

# Lock in TPP gains without US: Ciobo

## Trade

Andrew Tillett

Trade Minister Steven Ciobo will push international colleagues this weekend to salvage the economic benefits negotiated as part of the Trans-Pacific Partnership despite the United States withdrawing from the pact.

Mr Ciobo will also meet the Trump administration's newly sworn in trade representative Robert Lighthizer for the first time at the APEC trade ministers' summit in Vietnam.

Donald Trump pulled the US out of the 12-country TPP deal within days of becoming President but the Turnbull government has been determined to keep the free-trade agreement alive.

Supporters of what has been dubbed TPP II will meet on the sidelines of the APEC meeting on Sunday to discuss how to move forward.

Along with Australia, New Zealand and Japan are in the vanguard for enacting the TPP. Both those countries have ratified the original agreement, and are open to welcoming the US back into the fold in the future.

Japan is reportedly pushing for the 11 countries to reach an agreement by year's end but Malaysia and Vietnam have reservations about going ahead without the US because concessions

they gave were based on gaining better access to American markets.

Speaking ahead of his departure for Hanoi on Friday, Mr Ciobo told *AFR Weekend* he hoped the meeting would "develop a pathway" to lock in the benefits of the original TPP.

"The view of many countries is we shouldn't start unstitching that agreement," he said. "The gains negotiated should be held onto. We don't want to let them slip through our fingers."

Mr Ciobo indicated a focus of talks on possible changes to the agreement, which took seven years of secret negotiations, would be on adjusting the trigger provisions to come into force following America's absence.

With the Trump administration embracing an "America first" stance in trade matters, Mr Ciobo is keen to forge a relationship with Mr Lighthizer, who was confirmed in his role last week.

Mr Ciobo said meeting Mr Lighthizer would be a "good opportunity for us to get further clarity around US trade policy".

Mr Ciobo said this weekend's meeting would also allow for further discussions on the Regional Comprehensive Economic Partnership, a proposed free-trade agreement bringing together the 10 Association of Southeast Asian nations, Australia, China, India, Japan, South Korea and New Zealand.

## CPA Advice slashes licensee fees

### Governance

Michael Bailey

CPA Advice, the financial planning dealer group launched by accountants' professional body CPA Australia, has slashed the fees it charges authorised representatives by as much as 68 per cent in a bid to attract more members.

Established for \$1.5 million by CPA Australia in July 2016 as an independent alternative to the bank-owned dealer groups, and reportedly loaned \$5.6 million since, CPA Advice has attracted only 24 authorised repre-

sentatives to date. The lacklustre performance of CPA Advice had come under scrutiny in light of the ongoing stoush over corporate governance at its parent, where a group of rebel members are demanding greater transparency over directors' pay and accountability over spending.

Several CPA directors and executives receive additional fees as directors of CPA Advice.

The relatively high fees were the main reason for CPA Advice's low take-up to date, according to CPA Advice licensees spoken to by *AFR Weekend* on condition of anonymity.



The Museum of Everything founder James Brett is urging local institutions to not play it so safe. PHOTO: WOLTER PEETERS

## 'Outsider art' comes to MONA

**Art Spirits, seances and knick-knacks are all there in this exhibition.**

Jemima Whyte

Victorian drawings inspired by spirits and seances, a Perth electrician's paintings embedded with knick-knacks and images of visionary cathedrals at the time of the apocalypse by a Roman roadsweeper might not be regular sights in Australian cultural institutions. But The Museum of Everything founder James Brett says local institutions need to reconsider what really is art and not play it so safe.

London-based Brett is mounting the first major exhibition of folk art, vernacular art or "outsider art" – a term he dislikes – with David Walsh's Hobart-based MONA, which will open on June 10 to coincide with winter solstice arts festival Dark Mofo. "Australia feels to me like there is so much potential material, and there's a receptiveness,

people are so open to ideas," he says. "Some of the mainstream museums play it a bit safe – a lot more than we see in Europe and America."

The museum, which for this exhibition includes about 2000 pieces from 100 or so artists, gets around. In the past few years it has appeared at London department store Selfridges and the Tate Modern, the Venice Biennale, and Roman Abramovich and Dasha Zhukova's Garage Museum of Contemporary Art in Moscow.

There's less than a handful of Australian "makers" in Brett's "wiggly worm of a show", set in 30 rooms resembling "a posh house gone to seed" and filled with artists from the 1800s until today.

One Australian maker is Stan Hopewell, a Perth-based electrician, who began painting when his wife was diagnosed with dementia. He embeds knick-knacks in his work.

The show has also borrowed work from The Victorian Spiritualists' Union in Melbourne. Two Victorian-era drawings by mediumistic artist Georgiana Houghton are thought to be some of the earliest abstract drawings,

inspired by Houghton talking to her spirit guides during seances.

"They are finally accepting that that work might be art and might be worth considering as art, and on equal par to other artists," says Brett. "As opposed to just weirdness ... it's weirdness is undeniable, but it's also beautiful."

One of the museum's objectives is to take the show to the mainland and look for other "outsiders" or local makers.

"That's actually the key to my thing, which is there is this amazing art which goes on everywhere in the world, organically, just coming out privately and nobody really talks about it. And actually, it's the dominant visual culture in many ways. But the one we know is the art fairs, the big museum shows and the blockbuster shows."

Brett, who has been travelling with a jar of germinating mung beans to stave off eating chocolate biscuits, says the museum is not profitable, but financial and venue partners help mount the exhibitions. In this case, MONA's David Walsh is acting as both.

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