

A woman with long dark hair, wearing a black wide-brimmed hat and a dark, possibly black, jacket with a fur collar and lace-up details, is singing into a microphone. She is wearing several large, ornate silver or metal earrings and a necklace. The background is a warm, yellowish glow, suggesting a stage or concert setting.

CANADA AND AUSTRALIA:

PROMOTING COLLABORATION IN CREATIVE INDUSTRIES

Prepared by the Consulate General of Canada in Sydney

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WELCOME & INTRODUCTION

The creative industries represent an important part of Canada's economy and exports however these times are unprecedented and present challenges never before seen for the sector. In light of current events, particularly the recent cancellations of cultural events, the Consulate General of Sydney would like to reaffirm the government's support for all the people affected, directly or indirectly, by the coronavirus. We know that times like these can be particularly difficult for self-employed creative workers, community organizations, and cultural organizations, among many others. This report, written pre-coronavirus, may be a useful resource as the creative industries move from crisis to recovery and seek out new business opportunities.

Back in 2016, Canada made a historic investment of C\$1.9 billion over five years to foster innovation, creativity and growth in its cultural sector. This venture was the largest investment in Canadian arts and culture in the last 30 years, and Canada is the only country in the G7 to make this kind of investment. However, these statistics do not fully take into account the impact that the arts and cultural industries have on forming Canadian identity at home and abroad. In the midst of the coronavirus crisis, the Government of Canada released programs and emergency funds to provide a bridge through these tough times.

In Australia, like Canada, the live performance sub-sector has been hit the hardest by the lockdowns measures. The non-live sub sector such as Cinema and Television has been progressively ramping up its operations. Other sectors such as video games, augmented and virtual reality have been doing well during the crisis, as people spend more leisure time than usual at home.

In Australia, the demand in the creative industries sector was booming pre-coronavirus and represented 6.2% of total Australian employment and employment. The creative industries were growing 40% faster than the Australian economy as a whole. Australia also recognises the important role and positive impact of the arts in regional, rural and remote areas. This has led to a growth in festivals, arts markets, concerts, performances and galleries expanding into these areas due to the positive impact on the community as well as the daily lives of Australians.

Canada and Australia share similar histories and values and are always searching for new opportunities to collaborate for their mutual economic and cultural growth. The Consulate General of Canada in Sydney is here to build bridges and support producers and artists from both countries.

The publication of this report certainly comes at a difficult time for many but Canada recognises the importance of sustained support for cultural diplomacy and trade. The 2019 Senate of Canada report "[Cultural Diplomacy: At the Centre Stage of Canada's Foreign Policy](#)" highlights the important role that Canadian culture and the arts play, not only in support of Canada's foreign policy priorities, but its power to improve mutual understanding and people-to-people ties, build trust for subsequent and substantive interactions, and advance matters of national interest.

- Angela J. Bogdan
Consul General of Canada, Sydney



FILM & TELEVISION

The Australian market is interested in a variety of local and international movies and television series spanning all genres. This interest is reflected in high levels of cinema attendance, television viewership and subscriptions to streaming services. Cinema attendance since 2000 has remained high with an average of 69% of Australians visiting the cinema annually and a majority of people averaging seven visits per year.

Canada's presence in the Australian film and television market has grown in the last decades. Since 2007, there

have been 71 Canadian films released in Australian cinemas, nine of which were released in 2017. Most of these films have been screened during Australia's many film festivals across most capital and regional cities giving the opportunity for Canadian film to be enjoyed by a wide and diverse Australian audience.

Major international film distributors operate in Australia, however, the most effective way to reach Australian audiences is through festivals, which often have industry events as part of their programming.

MARKET & PARTNERSHIP OPPORTUNITIES

Canada and Australia signed a [film and television co-production treaty](#) in 1990, one of Canada's longest standing international film and television agreements. Canada has become Australia's most active co-production partner with a total of 63 official co-productions to date. While most of these co-productions have been television programs, ten feature films and 11 documentaries have been produced under this agreement. It entitles at least one Canadian co-producer and at least one Australian co-producer to collaborate on the production of a film or television program while permitting additional co-

producers from other countries.

Telefilm Canada and Screen Australia also have strong ties due to the strength of the Canadian-Australian film co-production relationship. Through the [Canada Feature Film Fund](#), Telefilm Canada supports all stages of a feature film, from development, to production and post-production, to marketing to audiences both at home and abroad. This includes export assistance and participation at international events.

Partnership development opportunities exist for Canadian film and television producers within Canada as part of Toronto International Film Festival (TIFF) and ImagiNATIVE. These large-scale industry networking events are regularly attended by Australian film producers and festival programmers due to their strong international attendance and reputation.

FILM & TELEVISION MARKET & PARTNERSHIP OPPORTUNITIES

Animation

The success of the Australian and Canadian film industries is not reliant solely on live-action film. Canada and Australia have competitive animation industries and are renowned for their quality. Australian animation and visual effects studios such as Animal Logic (The Lego Movie (2014)), Iloura (Ted (2012)) and Rising Sun Pictures (The Great Gatsby (2013)) continue to go from strength to strength. The majority of Australia's animated co-productions to date have been made with Canada and all but two have been children's programming.

Australia's generous tax breaks and government subsidies are available to Canadian animators looking to produce and collaborate in Australia. Productions with budgets of A\$500,000 may be able to qualify for a [Post, Digital and Visual effects \(PDV\) tax credit](#) of 30% in Australia providing that the venture is a collaboration with Australian co-producers.

Television

Television consumption is adapting rapidly due to greater interconnectivity and the changing landscape of the markets in both Canada and Australia. Canadians and Australians are strong consumers of televised content with each country consuming between 2.5 hours and 3.25 hours each day.

Australian terrestrial television is completely digital with the phase-out of analogue television having been completed in December 2013. Terrestrial digital television, also known as Freeview, has allowed the

five major television networks (Australian Broadcasting Corporation (ABC), Special Broadcasting Service (SBS), Seven West Media, Nine Entertainment Company and Ten Network Holdings) to increase their market share and broadcast over twenty television channels nationwide. This poses excellent opportunities for Canadian television producers to enter the market on one of these newer channels as most of them are broadcast in High Definition and tend to be segmented by interest or audience.

For more than three decades, Australia has been a leader in children's television and is one of the top exporters in this genre globally.

Australia has a relatively small population and much of Australia's children's programming finds larger audiences in international markets. Canadian television producers can collaborate with Australia under the Canada-Australia film and television co-production treaty.

Film Distribution

The major film distribution and exhibition channels in Australia are Roadshow/Warner Bros, Paramount, Fox, Universal, Sony, Lionsgate and Walt Disney. Despite being U.S. companies, these studios are integral in overseeing the marketing and distribution of Australian films.

While this domination of the film distribution chain makes it difficult for independent artists to exhibit

FILM & TELEVISION

MARKET & PARTNERSHIP OPPORTUNITIES

in major cinemas around Australia, there are many independent exhibitors and distributors in this market ready to support Canadian independent film.

Such organisations include:

- eOne
- Transmission
- Dendy/Icon
- Palace
- Madman
- Hoyts Distribution
- Antidote Films
- StudioCanal.

Australia also has numerous smaller distributors including Umbrella Entertainment, Shock Entertainment, Sharmill Films, Defiant Screen Entertainment, Curious Distribution, Bounty Films, Ronin Films, Potential Films, Jump Street Films and TitanView.

Television Distribution

In June 2019, public broadcasters the Australian Broadcasting Corporation (ABC) and the Canadian Broadcasting Corporation (CBC) announced a creative and commercial collaboration to enhance the reach and impact of their content across both countries. This three-year [Memorandum of Understanding \(MOU\)](#) is designed to co-develop English-language drama, comedy, factual, children's and podcast content to maximize the value of their public funding for audiences. The MOU also provides further opportunities for co-financing and format sales of drama and children's content.

SBS actively seeks international content in line with its vision as a hybrid-funded Australian public broadcaster showcasing diversity. Of its four digital channels and online platform, SBS includes a variety of lifestyle, factual and documentary content with a focus on foreign languages and global indigenous content.

Australia's commercial channels tend to prefer Australian and blockbuster international content for their primary channels. However, many of the commercial broadcasters operate additional channels which are open to a wider variety of international content.

MARKET DISRUPTION

Digital Disruption

The digital disruption of online content and Subscription Video on Demand (SVOD) including download services such as iTunes, Google Play Store and streaming services Netflix, Amazon Prime and Australian-operated Stan have impacted the film and television market in Australia and Canada.

Screen Australia conducted a survey in 2017 which reported that around 68% of Australians use SVOD services, which had almost doubled since a similar report published in 2014.

This digital disruption is moving the industry away from the traditionally governed and monopolised structure of distribution as well as shifting audience behaviour and expectations. While this poses a challenge for the global film industry, it presents an opportunity for Canadians seeking to enter into film production and distribution in Australia.

Due to an inverse ratings season to the Northern Hemisphere and the limited access to international content on FreeView, Australia was ranked number one in television and film piracy for many years.

While recent reports show that piracy is declining due to the increased availability of SVOD services,

this has reduced rather than entirely eliminated the issue of broadcast content piracy in Australia. A declining appetite to pay for content and the audience's lack of patience with the distribution 'windows' are the most commonly cited reasons for piracy in Australia.

Local Content

Similar to Canada's Radio-television and Telecommunications Commission (CRTC) current quota of 55% Canadian content in prime time, the Australian Communications and Media Authority (ACMA) mandates all commercial free-to-air television licensees to broadcast an annual minimum transmission quota of 55% Australian programming between 6am and midnight. There are minimum annual sub-quotas for first-run Australian adult drama, documentary and children's programs.

Australia is having similar discussions to Canada regarding increased local content as part of SVOD services in their region. The ABC is the largest supplier of Australian content to SVOD services due to its extensive catalogue and commissioning of local content.

Netflix is one platform where Canadian producers have enjoyed successful penetration of the

FILM & TELEVISION

Australian market. Most streaming platforms in Australia have a stronger focus on and a larger catalogue of Australian local content. Canada currently outperforms Australia in local content on Netflix. Australian content on Australian Netflix is at 1.6% out of 4,959 titles whereas the Canadian Netflix catalogue has 3% of feature films and 14% of TV as local content. The recent investment of C\$500 million into the creation of Canadian content for Netflix has bolstered this advantage.

INDIGENOUS OPPORTUNITIES

Indigenous authored and created content is well supported in Australia via industry funding agencies, broadcasters and festivals.

The Indigenous department at Screen Australia aims to “ensure Indigenous works are acknowledged and recognised in both the local and international marketplace”. This funding model has supported the production of more than 160 titles and has helped to create a rich Indigenous screen culture in Australia.

From 1992 to 2016, the presence of Indigenous people playing main characters on Australian TV grew significantly and is now at approximately 5%. Indigenous content has cemented its place as a vital contributor to Australian television, with programs

such as Redfern Now and Cleverman being among Australia’s most watched programs.

The Australian Broadcasting Corporation (ABC) has a dedicated internal unit to nurture and support Indigenous content production. The ABC’s new political thriller series Total Control hit the small screens in 2019, having recently premiered at TIFF to much acclaim.

The National Indigenous Television (NITV) service also operates in Australia as part of the SBS. This channel, which commenced in 2007, is made by and for Indigenous peoples. The channel embraces Indigenous diversity and welcomes content from Australia and international First Nations cultures.

Indigenous film festivals in Australia include WINDA Festival in Sydney and Birrarangga Festival in Melbourne. Both events have developed ties to Canada’s ImagiNATIVE festival in Toronto. Major film festivals across Australia also support Indigenous creator conferences within their programs, including the Australian International Documentary Conference in Melbourne and the Sydney Film Festival.

FILM & TELEVISION SUCCESS STORIES

Indigenous films have found great success in Australian film festivals including Sydney's annual WINDA Film Festival. Read more about the participation of First Nations Mohawk filmmaker [Andrew Martin](#) and Métis film and television actress [Tantoo Cardinal CM.](#)



Andrew Martin in Redfern, Sydney during the WINDA Film Festival.

Sydney hosts two LGBTIQ film festivals annually, the Mardi Gras Film Festival in March and Queerscreen in September. Learn more about the success that Canadians [Natasha Negovanlis](#) and [Arshad Khan](#) have found at these festivals.



Natasha Negovanlis at the Mardi Gras Film Festival 2018.

The Sydney Film Festival annually showcases talent from the Canadian audiovisual industry through a diverse selection of short films, VR experiences, live-action and animated features films. Including films [The Sun at Midnight](#) and Window Horses: The Poetic Persian Epiphany of Rosie Ming.



The Sun at Midnight poster, featured at Sydney Film Festival 2016.

KEY CONTACTS

Ausfilm

Directors Guild of Australia

Directors Guild of Canada

ImagiNATIVE (Canadian-Indigenous Films)

Film Victoria

National Film Board (NFB)

Screen Australia

Screen Canberra

Screen NSW

Screen Producers Association of Australia

Screen Queensland

Screen Territory

ScreenWest

South Australian Film Corporation

Tasmanian Film Corporation

Telefilm Canada

FILM & TELEVISION

AUSTRALIAN FILM FESTIVALS

January

Flickerfest

February

Birraranga Film Festival

Mardi Gras Film Festival

TropFest

March

Alliance Francaise French Film Festival

Brisbane Queer Film Festival

Cause Film Festival

Melbourne Queer Film Festival

Ocean Film Festival

April

For Film's Sake

Gold Coast Film Festival

Tasmanian Film Festival

June

Melbourne International Animation Film Festival

Sydney Film Festival

July

Perth International Film Festival

August

CinéfestOz

Melbourne International Film Festival

Stronger Than Fiction Documentary Film Festival

September

Adelaide International Youth Film Festival

Darwin International Film Festival

Muslim Film Festival

Queerscreen

Sydney Underground Film Festival

Transgender International Film Festival

October

Adelaide Film Festival

Brisbane International Film Festival

Canberra International Film Festival

Environmental Film Festival

Jewish Film Festival

Melbourne Underground Film Festival

Sci-Fi Film Festival

November

Byron Bay Film Festival

WINDA Indigenous Film Festival

MUSIC

The Canadian music sector contributes nearly C\$3 billion annually to the Canadian economy and employs more than 40,000 people nationwide. Furthermore, overall recorded music revenues rose 12.8% in 2016 and totalled C\$489.4 million. As the 6th largest recorded music market in the world, Canadians are in a position to successfully export their music through touring, distribution and international collaboration opportunities.

With the digital revolution disrupting the way music is produced, distributed and consumed, international music export is an ideal platform to capitalise on greater discoverability and opportunities for collaboration abroad.

In Australia, the music industry is experiencing its highest growth with the number of Australian artists showcasing at an international level increasing by 437% between 2009 and 2014. Not only is Australia another significant music producer and exporter, it is also an important consumer with Australians enjoying 17.8 hours of music per week, and 53% of Australians consuming music through on-demand streaming services.

Australia's interest in globalising their music industry is highlighted in the Sounds Australia [Economic and Cultural Value of Australian Music Exports report](#) and the [Sustainability of the Australian music industry](#)

[report](#) published by the Australian Department of Communications and the Arts.



ShoShona Kish from Digging Roots performing at Gulf Country Frontier Days Festival in August 2018. Photo John Paille

MUSIC

MARKET & PARTNERSHIP OPPORTUNITIES

Australia has a strong music scene where all genres of music have an outlet. Audiences vary in size depending on their geographic location and the genre of music, however there is generally a strong thirst for live music.

Festivals are an ideal entry point to the Australian music market. Contemporary music festivals experienced an increase in revenue of 26% to A\$100.7m and attendance by 26.7% to 0.85m in 2017 with New South Wales generating the highest market share (54.7%). The Australian music festival season occurs during the warmer months of October/November to March/April annually. Australia's largest music festivals are driven by artistic curation. Australia has a successful music festival scene in cities and regional areas including fringe festivals and smaller festivals. Many of these festivals accept direct application from musicians and can be an ideal way to build a profile in Australia.

Musicians readily form partnerships while touring and performing in Australia. Musical styles are mixed with different cultures and traditions in order to create new sounds. Both Australia and Canada are at the cutting edge of this field given their similarities in multicultural heritage, indigenous histories and core values.

Radio is also an important consideration in the Australian music landscape. The majority of music in Australia is consumed via commercial or community radio during commute times. While this trend may change in light of the growing affordability of streaming services and advancing entertainment technology for private vehicles, over 16 million Australians listen to the radio weekly. Engagement and promotion by touring Canadian artists with broadcasters is an opportunity to reach new audiences and increase initial discovery for Australians unable to attend live performances due to distance from venue or socio-economic factors.

Distribution Channels

The three main international record labels operating in Australia are the same as in Canada:

- Universal Music
- Sony Entertainment
- Warner Music.

Independent record labels such as Inertia and MGM Distribution are also important contributors to the Australian music industry.

Australia's major concert presenters are Live Nation, TEG Dainty and Frontier Touring who operate with Ticketek and Ticketmaster for sales. Other small operators include The Harbour Agency, Premier Artists, Chugg Music and Adrian Bohm Presents, many of whom belong to the Mushroom Group.

MUSIC

MARKET CONSIDERATIONS

Digital Distribution

Online streaming services have disrupted music consumption habits in both Canada and Australia. In Australia, digital consumption continues to dominate the market with two-thirds of music consumed digitally and one-third consumed by physical media such as CD or vinyl.

The burgeoning discovery and sharing of music online provides opportunities for Canadian musicians to build a base prior, during and post touring, and to develop their export capabilities for the long-term.

Touring

Given Australia's size, it is costly to tour nationwide. Musicians should ensure they have adequate funding in place to cover their entire tour prior to entry.

Festivals

State festival regulations are changing in response to recent safety concerns at events. Artists seeking clarification in this area are advised to contact the individual partner festival directly or the Australian Festivals Association.

INDIGENOUS OPPORTUNITIES

There is a strong appetite for Indigenous performers at Australian music festivals. Reflecting this appetite, a selection of Indigenous music festivals occur throughout the year that promote Indigenous music, language and dance, and provide an outlet to share experiences and stories.

In addition, there is a strong emphasis on Indigenous music production, distribution and touring among

Australia's major music conferences. BIGSOUND in September and Australian Music Week in November are annual music conferences with healthy attendance from Australian and international music promoters.

Australian festival programmers regularly attend Canadian Music Week, East Coast Music Week and BreakOut West. As part of these showcases, they

MUSIC

INDIGENOUS OPPORTUNITIES

also participate in smaller Canadian music festivals where in-Canada networking with Australians is possible.

AUSTRALIAN MUSIC FESTIVALS

January

Electric Gardens

Fields Day

FOMO Festival

Rainbow Serpent Festival

Tamworth Country Music Festival

Sydney Festival

February

St Jerome's Laneway Festival

March

Adelaide Festival

Adelaide Fringe Festival

Moomba

National Folk Festival

Port Fairy Folk Festival

WOMADelaide

April

Byron Bay BluesFest

May

Canberra International Music Festival

Subsonic Music Festival

Vivid LIVE

June

Brisbane International Jazz Festival

Melbourne International Jazz Festival

July

Australian Festival of Chamber Music

Queensland Music Festival

Splendour in the Grass

August

Gulf Country Frontier Days Festival

September

BIGSOUND

Melbourne Fringe Festival

Sydney Fringe Festival

October

Island Vibe Festival

Dorrigo Blues and Roots Festival

November

Australian Music Week

Bendigo Blues and Roots Music Festival

Groovin' the Moo

Melbourne Music Week

Perth International Jazz Festival

Spilt Milk

Strawberry Fields

December

Beyond the Valley

Falls Festival North Byron

Festival of the Sun

Lost Paradise

Woodford Folk Festival

MUSIC

SUCCESS STORIES

Canadian classical pianist Avan Yu has achieved great success in Australia. First appearing at the 2012 Sydney International Piano Competition, he has continued to tour in Australia. Read more about his success at canadadownunder.org.au/avan-yu/.

Australian Music Week, held every November in the Sydney suburb of Cronulla, is an opportunity to showcase Canadian talent to the Australian music industry.

Canadian rock band, The Glorious Sons toured Australia for the first time in 2018 alongside Australian band Dead Letter Circus.

KEY CONTACTS

Canada:

Association des professionnels de

l'édition musicale

BreakOut West

Canadian Independent Music
Association

Canada Music Fund

Canadian Music Week

Canadian Publishers Association

Creative BC

East Coast Music Association

Ontario Music Fund

Manitoba Music

Musicaction

Société de développement des
entreprises culturelles

Australia:

APRA AMCOS

Australia Council for the Arts

Australian Independent Records
Label Association

Australian Music Industry Network

Australian Music Association

Australian Recording Industry
Association

Live Music Office

Live Performance Australia

Music Australia

Sounds Australia

International:

Independent Music Publishers
Forum

International Confederation of
Music Publishers

International Music Managers
Forum

LITERATURE

In 2016, Canada's publishing industry generated C\$1.6 billion in revenue and 52% of the book sales achieved was generated by foreign firms. The three largest export markets for Canadian literature are the United States, France and United Kingdom.

Australia's publishing industry produces on average 7,000 titles, generates A\$2 billion in revenue and invests A\$120 million in Australian literature annually. This feeds Australia's large appetite for literature. Reading is a valued hobby that Australians spend, on average, seven hours a week doing for pleasure. Fiction remains the most popular category of literature with 48.5% of market share.

A Macquarie University study found only 8% of the population are considered "non-readers" meaning they have not read any, or part of a book in the past twelve months.

Strong linkages exist between the Australian and Canadian literary communities and, given Australians' consumption of English language works, there are opportunities in this market for English language or translated works of Canadian authors.

MARKET & PARTNERSHIP OPPORTUNITIES

Canadian and Australian publishers are active at international book fairs. Australia's presence at these fairs is usually in partnership with the Australia Council for the Arts, Austrade and the Copyright Agency. The Australian presence is largest at Frankfurt (Germany) and Bologna (Italy) Book Fairs. For direct Canada-Australia rights sales and licensing, the most effective way to break into the Australian publishing market is through one-on-one meetings and networking at these events. While each publisher and distributor will have a different view, most Australian publishers prefer stock, reprint, or adaptation licences when dealing with Canadian publications.

The Australian Library and Information Association hold special interest conferences and associated trade fairs throughout the year. The Small Press Network's four-day Independent Publishing Conference (IPC) is the only publishing-focused conference in Australia usually held each November in Melbourne. The Australia Council for the Arts sponsors an annual Visiting International Publishers Program attached to a major city festival. Numerous Canadian publishers have participated in this program, most recently in 2018.

Writers' festivals and other literary events have flourished throughout Australia with events being held in major cities and regional centres. They attract large crowds of readers and dedicated book buyers. The most important festivals are based in capital cities and in some cases form part of larger arts festivals. Many of these festivals have connections with Australian

LITERATURE

regional festivals or festivals within the Asia-Pacific region.

Canadian authors may be funded by the festival, self-funded or gain grants from arts and cultural agencies inside and outside of Canada. Inclusion at these festivals may be arranged through the author's publicist/agent following selection by the festival's artistic director. Some regional festivals accept applications submitted directly by the artist..

As with other forms of content, digital disruption in the publishing industry has modified the way Australians access literature. Australians tend to incorporate digital reading platforms into their conventional reading habits rather than replace them with digital-only options. Australian readers still overwhelmingly choose to read print books with 89% reading print books often or sometimes compared to 53% who read eBooks. eBooks are an effective distribution network to overcome the obstacles posed by Australia's size and is a cost-saving distribution option for self-published works. Kindles remain the most popular dedicated eBook device, followed by Canadian ebookseller, Kobo.

In Australia, non-fiction boomed between 2014 and 2016 due to the popularity of adult colouring books; however,

this interest has subsided. Autobiographies, biographies and memoirs remain the most popular genres of non-fiction.

Distribution Channels

Between 2014 – 2016, the top ten publishers/distributors in all genres and their agencies dominated 77% of the market share.

Major Trade Publishers

For small to medium-sized Canadian publishers wishing to sell Australian rights to their works, it is likely that interested Australian publishers/agents will:

- request New Zealand is included in any exclusive territory agreement,
- run an initial print of 3000–5000 copies,
- offer a modest advance (average A\$3000–A\$5000),
- pay a royalty of 7.5%–10% of the Australian recommended retail price (less GST) for books and 25% of net receipts for eBook sales.

Distribution to the consumer is primarily achieved through sales via bricks-and-mortar retailers including chains, independents, discount and supermarket stores followed by online retailers. Libraries account for a small portion of book distribution in Australia.

LITERATURE

INDIGENOUS OPPORTUNITIES

Australia has a strong appetite for global First Nations literature. Opportunities exist for Canadian First Nations writers throughout Australia at many writer's festivals.

Australian festivals place an emphasis on including Indigenous stories in their programming. For example, the Melbourne Writer's Festival has a long established history of engaging with Canadian First Nations authors. In 2019, they linked with the Victorian Indigenous Literary Festival to provide a more prominent platform

for the Blak & Bright Festival. This raised the profile of the event without encroaching on the Indigenous Literary Festival's independent approach to programming authors.

Canadian First Nations Publishers are also encouraged to apply to the Australia Council for the Arts Visiting International Publisher Program to build business connections in Australia.

AUSTRALIAN MARKET CONSIDERATIONS

Digital Disruption

Digital disruption has affected the pricing of books in Australia, with 57% of Australians considering books too expensive. However, this view is often outweighed by the perception that books make a contribution to life that exceeds their cost.

Most Australians continue to buy books from bricks-and-mortar stores followed by online retailers due to advantages of price, availability and convenience. Australia has no retail price maintenance although the tradition of books carrying a publisher-set recommended retail price continues. Generally speaking, price points are similar to Canada's. The

addition of 10% GST is embedded in the price of all books sold in Australia and only displayed separately on the sales receipt.

Local Content

Similar to other sectors within the creative industries, Australians value reading their own stories. The majority of Australians (65%) like to read fiction by Australian authors and 59% like to read non-fiction by Australians, with older readers more likely to choose Australian-authored books than younger readers. This stems from an understanding of the cultural importance of literature and this is more heavily promoted in children's literature and educational publishing than

LITERATURE

AUSTRALIAN MARKET CONSIDERATIONS

other genres. The globalisation of literature is rapidly changing local market appetites. Younger readers do not place the same importance on author nationality as previous generations. This is perhaps due to the abundance of online, international content.

Copyright

Australia has a federal Copyright Act (1968) that protects copyright with regards to intellectual property, trademark and design, and is similar to the Canadian approach.

Copyright collection in Australia is operated by

eight agencies of which the most important is the Copyright Agency. In 2014–2016, the Copyright Agency

distributed A\$355.5 million to copyright owners and creators in Australia and through international agreements to overseas collection bodies, including its Canadian equivalent, Access Copyright. The Australian government also compensates for the free multiple use of their work in public and educational lending libraries through two schemes: Public Lending Right (PLR) and Education Lending Right (ELR).

SUCCESS STORIES

In addition to the participation of Canadian authors James Maskalyk, Eliza Robertson and Yue Yiwei at the 2018 Sydney Writers' Festival, publisher Janie Yoon and festival programmer Marie-Andrée Lamontagne also attended.

Canadian author and social activist [Jamil Jivani](#) attended the Brisbane Writers Festival in 2019 and

shared his experiences connecting with new audiences to help prevent young men turning to extremism.

Canadian literary festival programmer Hal Wake attended Melbourne Writer's Festival in 2016 as part of a delegation of Canadian writers.

LITERATURE

EVENTS

February

Perth Writers Festival

March

Adelaide Writers Week

Childrens Books and Illustrators Conference

Leading Edge Books Conference

April

Australian Storytellers Festival

Fitzroy Writers Festival

Newcastle Writers Festival

May

Capricorn Coast Writers Festival

Margaret River Readers & Writers Festival

Northern Territory Writers Festival

Sydney Writers Festival

June

Australian Booksellers Association's Conference and Trade Fair

Emerging Writers Festival

Outback Writers Festival

July

Mildura Writers Festival

Phillip Island Festival of Stories

Shoalhaven Readers & Writers Festival

August

Bendigo Writers Festival

Blue Mountains Writers Festival

Byron Bay Writers Festival

Canberra Writers Festival

Melbourne Writers Festival

National Book Week

Orange Readers and Writers Festival

September

Blak & Bright: The Victorian Indigenous Literary Festival

Brisbane Writers Festival

Children's Book Week

Hobart Writers Festival

Kimberley Writers Festival

October

Australian Short Story Festival

Digital Writers Festival

Mornington Peninsula Writers Festival

National Young Writers Festival

November

Independent Publishing Conference

Wollongong Writers Festival

KEY CONTACTS

Association of Canadian Publishers

Australia Council for the Arts

Australian Booksellers Association

Australian Library and Information Association

Australian Publishers Association

Australian Society of Authors

Canada Council for the Arts

Livres Canada Books

Small Press Network

PERFORMING ARTS

The performing arts sector encompasses dance, music, theatre, circus, and comedy.

In Canada, there are more than 1,400 organisations presenting performing arts and live performances are estimated to have contributed C\$2.7 billion dollars to Canada's GDP in 2016, a growth of 5.8% since 2014. The majority of Canadians attend at least one live performance each year and they report that it is an important part of the development of Canadian culture and identity.

Greater awareness and access to arts and culture in Australian society has led to a boom within the performing arts sector. In 2017, 23 million tickets

were issued to live performance events, generating a total of A\$1.88 billion in ticket sales revenue. Additionally, every Australian state and territory recorded growth in revenue and attendance. This poses excellent opportunities for Canadians to export to multiple markets within Australia. The popularity of cultural festivals is a key factor in the sector's growth in Australia.

The cultural and historical similarities between Australia and Canada provide opportunities for artists to collaborate and perform in both markets. This approach can multiply opportunities for artists as they build their individual profiles at home and abroad.

MARKET OPPORTUNITIES IN AUSTRALIA

For Canadian performers interested in entering the Australian market, there are two main methods: selection by Australian festival directors and arts programmers, or through fringe festivals.

Arts programmers and festival directors frequent local and international performing arts markets (including Canadian events) scouting talent for Australian stages.

Australia and Canada have a strong exchange of artistic directors between the Australian Performing Arts Market (APAM) and CINARS in Montréal. Inclusion

in the line-up and performances at or on the fringes of these events provide opportunities for exposure to some of the most influential Australian performing arts organisations.

Fringe festivals provide a market entry point for small-scale productions including those of a more experimental nature. Leveraging Australia's network of fringe festivals allows performers to build a reputation through open-access distribution of their work. This may grow into opportunities at larger arts and cultural festivals or more extensive future touring. Most regional

PERFORMING ARTS

MARKET OPPORTUNITIES IN AUSTRALIA

festivals around Australia are open-access (accept direct artist application) and provide another avenue to build a performance profile in Australia.

Ticket Sales

Australia's major touring presenters are Live Nation, TEG Dainty and Frontier Touring who operate with Ticketek and Ticketmaster for sales. Other small operators include The Harbour Agency, Premier Artists, Chugg Music and Adrian Bohm Presents, many of whom belong to the Mushroom Group.

Performing arts organisations in Australia with significant international outlooks include:

Dance

- The Australian Ballet

- Bangarra Dance Theatre
- Queensland Ballet
- Sydney Dance Company
- Sydney Opera House
- West Australian Ballet Company

Comedy and Circus

- Adrian Bohm Presents
- Live Nation
- TEG Dainty

Theatre

- Bell Shakespeare Company
- Black Swan State Theatre Company
- Malthouse Theatre
- Melbourne Theatre Company
- Sydney Theatre Company

AUSTRALIAN MARKET CONSIDERATIONS

The size of Australia is an important consideration when touring. As a large country with a small, dispersed population, many tours confine themselves to major cities such as Sydney and Melbourne. However, there is strong engagement in arts and culture in regional and metropolitan Australia. Partnering with Australian touring organisations, networking among artists and talking to producers that have toured in Australia previously may provide avenues to expand tour reach

while still remaining cost-effective.

The distance between Australia and other countries can be an obstacle if a production is travelling with a large amount of stage equipment, props or costuming. Some touring productions have overcome this barrier by engaging local set design companies for the fabrication of stage production in Australia rather than freighting large sets or props.

PERFORMING ARTS INDIGENOUS OPPORTUNITIES

INDIGENOUS OPPORTUNITIES

There is substantial interest in Australia for First Nations stories. These sectors often collaborate on a business-to-business (B2B) level supported by federal and provincial arts funders through the Canada Council for the Arts and the Australia Council for the Arts.

Opportunities exist for Indigenous performing arts exchange through residencies and workshops hosted by arts organisations in Australia and Canada. Artists are encouraged to research links within their specific genre of interest.

SUCCESS STORIES

The Canadian Broadway hit musical *Come From Away* opened at the Comedy Theatre in Melbourne in July 2019. Learn more about its journey to Australia at [Canada Down Under](#).

French Canadian circus *Cirque Alfonse* has found a loyal audience at the Adelaide Fringe Festival having won the Best Circus & Physical Theatre in 2019. Learn more about their success in Australia at [Canada Down Under](#).

Deanne Smith credits her success in comedy to her touring in Australia during the formative years of her career. Read more at [Canada Down Under](#).

The Australian Performing Arts Market (APAM) is strongly attended by Canadian artists, festival programmers and artistic directors. Learn more about the role that APAM holds in the Australian performing arts sector at [Canada Down Under](#).

PERFORMING ARTS

EVENTS

January

Fringe at the Edge of the World
Sydney Festival
Yellamundie National First Peoples
Playwriting Festival
Karnidale: The Western Australian
Circus Festival

February

Fringe World
Perth International Arts Festival
Adelaide Fringe Festival
Adelaide Festival
Brisbane Comedy Festival

March

DanceMassive
Australian Performing Arts Market
(APAM)*
Sydney Comedy Festival
BOLD Festival
Canberra International Comedy
Festival
Castlemaine State Fair

April

Melbourne International Comedy
Festival
Perth Comedy Festival
Supercell Festival of Contemporary
Dance
Bleach Festival
Fremantle International Street Arts
Festival

May

Yirramboi Indigenous Cultural
Festival
Australian Musical Theatre Festival
Anywhere Theatre Festival
DreamBIG Children's Festival

June

Vivid Sydney
Adelaide Cabaret Festival
Melt: Festival of queer arts and
Iture^{CU}
Menbourne Magic Festival

July

Darwin Fringe Festival

Australian Youth Dance Festival

August

Darwin Festival
Cairns Festival

September

Sydney Fringe Festival
Melbourne Fringe Festival
Brisbane Festival
Australian Dance Festival
Mullum Circus Festival

October

Liveworks Festival of Experimental
Art
Melbourne Festival
OzAsia Festival

November

Just For Laughs
Wonderland Festival
Australian Circus Festival

KEY CONTACTS

Canada Council for the Arts

Australia Council for the Arts

Australian Performing Arts Market

Live Performance Australia

Australian Major Performing Arts
Group

Ausdance

Australian Circus & Physical
Theatre Association

VISUAL ARTS

The visual arts sector can range from individual cottage industries to large-scale producers. It is a very broad area of creative expression that encompasses formal and informal creation, distribution and sales channels.

Canadians spent an average of C\$61 per household in 2004 on visual arts products representing about 4.2% of average expenditures on culture products that year. In Australia, households spend almost A\$2.13 billion on visual arts and craft every year.

This number keeps growing with the most popular forms encompassing paintings, carvings, sculptures and craft.

Australian museums are world-renowned with millions of artworks and artefacts from every corner of the globe amongst their collections. Australians are enthusiastic visitors to the Galleries, Libraries, Archives and Museums sector and there is an appetite for international and especially Canadian artists to reach the Australian market.

MARKET OPPORTUNITIES IN AUSTRALIA

GLAM

The Galleries, Libraries, Archives and Museums (GLAM) sector enjoys strong engagement in Australia. The proportion of Australians who have visited a gallery once a year has risen from 8.3 percent in 2005-06 to 10.4 percent in 2009-10 and continues to rise

While there is an appetite in Australia for international touring exhibitions, they are dominated by tangible cultural heritage (such as history and antiquities) and traditional forms of cultural expression (such as fine arts and Indigenous arts). There is also a growth in “blockbuster” and “experiential” exhibition touring and interactive digital media experiences.

International exhibitions such as the Biennale of Sydney

provide opportunities for Canadian artists. This event has strong institutional partners and a long history of Canadian participation. If selected by the curatorial team, artists can effectively launch their careers through these platforms.

Australia hosts two contemporary arts fairs, Sydney Contemporary (September 2019) and Melbourne Art Fair (June 2020). While both are curated through artistic direction teams, they are open to outside submissions. These fairs are major events on the International Arts Fair circuit with widespread participation from the commercial gallery sector.

Residencies

Canadian artists may wish to pursue a residency in

VISUAL ARTS

INDIGENOUS OPPORTUNITIES

Australia to develop their craft and build a network in the industry. There are several spaces that offer studio and accommodation settings, including ARTSPACE, Bundanon Arts Centre and Campbeltown Arts Centre among others.

Arts Sales

Australians spend over A\$100 annually on paintings, carvings, sculptures, craft materials, gallery and museum charges. This household spending on visual arts represents a significant growth in the sector over the past decade.

While some purchases occur in formal settings such as art sales and auctions, Australia's visual arts sales market represents less than 1% of the total global auction

market. The majority of acquisitions occur through online and bricks-and-mortar retail as well as a growing network of arts markets around Australia.

For small to medium-sized visual arts creators, online distribution is an effective tool for selling products in the Australian market. Operators such as Etsy, ArtFire, BigCartel and Shopify all operate in both Australian and Canadian markets and each have a different approach to selling arts and crafts.

Australians spent A\$21.3 billion buying goods online, an increase of 18.7% in 2018 and it is predicted that by 2020, 1 in 10 items in Australia will be bought online. This is an opportunity for visual arts creators to showcase and sell in the Australian market without leaving Canada.

INDIGENOUS OPPORTUNITIES

Engagement with Indigenous art is growing rapidly with 17% of Australians over 15 years of age having attended an Indigenous visual arts and craft event in 2013 – making it the Indigenous arts form with the highest attendance by this group..

There is also a strong emphasis on sharing the Australian Indigenous culture through arts venues in Australia.

There are many historical and cultural similarities between Canadian and Australian Indigenous creators, that lend to collaboration.

There are several visual arts residencies and exchange programs facilitated by the Australia Council for the Arts and Canada Council of the Arts seeking to promote cross-cultural understanding and artistic practice. Artists are encouraged to research opportunities that align with their specialty.

VISUAL ARTS

SUCCESS STORIES

SUCCESS STORIES

Meryl McMaster is a Canadian Indigenous photographer who worked alongside Australian Indigenous artist James (Possum) Tylor as part of the Indigenous “In Dialogue” exhibition series at the Australian Centre for Photography. Learn more at [Canada Down Under](#).

French-Canadian environmental sculptor Marc Walter exhibited at Sydney’s world-renowned Sculpture by the Sea exhibition in 2018. Learn [more](#) about his experience taking his work “Buddy” to Australia as part of the world’s largest free-access sculpture exhibition.

Canadian visual and performance artists have had a strong presence at the Biennale of Sydney. The global scope of this event has helped launch careers of participating artists in the international visual arts scene. Learn more about the Canadian artists at the [18th Sydney Biennale \(2012\)](#) and [19th Sydney Biennale \(2014\)](#).

EVENTS

January

Sydney Festival

February

Adelaide Fringe Festival

March

Castlemaine Festival

May

Head On Photography Festival

June

Melbourne International Contemporary

Art Fair

July

Cairns Indigenous Art Fair

August

Darwin Festival

Bendigo International Foto
Biennale

September

Sydney Contemporary

October

The Other Art Fair

KEY CONTACTS

Australia Council for the Arts

ArtsHub

Art Almanac

Australian Commercial Galleries

Association

Australia Council for the Arts

Canada Council for the Arts

National Association for the Visual Arts

Visual Arts Alliance

DIGITAL ARTS

Canada has the third largest game development industry in the world after the United States and China with 329 interactive game development studios and approximately 16,500 people employed in the industry. Canada is also world-renowned for its digital and video effects expertise, with Vancouver, recently being labelled by some in the industry as the VFX capital of North America.

By comparison, Australia has a small games development industry however Australians are known to be strong consumers of video games and interactive media. While the market for video games in Australia is growing, the size of the domestic video game development industry in Australia has decreased. Australia is still developing expertise in the area of augmented reality (AR) and virtual reality

(VR). Despite the small size of the overall Australian industry and Australian firms, Australian developers have had good successes, particularly in games for mobile phones and tablets, and example of which is Fruit Ninja, which has been downloaded over 1 billion times. The Australian government is working with stakeholders in the interactive media sector to develop new programs and finance avenues to support the industry's growth.

There remains an excellent opportunity for Canadians to share their knowledge and build business connections in Australia as part of a global collaboration, skills exchange or knowledge-sharing arrangement so that both markets can benefit from the burgeoning market in digital media.

MARKET OPPORTUNITIES

Industrial Research Assistance Program and the Scientific Research and Experimental Development Tax Incentive Program offer new tech companies C\$50,000 to C\$500,000 annually to supplement development costs.

The Canada Media Fund delivers C\$352 million in funding annually to support Canadian television and digital media projects through financing and tax credits.

The Business Development Bank of Canada has an interest in supporting video game start-ups within Canada.

Narrative-based digital media tends to be showcased in Australia as part of film festivals whereas immersive visual technology tends to be displayed in galleries.

DIGITAL ARTS

AUSTRALIAN MARKET CONSIDERATIONS

Given the market size of digital media arts in both Australia and Canada, international multi-party developments may be a way of harnessing the right amount of skill and experience to ensure the completion of a project. This can provide a rich

multi-cultural dimension to projects and facilitate people-to-people knowledge sharing. This may improve the recognition and the networks within the industry as it matures.

INDIGENOUS OPPORTUNITIES

Indigenous artists are increasingly using virtual and augmented reality technologies to share their historical and cultural experiences. Canada's leadership in digital media as well as the growing

popularity of VR and AR among Indigenous creators presents unique opportunities for Australian-Canadian creative collaboration as well as receptive markets for distribution.

SUCCESS STORIES

Biidaaban was featured as part of the Australian International Documentary Conference in 2018 and the "Shifting Realities" virtual reality programming at Darwin Festival. [Learn more](#) about this reimaging of Toronto through the medium of virtual reality.

Virtual reality is becoming a crucial aspect of film festivals around Australia. Read about how Canada's leadership in virtual reality contributed to the [Byron Bay Film Festival in 2017](#).

KEY CONTACTS

Canadian Digital Media Network

New Media Manitoba

Game Developers' Association of

Australian Virtual Reality Association

Ontario Media Development

Australia

Canada Media Fund

Corporation

Interactive Games & Entertainment

Telefilm

SODEC

Association

Creative BC

Super Venture

Australian Interactive Media Industry

On-Screen Manitoba

Business Development Bank Canada

Association

PROMOTING CANADIAN CREATORS GLOBALLY

Global Affairs Canada

As part of the Senate Canada report, [Cultural Diplomacy: At the Front Stage of Canada's Foreign Policy](#), it was concluded that cultural diplomacy should be a pillar of Canada's foreign policy.

This report recommends Global Affairs Canada as the lead department responsible for coordinating and delivering Canada's cultural diplomacy strategy.

GAC is well-positioned to ensure ongoing positive and productive cultural exchange abroad. With a robust network of missions and cultural diplomacy experts that expands the globe, the department already plays a critical role in the development of partnerships with high-level international cultural stakeholders, and the increased promotion of world-class Canadian artists.

Mission Cultural Fund (MCF)

The Mission Cultural Fund is a competitive resource available to all Canadian missions abroad. The purpose of the MCF is to promote Canadian artists abroad and to advance foreign policy priorities. Canadian missions abroad are encouraged to partner with cultural organisations to leverage results.

Trade Commissioner Service (TCS)

The [Canadian Trade Commissioner Service \(TCS\)](#) is Canada's most extensive network of international business professionals. The TCS is located in over 160 cities worldwide, providing organisations with key business insight and access to a strong network of international business contacts. This includes expertise in creative and cultural industries.

With a network of regional offices across Canada, offices in Australia and partnerships with other governmental departments, the TCS provides the following services:

- Preparation for international markets
- Market potential assessment
- Qualified contacts
- Problem solving.

CanExport

The [CanExport](#) Program is a five-year, C\$50-million Government of Canada program that provides direct financial assistance to small and medium-sized businesses registered in Canada that are seeking to develop new export opportunities and markets, especially high-growth emerging markets. Delivered by the Trade Commissioner Service (TCS), in partnership with the National Research Council Industrial Research Assistance Program (NRC-IRAP), CanExport provides financial support for a wide range of export marketing activities.

PROMOTING CANADIAN CREATORS GLOBALLY

Comprehensive and Progressive Agreement for Trans-Pacific Partnership (CPTPP)

The [CPTPP](#) is a free trade agreement between Canada and Australia, Brunei, Chile, Japan, Malaysia, Mexico, New Zealand, Peru, Singapore and Vietnam. This trading bloc represents 495 million consumers, 13.5% of global GDP and provides Canada with preferential access to key markets in Asia and Latin America.

The CPTPP maintains the ability to support Canadian cultural industries through federal policies and programs, while seizing opportunities in new export markets. More information on the creative industries and the CPTPP can be found [here](#).

Department of Canadian Heritage

Canadian Heritage provides multiple pathways to support culture abroad.

The [Creative Export Canada](#) program aims to heighten exposure of Canadian creative works in international markets and to increase export profitability for Canada's creative industries through visibility and funding.

Canadian for-profit enterprises with a maximum of C\$500 million in annual revenues and Canadian non-profit organizations can take advantage of up to C\$2.5 million in contributions per project in the

audiovisual, design (exhibit, fashion, public art and urban), interactive digital media, music, performing arts, publishing and visual arts sector.

National Film Board of Canada

The National Film Board of Canada (NFB) is Canada's public film producer and distributor within the portfolio of Canadian Heritage. The NFB's focus is on the creation of social-issue documentaries, animation and interactive works that reflect Canadian perspectives, which are accessible on their website and mobile app.

Telefilm Canada

Telefilm Canada is a sub-agency of Canadian Heritage dedicated to the cultural, industrial and commercial success of the Canadian audiovisual sector. They provide key support to Canadian filmmakers by conducting valuable market research, building demand for Canadian productions abroad, and helping filmmakers access funding.

Canada Council for the Arts

The [Canada Council for the Arts](#) is Canada's federal public arts funder. Its mandate is to champion and invest in artistic excellence through grants, services, prizes and payments to Canadian professional artists and arts organizations.

International activities are predominantly funded through the [Arts Abroad](#) program (including travel

PROMOTING CANADIAN CREATORS GLOBALLY

and touring). Some program components are open to foreign artists and arts organizations, for example, foreign artist tours and festival directors.

Arts Abroad Programs include:

- Travel
- Representation and Promotion
- Translation
- Circulation and Touring
- Residencies
- Co-productions.

There are additional programs for Canadian First Nations, Inuit and Métis people. This program, [Creating Knowing Sharing](#), supports Indigenous individuals, groups, Indigenous-led arts organisations and arts/cultural sector development organizations that foster a vital and resilient Indigenous arts ecosystem.



Provincial Funding

The Canadian provinces and territories also have agencies which may be able to provide arts and cultural funding for international activities.

- [Alberta Foundation for the Arts](#)
- [Arts Development Program \(Nunavut\)](#)
- [Arts Fund \(Yukon\)](#)
- [ArtsNB \(New Brunswick\)](#)
- [ArtsNL \(Newfoundland & Labrador\)](#)
- [Arts Nova Scotia](#)
- [British Columbia Arts Council](#)
- [CALQ – Conseil des arts et des lettres du Québec](#)
- [Manitoba Arts Council](#)
- [North West Territories Arts Council](#)
- [Ontario Arts Council](#)
- [Prince Edward Island Council of Arts](#)
- [Saskatchewan Arts Board](#)

CANADA'S FOOTPRINT IN AUSTRALIA

- Sydney, Consulate General
- Brisbane, Canadian Trade Office
- Canberra, High Commissions

PROMOTING CANADIAN CREATORS GLOBALLY

CONTACT US

When preparing to contact the Trade Commissioner Service, ensure that these key criteria are addressed:

- Outline of your business including purpose, vision and goals
- Intended audience(s) in Australia
- Reason(s) for expansion into Australian market
- Goals and objectives of your expansion into Australian market
- Desired outcomes of entry into the Australian market
- Desired geographic region(s) and partner(s)
- Outline of existing partners or experience in Australian market
- Proposed timeline of expansion

www.tradecommissioner.gc.ca/australia-australie/office-bureau/

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