known events occurring after the reporting period that could have a material impact on the financial statements.

Notes to the financial statements

1. Financial performance

This section analyses the financial performance of Creative Australia for the year ended 30 June 2025.

1.1 Expenses

1.1A: Employee benefits

	2025 \$'000	2024 \$'000
Wages and salaries	20,003	16,774
Superannuation:		
• Defined contribution plans	2,378	1,901
• Defined benefit plans	213	226
Leave and other entitlements	732	561
Total employee benefits	23,326	19,462

Accounting policy

Accounting policies for employee related expenses are contained in section 3.

1.1B: Suppliers

	2025 \$'000	2024 \$'000
Contractors	6,891	5,067
Consultants	909	1,597
Technology and related services	2,315	2,111
Assessment costs	1,117	1,410
Events and programs	1,182	1,199
Travel	1,760	2,273
Building and facilities	878	952
Advertising and communications	506	536
Insurance	282	340
Short-term lease payments	48	24
Other	1,238	1,734
Total suppliers	17,126	17,243

Accounting policy

Short-term leases

Creative Australia has elected not to recognise right-of-use assets and lease liabilities for short-term leases of assets that have a lease term of 12 months or less or are of low-value. The entity recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term. Creative Australia has short-term lease commitments of \$43,648 as at 30 June 2025.

1.1C: Grants

	2025 \$'000	2024 Restated* \$'000
National Performing Arts Partnership Framework	137,838	132,609
Four Year Investment for Organisations	41,977	29,885
Visual Arts and Craft Design Framework	8,583	7,399
Australian Cultural Fund	13,508	12,331
Other Grants and Initiatives	72,012	56,252
Total grants	273,918	238,476
* Refer to Note 5.4.		
Grants commitments (including GST) comprise the following major categories:		
National Performing Arts Partnership Framework		
Within 1 year	150,199	149,773
Between 1 to 5 years	329,044	479,154
Total National Performing Arts Partnership Framework	479,243	628,927
Four Year Investment for Organisations		
Within 1 year	45,749	39,426
Between 1 to 5 years	85,350	117,399
Total Four Year Investment for Organisations	131,099	156,825
Visual Arts and Craft Design Framework		
Within 1 year	8,815	6,770
Between 1 to 5 years	17,609	20,308
Total Visual Arts and Craft Design Framework	26,424	27,078
Other Grants and Initiatives		
Within 1 year	9,527	3,837
Between 1 to 5 years	12,938	3,457
Total other grants and initiatives	22,465	7,294
Total Grant Commitments		
Within 1 year	214,290	199,806
Between 1 to 5 years	444,941	620,318
Total grant commitments	659,231	820,124

Accounting policy

For organisations under the National Performing Arts Partnership Framework, Four Year Investment for Organisations, and Visual Arts and Craft Strategy, the quantum of commitments will be determined by the point in time at which the balance date falls within the funding agreement cycle. Current contracts for all of these organisations are for four years and conclude in the 2028 calendar year.

1.2 Revenue

1.2A: Revenue from government

	2025 \$'000	2024 \$'000
Appropriations		
Corporate Commonwealth Entity Payment Item	289,649	257,974
Total revenue from Government	289,649	257,974

Accounting policy

Revenue from Government

Funding received or receivable from Creative Australia's portfolio department (appropriated to the Department for payment to Creative Australia) is recognised as Revenue from Government (as a Corporate Commonwealth entity) unless the funding is in the nature of an equity injection or a loan. Appropriations are recognised when Creative Australia gains control of the appropriation. Appropriations receivable are recognised at their nominal amount.

1.2B: Other revenue

	2025 \$'000	2024 \$'000
Returned Grants	725	1,163
Income from fundraising & partnerships:		
Australian Cultural Fund	15,334	10,564
Venice Biennale	344	650
Workplace giving	13	6
Other non-government entities	753	798
Department of Infrastructure, Transport, Regional Development, Communications, Sports and the Arts:		
Territory Orchestras	1,250	-
Two-Year investment program for small to medium theatre organisations	1,000	-
Purchase and donation of kith & kin by Archie Moore	500	-
Other	248	450
Department of Foreign Affairs and Trade:		
Creative Leadership Program	-	50
Total other revenue	20,167	13,682

Accounting policy

For reciprocal grants (where equal value is given back by Creative Australia to the provider), such as the 'Creative Leadership Program', the grants are recognised as revenue when Creative Australia has satisfied its performance obligations under the terms of the grant. For non-reciprocal grants, Creative Australia only recognises the grants as revenue when the grant is received or receivable.

1.2C: Interest

Accounting policy

Interest income is recognised when earned.

2. Financial position

2.1 Financial assets

This section analyses assets used to conduct the operations of Creative Australia, and the operating liabilities incurred as a result.

2.1A: Cash and cash equivalents

	2025 \$'000	2024 \$'000
Cash on hand or on deposit	31,606	25,987
Total cash and cash equivalents	31,606	25,987

Cash and cash equivalents includes \$262,500 (2024: \$263,000) for monies held in trust for The Marten Bequest which is offset in other payables (Note 2.3). Refer Note 5.1 for further information.

Accounting policy

Cash is recognised at its nominal amount. Cash and cash equivalents include:

- cash on hand,
- demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value; and,
- cash in special accounts.

2.1B: Other receivables

	2025 \$'000	2024 \$'000
External parties	410	2,455
GST receivable	2,599	2,390
Interest receivable	309	76
Total other receivables	3,318	4,921

2.2 Non-financial assets

2.2A: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment and Intangibles

	Land and buildings \$'000	Right-of- use assets \$'000	Plant and equipment \$'000	Total property, plant and equipment \$'000	Intangible assets \$'000
As at 1 July 2024					
Gross book value	13,753	16,312	5,994	36,059	917
Accumulated depreciation, amortisation and impairment	-	(7,887)	(3,260)	(11,147)	(871)
Total as at 1 July 2024	13,753	8,425	2,734	24,912	46
Additions	-	1,070	340	1,410	211
Disposals	(4)	-	-	(4)	-
Depreciation and amortisation	(334)	(1,822)	(576)	(2,732)	(31)
Revaluation	1,689	-	-	1,689	-
Total as at 30 June 2025	15,104	7,673	2,498	25,275	226
Gross book value	15,124	17,382	6,334	38,840	1,128
Accumulated depreciation, amortisation and impairment	(20)	(9,709)	(3,836)	(13,565)	(902)
Total as at 30 June 2025	15,104	7,673	2,498	25,275	226

Plant and Equipment includes computer equipment, furniture and fittings and works of art.

Works of Art are assessed in accordance with the revaluation policy. Information is obtained periodically from independent valuation specialists on the movement of underlying drivers of market value. On that basis it was assessed that a fair value adjustment was not required for the year ended 30 June 2025.

Intangible assets comprise internally developed software for internal use.

No indicators of impairment were found for property, plant, equipment and intangibles.

Venice Pavilion

The Australian Pavilion in Venice is situated in the Giardini della Venezia. Creative Australia owns the building, and a land concession has previously been granted by the Municipality of Venice (MoV) to allow the use of the land on which the pavilion sits.

The latest land concession expired on 31 December 2018. In the second half of 2019 the MoV passed a resolution to the effect that all countries with pavilions in the Giardini would be offered renewed land concessions for up to nine years. The rental amount is expected to be consistent with heritage assets and therefore at nominal levels. A draft land concession has been received from the MoV and Creative Australia has requested clarification on certain matters.

Accounting policy

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition.

Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. This is particularly relevant to 'make good' provisions in property leases taken up by Creative Australia where there exists an obligation to restore the property to its original condition. These costs are included in the value of Creative Australia's leasehold improvements with a corresponding provision for the 'make good' recognised.

Lease Right of Use (ROU) Assets

Leased ROU assets are capitalised at the commencement date of the lease and comprise of the initial lease liability amount, initial direct costs incurred when entering into the lease less any lease incentives received. These assets are accounted for as separate asset classes to corresponding assets owned outright.

Revaluations

Following initial recognition at cost, property, plant and equipment (excluding ROU assets) are carried at latest revaluation less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depend upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reversed a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

Impairment

All cash-generating assets and assets held at cost, including intangibles and ROU assets, were assessed for impairment at 30 June 2025. Where indications of impairment exist, the asset's recoverable amount is estimated, and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the entity were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

Depreciation

Depreciable property, plant and equipment assets are written off to their estimated residual values over their estimated useful lives to Creative Australia using, in all cases, the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

	2025	2024
Buildings on freehold land	40–50 years	40–50 years
Buildings on leasehold land	50–75 years	50–75 years
Leasehold improvements	Lease terms	Lease terms
Plant and equipment	3 to 50 years	3 to 50 years
Other – works of art	15–100 years	15–100 years

The depreciation rates for ROU assets are based on the commencement date to the earlier of the end of the useful life of the ROU asset or the end of the lease term.

Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

Intangibles

Creative Australia's intangibles comprise internally developed software for internal use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Internally generated software is amortised on a straight-line basis over its anticipated useful life. The useful life of Creative Australia's internally generated software is 4 years (2024: 4 years).

All software assets were assessed for indications of impairment at 30 June 2025.

Software-as-a-Service (SaaS) arrangements

SaaS arrangements are service contracts providing Creative Australia with the right to access the cloud provider's application software over the contract period. As such Creative Australia does not receive a software intangible asset at the contract commencement date. The following outlines the accounting treatment of costs incurred in relation to SaaS arrangements:

Recognise as an operating expense over the term of the service contract:

- fee for use of application software
- customisation costs.

Recognise as an operating expense as the service is received:

- configuration costs
- data conversion and migration costs
- testing costs
- training costs.

2.2B: Fair value measurement

The following tables provide an analysis of assets and liabilities that are measured at fair value. The remaining assets and liabilities disclosed in the Statement of Financial Position do not apply the fair value hierarchy and are measured at historical cost or depreciated acquisition cost.

The different levels of the fair value hierarchy are defined below.

Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at measurement date.

Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3: Unobservable inputs for the asset or liability.

Accounting policy

Fair value measurement

Creative Australia values its non-financial assets at fair value as per AASB 13 *Fair Value Measurement*. Full professional valuations are performed every three years or as required. In the interim years an update on the drivers of market value is obtained from the valuers and an adjustment to fair value made only when material.

- Freehold properties are valued on the basis of market comparable and leasehold properties with restrictions on sale are valued on the basis of deprival of market rent.
- Properties of a specialised nature (Venice Pavilion) are valued on the basis of depreciated replacement cost.
- Works of art are valued on the basis of market comparable.

Non-financial assets measured at fair value	2025 \$'000	2024 \$'000	Category (Level 1, 2 or 3)	Valuation Technique(s)	Inputs Used
Land and freehold property	834	583	Level 3	Market comparable	Price per square metre Market rate of interest
Buildings on leasehold land	692	712	Level 3	Estimated rental value	Price per square metre Market rate of interest
Venice Pavilion	13,578	12,458	Level 3	Depreciated replacement cost	Current replacement cost
Works of art	473	476	Level 3	Market comparable	Professional appraisals of similar artworks
Plant and equipment	2,025	2,258	Level 3	Depreciated replacement cost	Current replacement cost
Intangibles	226	46	Level 3	Depreciated replacement cost	Current replacement cost
Total non-financial assets measured at fair value	17,828	16,533			

Revaluation of land and buildings

Properties (excluding the leasehold improvements at 60 Union Street, Pyrmont and 360 Elizabeth Street, Melbourne) were revalued as at 30 June 2025 by independent valuers.

The Venice Pavilion is a unique structure that has been designed only to be used for art exhibitions. It is situated in an area of Venice that has been designated as a zone only to be used for the arts. The Venice Pavilion is valued (excluding the land value which is not part of the ownership interest) based on the depreciated replacement cost approach. The estimated replacement costs are adjusted for depreciation, which considers the physical deterioration and economic obsolescence of the asset.

Independent valuation performed for the Venice Pavilion as at 30 June 2025 noted no material change in valuation of the underlying asset, however due to the impact of global uncertainty on the Australian dollar, the AUD equivalent fair value portrayed a material increase compared to the carrying value as at 30 June 2025. An increase in fair value of \$1,423,000 has therefore been taken to the Asset Revaluation Reserve within the equity section of the Statement of Financial Position as at 30 June 2025, in accordance with AASB 121 *The Effects of Changes in Foreign Exchange Rates*.

An increment of \$265,000 for Whiting Library in Rome was also taken to the asset revaluation reserve as at 30 June 2025. The surplus taken to the Asset Revaluation Reserve is shown in the Statement of Comprehensive Income as a net surplus of \$1,689,000 for these properties.

2.3 Payables

	2025 \$'000	2024 Restated* \$'000
Suppliers and other payables	5,567	3,687
Grants payable	7,033	7,479
Total payables	12,600	11,166

* Refer to Note 5.4

Settlement to suppliers are usually made within 30 days.

Settlement to grantees are made according to the terms and conditions of each grant. This is usually within 30 days of performance or eligibility.

2.4 Leases

2.4A: Lease liability

	2025 \$'000	2024 \$'000
Lease liability - current	1,917	1,857
Lease liability - non-current	7,092	7,956
Total lease liability	9,009	9,813

The lease liability is calculated as the present value of the outstanding lease payments.

Lease payments are applied as a reduction of lease liability and interest expense is charged to the Income Statement.

Total cash outflow for lease payments for the year ended 30 June 2025 was \$1,949,000 (2024: \$1,864,000), comprising both principle and interest.

The lease at 60 Union Street, Pyrmont is for a remaining period of 4.2 years with an option to extend the lease for a 10-year period. The lease liability is calculated over the initial 10-year period of the lease.

The lease at 360 Elizabeth Street, Melbourne has renewed for a period of 5 years starting July 2025.

Accounting policy

Lease liabilities

For all new contracts entered into, Creative Australia considers whether a contract is or contains a lease. A lease is defined as “a contract or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration”.

Once it has been determined that a contract is, or contains a lease, the lease liability is initially measured at the present value of the lease payments unpaid at the

commencement date, discounted using the interest rate implicit in the lease, if that rate is readily determinable, or the incremental borrowing rate.

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification to the lease. When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset or profit and loss depending on the nature of the reassessment or modification.

2.4B: Maturity analysis – undiscounted future lease payments

	2025 \$'000	2024 \$'000
Within 1 year	2,022	1,948
Between 1 to 5 years	7,227	8,110
More than 5 years	-	-
Total undiscounted future lease payments	9,249	10,058

The future lease payments are contractual undiscounted cash flows.

2.4C: Interest

	2025 \$'000	2024 \$'000
Interest on lease liabilities	92	111

Interest expense is recognised as the present value of the lease liability and is unwound over the life of the lease.

2.5 Other provisions

	2025 \$'000	2024 \$'000
Provision for restoration	787	787
Total other provisions	787	787

Accounting judgements and estimates

Provision for restoration

Creative Australia has two agreements for the leasing of premises (Pymont and Melbourne) which require the restoration of the premises to their original condition at the conclusion of the lease.

3. People and relationships

This section describes a range of employment and post-employment benefits provided to our people and our relationships with other key people.

3.1 Employee provisions

	2025 \$'000	2024 \$'000
Employee Provisions		
Annual leave	1,367	1,101
Long service leave	2,125	1,973
Total employee provisions	3,492	3,074
Movement in provisions		
Carrying amount at beginning of year	3,074	2,412
Restructure (Note 5.2)	-	170
Additional provision recognised during the year	1,930	1,498
Amounts utilised during the year	(1,512)	(1,006)
Carrying amount at end of year	3,492	3,074

Accounting policy

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

Leave

The liability for employee benefits includes provision for annual leave and long service leave.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including Creative Australia's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave is an estimate of the present value of the liability at 30 June. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Separation and Redundancy

Provision is made for separation and redundancy benefit payments. Creative Australia recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

Superannuation

Creative Australia's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government.

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

Creative Australia makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. Creative Australia accounts for the contributions as if they were contributions to defined contribution plans.

Any liability for superannuation recognised as at 30 June represents outstanding contributions.

3.2 Key management personnel remuneration

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of Creative Australia, directly or indirectly, including any Board member (whether executive or otherwise) of that entity. Creative Australia has determined the key management personnel to be the Chief Executive Officer, current Board members, former Board members who retired during the year and the Portfolio Minister.

Key management personnel remuneration is reported in the table below:

	2025	2024
	\$'000	\$'000
Short-term employee benefits	946	982
Post-employment benefits	92	87
Other long-term employee benefits	9	12
Total key management personnel remuneration expenses	1,047	1,081

The total number of key management personnel that are included in the above table is 16 (2024: 18). The Portfolio Minister is not included in these numbers.

The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by Creative Australia.

3.3 Related party disclosures

Related party relationships

Creative Australia is an Australian Government controlled entity. Related parties to Creative Australia are Board members, the Chief Executive Officer, the Portfolio Minister and other Australian Government entities.

Transactions with related parties

Given the breadth of government activities, related parties may transact with the government sector in the same capacity as ordinary citizens. Such transactions include the payment or refund of taxes. These transactions have not been separately disclosed in this note.

The following transactions with related parties occurred during the financial year in the normal course of operations. In relation to grant funding, the related parties took no part in decisions regarding these related party transactions. There are no outstanding amounts at 30 June 2025. Amounts disclosed include GST where applicable:

Key Management Personnel	Related Party	Transactions	2025 \$'000	2024 \$'000
Wesley Enoch	Arts Queensland	Co-investment	-	33
Wesley Enoch	Cairns Indigenous Art Fair Limited	Grant funding	419	518
Wesley Enoch	Deakin University	Research Partnership	-	22
Wesley Enoch	Moogahlin Performing Arts	Grant funding	727	397
Wesley Enoch	Queensland University of Technology	Grant funding, research partnership	112	182
Wesley Enoch	Sydney Theatre Company	Grant funding	3,361	3,151
Wesley Enoch	West Australian Ballet Company Inc	Grant funding	1,620	972
Wesley Enoch	Yirra Yaakin Aboriginal Corporation	Grant funding	637	-
Wesley Enoch	Creative Australia	Donations to ACF	2	-
Robert Morgan	GRACosway	Payment for services	65	3
Robert Morgan	Robert Morgan Mutual Trust	Donations to Creative Australia	-	50
Larrisa Behrendt	Sydney Dance Company	Grant funding	4,177	-
Larrisa Behrendt	National Library of Australia	Payment for services	2	-
Larrisa Behrendt	Creative Australia	Payment for services	5	-
Caroline Bowditch	Arts Access	Grant funding	-	559
Caroline Bowditch	Theatre Network Australia Inc	Grant funding	-	355

Key Management Personnel	Related Party	Transactions	2025 \$'000	2024 \$'000
Caroline Bowditch	Arts Centre Melbourne (Victorian Arts Centre Trust)	Grant funding	105	174
Mario D'Orazio	Australian Broadcasting Corporation	Grant funding	-	34
Alexandra Dimos	Art Gallery of South Australia	Grant funding	275	264
Alexandra Dimos	Nunn Dimos Foundation	Donations to ACF & Creative Australia	87	113
Alexandra Dimos	State Theatre Company of South Australia	Grant funding	1,228	765
Alexandra Dimos	The Adelaide Festival Centre Foundation Inc.	Grant funding	-	50
Alexandra Dimos	Philanthropy Australia	Payment for services	8	-
Amanda Jackes	Woodfordia Inc.	Grant funding	169	69
Courtney Stewart	La Boite Theatre Ltd	Grant funding	809	538
Kitty Taylor	Footscray Community Arts Centre Limited	Grant funding, bursaries	-	389
Phillip Watkins	Darwin Aboriginal Art Fair Foundation	Grant funding, registration fees	220	190
Phillip Watkins	Desart Inc	Grant funding	-	567
Phillip Watkins	Board of the Museum and Art Gallery of the Northern Territory	Grant funding, bursaries	-	41
Caroline Wood	Centre for Stories	Grant funding, payment for services	289	7
Caroline Wood	Encounter Theatre	Grant funding	13	108
Adrian Collette	International Federation of Arts Councils and Culture Agencies (IFACCA)	Membership Fees	61	61

4. Managing uncertainties

This section analyses how Creative Australia manages financial risk within its operating environment.

4.1 Financial instruments

	2025 \$'000	2024 \$'000
Financial assets measured at amortised cost		
Cash and cash equivalents	31,606	25,987
Other receivables	410	2,455
Interest receivable	309	76
Total financial assets	32,325	28,519
Financial liabilities measured at amortised cost		
Supplier and other payables	5,567	3,687
Grants	7,033	4,354
Total financial liabilities	12,600	8,041

The carrying amount of Financial Assets and Financial Liabilities is equal to fair value.

Accounting policy

Financial assets

The classification of financial assets depends on how Creative Australia manages the assets and the characteristics of their contractual cash flow. Financial assets are classified as financial assets measured at amortised cost.

Financial assets are recognised when Creative Australia becomes a party to the contract and, as a consequence, has a legal right to receive or a legal obligation to pay cash and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred.

Financial liabilities

Financial liabilities are classified as financial liabilities at amortised cost.

Financial liabilities are recognised to the extent that the goods or services have been received and irrespective of having been invoiced.

5. Other information

5.1 Assets held in trust

Creative Australia administers several awards on behalf of Perpetual Limited as trustee, using its expertise to promote, assess, recommend and manage the payment of the opportunities.

The Marten Bequest, established through the estate of the late John Chisholm Marten, awards scholarships across nine art disciplines, providing financial support for Australian artists to undertake study and training in Australia and overseas.

The Lady Mollie Isabelle Askin Ballet Scholarship and Sir Robert William Askin Operatic Scholarships were established by a Deed of Lady Mollie Askin, providing travelling scholarships for Australian citizens with outstanding ability and promise in Ballet and Opera.

The Dal Stivens Literary Award was established in the will of Juanita Cragen, and is presented biennially to an author aged 30 or under, for a short story or essay of the highest literary merit.

The Kathleen Mitchell Literary Award was established by the will of Kathleen Adele Mitchell, and is presented biennially to an author aged 30 or under, for an outstanding novel or novella.

	2025 \$'000	2024 \$'000
Donations and bequests		
As at 1 July 2024	263	263
Receipts	410	380
Payments	(410)	(380)
Total as at 30 June 2025	263	263
Total monetary assets held in trust	263	263

Each year Perpetual pays to Creative Australia the total annual scholarships and awards amount. These monies are held in trust, in a bank account administered by Creative Australia. During the year Creative Australia pays each beneficiary a sum based upon the scholarship/award conditions.

5.2 Restructuring

	2024 Restated* \$'000
FUNCTIONS ASSUMED: Creative Partnerships Australia	
Assets recognised	
Cash and cash equivalents	9,737
Other current assets	99
Property, plant & equipment	24
Total assets recognised	9,860
Liabilities recognised	
Employee provisions	170
Supplier and other payables	2,161
Total liabilities recognised	2,331
Net assets recognised	7,529

* Refer Note 5.4

Creative Partnerships Australia was assumed by Creative Australia effective 1 July 2023 in accordance with the *Australia Council Amendment (Creative Australia) Act 2023*. In respect of functions assumed, the assets and liabilities of Creative Partnerships Australia were transferred at fair value to Creative Australia for no consideration. As an administered restructure under AASB 1004 *Contributions*, net assets received by Creative Australia were recognised directly to equity.

5.3 Remuneration of auditors

	2025 \$	2024 \$
Amounts paid or payable to auditors for:		
Financial statement audit services	59,000	59,000
Non audit services	-	-
Total value of services received	59,000	59,000

Financial statement audit services were provided by the Australian National Audit Office (ANAO). No other services were provided by the ANAO.

The ANAO has appointed Ecovis Clark Jacobs Audit & Assurance to assist with the 2025 audit.

5.4 Change in accounting policy

Australian Cultural Fund Grants

Creative Australia recognises an expense and provision upon the close of an artist's campaign for the full amount raised in its approved funding decision. This represents a change in accounting policy for ACF grants, as previously the corresponding grant to the recipient was recognised as expenditure only when the grant was made.

Creative Australia has applied the change in policy retrospectively from 1 July 2023 against the ACF Donation Reserve, being the effective date the administration of the Australian Cultural Fund was transferred from Creative Partnerships Australia to Creative Australia.

The following demonstrates the effect of the change on financial statement line items for financial year 2023–24 and corresponding notes of the financial statements.

Statement of Comprehensive Income

	Notes	2024 Restated \$'000	2024 \$'000	Effect of change \$'000
Grants	1.1C	238,476	237,402	1,074
Total expenses		277,935	276,861	1,074
Net cost of services		(258,514)	(257,440)	(1,074)
Revenue from Government		257,974	257,974	-
(Deficit)/surplus on continuing operations		(540)	534	(1,074)
Total comprehensive income		4,535	5,609	(1,074)

Statement of Comprehensive Income

	Notes	2024 Restated \$'000	2024 \$'000	Effect of change \$'000
Payables	2.3	11,166	8,041	3,125
Total current liabilities		17,826	14,701	3,125
Total liabilities		27,655	24,530	3,125
Net assets		29,214	32,339	(3,125)
Contributed Equity		2,612	2,612	-
Reserves		18,049	21,174	(3,125)
Retained surplus		8,553	8,553	-
Total equity		29,214	32,339	(3,125)

Appendix: List of requirements

PGPA Rule Reference	Part of Report	Description	Requirement
17BE	Contents of annual report		
17BE(a)	Our legislation	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	Our functions	A summary of the objects and functions of the entity as set out in legislation.	Mandatory
17BE(b)(ii)	Our purpose	The purposes of the entity as included in the entity's corporate plan for the reporting period.	Mandatory
17BE(c)	Responsible Minister	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers.	Mandatory
17BE(d)	Ministerial directions and rule	Directions given to the entity by the Minister under an Act or instrument during the reporting period.	If applicable, mandatory
17BE(e)	General policy orders and government policies	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act.	If applicable, mandatory
17BE(f)	N/A	Particulars of non-compliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act.	If applicable, mandatory
17BE(g)	Annual Performance Statements	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule.	Mandatory
17BE(h), 17BE(i)	Significant events	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance.	If applicable, mandatory
17BE(j)	The Australia Council Board	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period.	Mandatory
17BE(k)	Our organisational structure	Outline of the organisational structure of the entity (including any subsidiaries of the entity).	Mandatory
17BE(ka)	Staff profile	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: (a) statistics on full-time employees;	Mandatory

PGPA Rule Reference	Part of Report	Description	Requirement
		(b) statistics on part-time employees; (c) statistics on gender; (d) statistics on staff location.	
17BE(l)	Our location	Outline of the location (whether or not in Australia) of major activities or facilities of the entity.	Mandatory
17BE(m)	Board governance	Information relating to the main corporate governance practices used by the entity during the reporting period.	Mandatory
17BE(n), 17BE(o)	N/A	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): (a) the decision making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions.	If applicable, mandatory
17BE(p)	Changes affecting Creative Australia	Any significant activities and changes that affected the operation or structure of the entity during the reporting period.	If applicable, mandatory
17BE(q)	Judicial decisions and reviews by outside bodies	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity.	If applicable, mandatory
17BE(r)	N/A	Particulars of any reports on the entity given by: (a) the Auditor-General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner.	If applicable, mandatory
17BE(s)	N/A	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report.	If applicable, mandatory
17BE(t)	N/A	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs).	If applicable, mandatory
17BE(taa)	Audit and Risk Committee	The following information about the audit committee for the entity:	Mandatory

PGPA Rule Reference	Part of Report	Description	Requirement
		(a) a direct electronic address of the charter determining the functions of the audit committee; (b) the name of each member of the audit committee; (c) the qualifications, knowledge, skills or experience of each member of the audit committee; (d) information about each member's attendance at meetings of the audit committee; (e) the remuneration of each member of the audit committee.	
17BE(ta)	Executive remuneration	Information about executive remuneration.	Mandatory
17BF	Disclosure requirements for government business enterprises		
17BF(1)(a)(i)	N/A	An assessment of significant changes in the entity's overall financial structure and financial conditions.	If applicable, mandatory
17BF(1)(a)(ii)	N/A	An assessment of any events or risks that could cause financial information that is reported not to be indicative of future operations or financial conditions.	If applicable, mandatory
17BF(1)(b)	N/A	Information on dividends paid or recommended.	If applicable, mandatory
17BF(1)(c)	N/A	Details of any community service obligations the government business enterprise has including: (a) an outline of actions taken to fulfil those obligations; and (b) an assessment of the cost of fulfilling those obligations.	If applicable, mandatory
17BF(2)	N/A	A statement regarding the exclusion of information on the grounds that the information is commercially sensitive and would be likely to result in unreasonable commercial prejudice to the government business enterprise.	If applicable, mandatory



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