

## 2013 Review of the Resale Royalty Scheme

I was very happy to open the letter I received last year informing me that I had made a considerable amount of money through CAL from a resale of my work on the secondary market. I was unaware the work had been resold and the attached cheque felt like money for nothing.

When the Resale Royalty Scheme was rolled out in 2007 I voiced my concern about such a scheme to The National Association for the Visual Arts. I felt that the artists who least needed assistance would stand to make the most out of the scheme. Exactly that has happened. I was told that the scheme would be designed to protect and compensate indigenous artists living primarily in regional and remote areas. I would like now to know after 7 years of the scheme operating what percentage of the top payments have been made to aboriginal artists? I was with one very senior, Australian, white artist when that person opened a quite significant income statement from CAL and it was blatantly clear to me that the money was falling into the wrong hands.

In 2007 I also voiced my concern to The National Association for the Visual Arts that a Resale Royalty Scheme would risk support for the emerging sector of the Visual Arts. I had spoken to some very serious collectors (including one of this country's biggest collectors of Indigenous Art - who I have asked to submit to this review) and many showed concern that their purchase of an emerging artist's work could lead to a resale royalty, on top of the resale commission of galleries and auction houses at the point of resale. I felt at the time that I would never expect someone who had taken a risk supporting my early career should then, years down the track be penalised for doing so. Those early sales of my work were what allowed me to give up my day job. I am eternally grateful to those people for taking a risk on me at the beginning of my career and in 2007 taking money from them on any resale was the last thing I wanted to do. It seemed to me to be a pretty direct assault on the culture of support for emerging artists. This I feel is also exactly what has happened and particularly in the emerging indigenous scene where artists are represented in culturally and commercially complex relationships. Purchasers are confused by the possibility of future royalties owed by them and therefore it is reasonable to say that those sales have been directly affected in a negative way.

The Resale Royalty Scheme is providing substantial returns for the wealthiest artists or their estates. If that is what the scheme aimed to achieve then it has been successful.

Yours Sincerely,  
Ben Quilty