



House of Oz is a philanthropic theatrical production powerhouse that helps bring Australian artists' work to the world .

From our deeply impactful 5 years we have learned that :-

- Artists need time and the right amount of money to meet that time need to make their best work;
- The cultural cringe is alive and well which can be utilised to the artists' advantages – great success overseas will mean a better audience and a fuller career back home subsequently;
- It's hard for artists to survive let alone thrive in the comparatively small Australian arts scene;
- Overseas presentations make a huge difference to the earnings and potential for Australian artists – both in terms of actual work abroad and the ensuing work back home which comes inevitably from, "oh, they were a big hit in [substitute another country's name];
- Arts markets are the best portals to the worlds stages – they are a fast track pathway to cracking access to the world's stages and they really work – but you have to know how to get attention amongst the throng;
- In the performing arts arena, Edinburgh is THE best arts marketplace, patronised by so many arts bookers from around the world as they go there to buy in work – even Australian arts bookers go there to buy Australian work because they say they could go interstate and find one or two shows for their program but if they go to Edinburgh they will find 8 + shows in a similar amount of time away;
- A 5 star review and great review quotes from overseas will make a huge difference to the life of a show;
- So, more support from the Aus Gov for artists going to Edinburgh would really help them – they need not only flights, accommodation, rego money, etc but they really need dedicated PR and marketing – these latter elements are so important because what an artist stands to win is years of touring and many \$100,000s and you need to be seen and heard above the massive noise of 4000 other shows on simultaneously ;
- We ask you, the government, how much do you spend on Venice Biennale and the Cannes Film Festivals ? Edinburgh needs at least that level of support from you.

So, what can you, the government, do differently ?

- Your funding models don't work, in my humble opinion, for various reasons :-
 - One reason is you do not recognise the power of the Edinburgh festival for ensuring the future of artists' careers;
 - Your funding should not be decided by panels of like peers who are self reflexive and insular;

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United Kingdom
Registered in England & Wales. Company number: 13830963

- Your funding decisions are not nimble enough – artists can't wait the months it takes for a decision and then find that the answer comes way too late to be able to register for a festival;
- The dates on your funding rounds are too rigid – eg criteria such as, "this activity must be conducted before X date " are too hard to navigate – there should be more flexibility ;
- The gap between finding out if they got funding and having to commit to festivals is too wide;
- Consider bridging finance?;
- Consider loans ?;
- Consider underwriting finance ?
- Consider more development funding which includes festival presentations after the work is made.



A few examples out of many of the impact we here at House of Oz have seen for our artists on our Edinburgh program :-

- Artist A – we spent \$50,000 on getting them to Edinburgh for their first time – they were a massive hit, sold out every show, won awards and booked three years of touring worth over \$250,000 to them; this artists then did as well in their second year – doubling their bookings and fee earnings to \$500,000;
- Artist B – had a new show which we helped them debut at Edinburgh costing us \$30,000, and they received three years of touring and grossed \$850,000 in fees in just the first year ;
- Artist C - was brought by us to Edinburgh costing us \$26,000 and they received a film deal worth up to \$300,000 plus they procured American management from Edinburgh :
- Artist D – came to Edinburgh with us and on returning from their season there received 31 touring offers at APAX attributable to their success with us.

