



# AUSTRALIA COUNCIL



ANNUAL REPORT  
1981-1982

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Tasmanian Dance in Education Company performing *Moon  
Caves* designed by Michael Pearce and choreographed by  
Jenny Kinder.  
*Photograph Richard Strong*

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Australia Council  
168 Walker Street  
North Sydney NSW 2060

September 1982

Dear Minister

In accordance with section 38 of the *Australia Council Act*, the Council has pleasure in presenting its annual report for 1981-82.

The report reviews the main activities of Council and its seven Boards, and includes the financial statements and lists of grants made.

This has been a year of change for the Australia Council, with the appointment of a full-time Chairman and the subsequent restructuring of the organisation. The Council is confident that these changes will improve its service to the arts and its advice to Government.

The Council appreciates your support of its work on behalf of the arts.

Yours sincerely  
Timothy Pascoe  
Chairman

The Hon. D. T. McVeigh, MP  
Minister for Home Affairs  
and Environment  
Parliament House  
Canberra ACT 2600

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## OBJECTIVES

The Australia Council is the statutory authority established by the Federal Government in 1975 to formulate and carry out policies designed—

- (i) to promote excellence in the arts;
- (ii) to provide, and encourage the provision of, opportunities for persons to practise the arts;
- (iii) to promote the appreciation, understanding and enjoyment of the arts;
- (iv) to promote the general application of the arts in the community;
- (v) to foster the expression of a national identity by means of the arts;
- (vi) to uphold and promote the right of persons to freedom in the practice of the arts;
- (vii) to promote the knowledge and appreciation of Australian arts by persons in other countries.
- (viii) to promote incentives for, and recognition of, achievement in the practice of the arts; and
- (ix) to encourage the support of the arts by the States, local governing bodies and other persons and organisations.

The Council receives an annual appropriation from the Federal Government which it disburses in pursuit of these objectives.

Certain of its powers are delegated to its seven Boards (Aboriginal Arts, Community Arts, Crafts, Literature, Music, Theatre, Visual Arts), which advise on policy within their specific art form, determine objectives and program criteria and allocate grants. In addition, there are several committees of the Council, such as the Architecture and Design Committee, which have limited delegations to act within certain defined areas on behalf of the Council or to make recommendations to the Council.

In carrying out its statutory responsibilities, the Australia Council recognises the diverse nature of Australia's cultural activity and seeks to allow people from all walks of life and backgrounds to participate in the artistic life of the nation.



The Council consists of fourteen part-time members, including the Chairman, Deputy Chairman, General Manager, artist members, members from the community, two Government members (currently representing the Department of Home Affairs and Environment and the Department of Foreign Affairs), and not less than two Board Chairmen. An amendment to the Act in 1980, made possible the appointment of a full-time Chairman. In the event of such an appointment, the General Manager is not a member of the Council.

Meetings of the Council are attended by an elected staff observer.

Membership of the Council is intended to represent a broad cross-section of the arts community as well as to ensure access to knowledge and experience relevant to the work of the organisation. Members are appointed by the Governor-General on the recommendation of the Minister for Home Affairs and the Environment. In recommending appointments, the Minister takes into account State representation. The terms of appointment are between two to four years and can be extended up to a maximum of six years.

In 1981-82, the Council met five times for two-day meetings.

Five new members were appointed to the Council in 1981: Professor Margaret Manion, Professor of Fine Arts at the University of Melbourne; Peter Sarah, Executive Officer of the Arts Council of South Australia; Sue Walker, Director of the Victorian Tapestry Workshop; Brian Stonier, Chairman of the Literature Board and Managing Director of Macmillan (Aust.); and Elizabeth Butcher, Chairman of the Theatre Board and Administrator of the National Institute of Dramatic Art.

In April, the Deputy Chairman, Nicholas Hasluck, resigned and in June, Dr Peter Botsman, Chairman of the Community Arts Board and member of the Council, was appointed Deputy Chairman.

Five members retired on 30 June, 1982. They were: Sir John Bunting; Richard Austin; Professor Roger Covell; Jacqueline Kott; and Anthony Berg. The Council expressed appreciation of the contribution that the five retiring members had made during their periods of appointment. A special note of thanks was made by the Council to Nicholas Hasluck, whose term as Deputy Chairman had extended to nearly five years. His contribution to debate particularly on issues relating to budget and policy, and his considered advice on all matters, had been much valued.

#### *Chairman*

Dr Timothy Pascoe  
(from September 1981)

#### *Deputy Chairman*

Nicholas Hasluck  
(to April 1982)  
Dr Peter Botsman  
(from June 1982)

#### *General Manager*

John Cameron

#### *General Members*

Richard Austin  
Anthony Berg  
Sir John Bunting, A.C., K.B.E.  
Professor Margaret Manion  
(from October 1981)  
Peter Sarah  
(from October 1981)  
Sue Walker  
(from October 1981)

#### *Artist Members*

Associate Professor Roger Covell  
Jacqueline Kott

#### *Government Members*

Dr Donald McMichael, C.B.E.  
Peter Henderson

#### *Chairmen of Boards*

Dr Peter Botsman (Community Arts)  
Andrew Taylor (Literature)  
(acting to September 1981)  
Brian Stonier, A.O. (Literature)  
(from October 1981)  
Tom Lingwood (Theatre)  
(acting to October 1981)  
Elizabeth Butcher (Theatre)  
(from October 1981)

#### *Staff Observers*

Peter Brown  
(to February 1982)  
Elaine Lindsay  
(from March 1982)

## BOARDS

### Aboriginal Arts Board

#### Chairman

John Atkinson

*(Appointed February 1982;*

*Acting Chairman prior to that date)*

Betty Colbung

*(from August 1981)*

George Kaddy

*(from December 1981)*

Maurice Luther, M.B.E.

Claude Narjic

Larry Nelson

Jimmy Stewart

*(to September 1981)*

Margaret Valadian

*(from August 1981)*

Peter Woods

Jack Wunuwun

*(to September 1981)*

### Community Arts Board

#### Chairman

Dr Peter Botsman

Joan Campbell, M.B.E.

Ken Conway

The Reverend Ian George

*(from August 1981)*

Ted Greenwood

Anthony Hart

*(to September 1981)*

Peter Hicks

*(from February 1982)*

Margaret Smith

Frank Watters

### Crafts Board

#### Chairman

Cedar Prest

Carl Andrew

Eric Car

Grace Cochrane

David Green

Torn McCullough

Penny Smith

### Visual Arts Board

#### Chairman

Ann Lewis

Tony Bishop

Tony Bond

Margriet Bonnin

*(from December 1981)*

John Davis

*(from October 1981)*

John Delacour

*(from October 1981)*

Lesley Dumbrell

*(from December 1981)*

Ken Reinhard

### Literature Board

#### Chairman

Andrew Taylor (Acting)

*(to September 1981)*

Brian Stonier, A.O.

*(from October 1981)*

Thea Astley

*(to May 1982)*

Hugh Gilchrist

Professor Ken Goodwin

*(from November 1981)*

Christopher Koch

*(to October 1981)*

Geoffrey Lehmann

*(from November 1981)*

Michael Zifcak

Fay Zwicky

*(to September 1981)*

### Music Board

#### Chairman

Gordon Jackson

Judy Bailey

*(from November 1981)*

Richard Meale

John Sturman

Professor David Tunley

Betty Vergara

### Theatre Board

#### Chairman

Tom Lingwood (Acting)

*(to October 1981)*

Elizabeth Butcher

*(from October 1981)*

Alan Edwards

Tom Lingwood

Malcolm Moore

Graeme Murphy

Carol Raye

Lady Snedden

*(to May 1982)*

David Williamson

### Architecture and Design Committee

#### Chairman

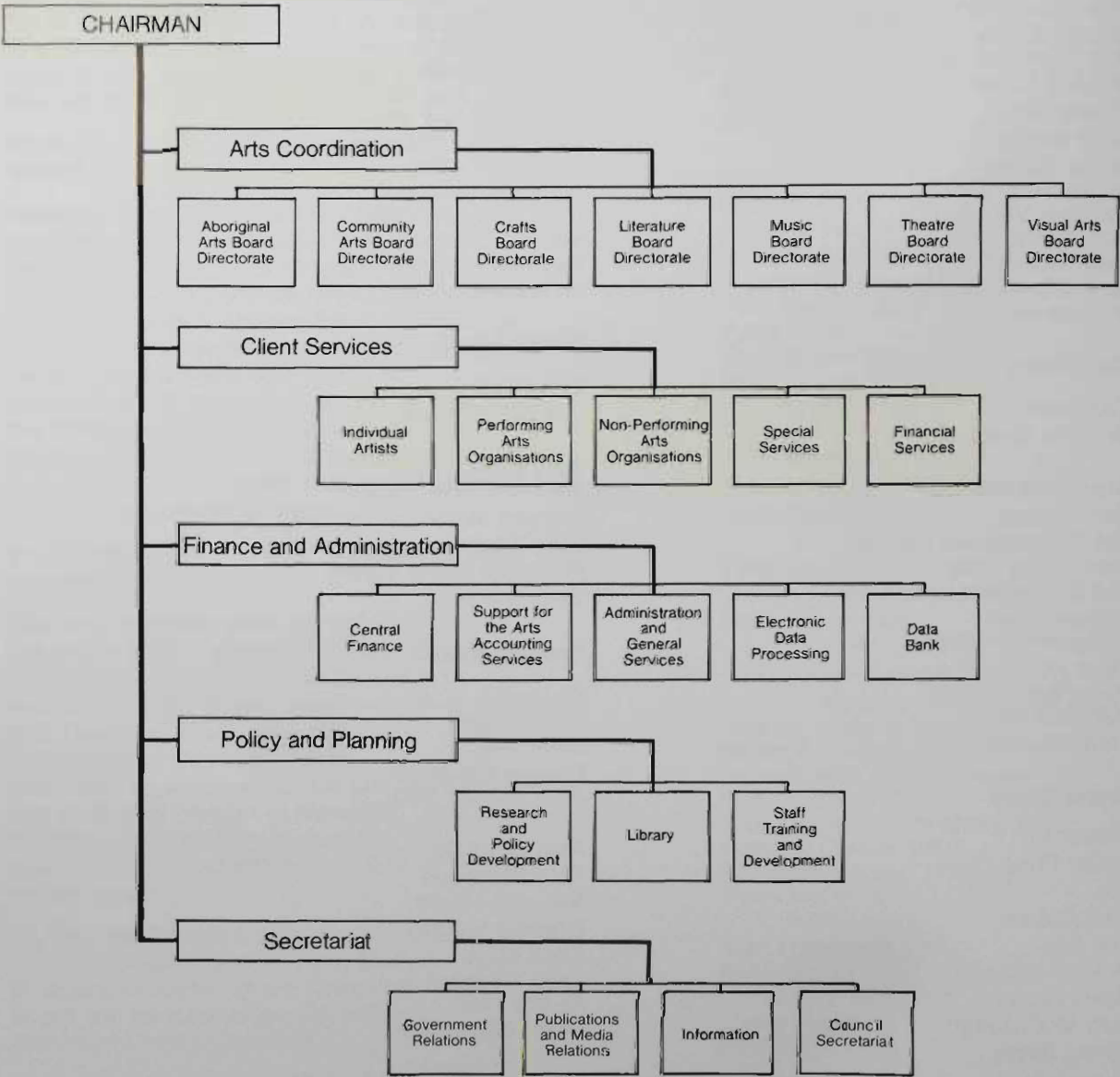
John Andrews, A.O.

Philip Cox

Peter Miller

David Terry

AUSTRALIA COUNCIL ORGANISATION CHART





**SENIOR STAFF**  
**(as at 30 June 1982)**

*Chairman*

Dr Timothy Pascoe

*General Manager*

John Cameron

*Director, Arts Co-ordination*

Robert Adams

*Director, Client Services*

Robert Taylor

*Principal Project Officers:*

Individual Artists

Deborah Mills

Performing Arts Organisations

Ian Johnston

Non-Performing Arts Organisations

Elaine Lindsay

Special Services

John Cooper

Financial Services

John Aquino

*Director, Policy & Planning*

Andrea Hull

*Principal Project Officers:*

Jane Spring

Devon Mills

*Director, Finance and Administration*

John Kitney

*Principal Project Officer:*

Geoff Sloman

*Director, Secretariat*

Dr Jane Thynne

*Director, Aboriginal Arts Board*

Alan West

*Director, Community Arts Board*

Jane Spring (acting)

*Director, Crafts Board*

David Williams

*Director, Literature Board*

Dr Michael Costigan

*Director, Music Board*

Ian Johnston (acting)

*Director, Theatre Board*

Michael FitzGerald

*Director, Visual Arts Board*

Nick Waterlow

**AUSTRALIA COUNCIL**

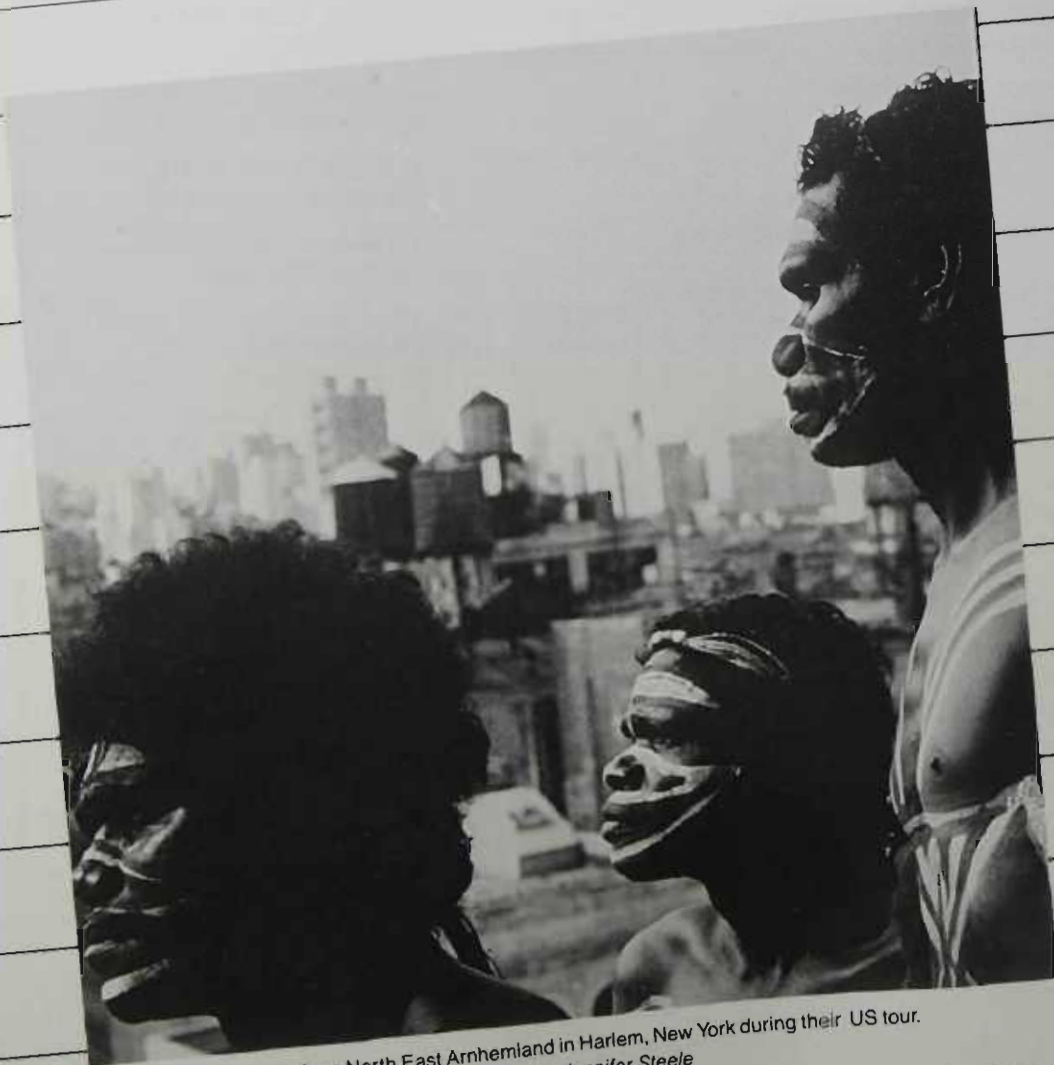
**168 Walker Street**

**(PO Box 302)**

**North Sydney NSW 2060**

**Telephone (02) 923 3333**

**Telex 26023**



Dancers from North East Arnhemland in Harlem, New York during their US tour.  
*Photograph Jennifer Steele*

# COUNCIL REPORT

As the Government's chief funding and policy-making body for the arts, the Australia Council has from the beginning been subjected to a high degree of critical scrutiny: higher, certainly, than many other statutory authorities which deal with more mundane or less volatile matters.

The scrutiny, which typically has focused on administrative expenditure, the quality of management and the nature of some grants, has carried over from the early days of the Council. It has been kept alive by sections of the media in the apparent belief that 'knocking' the arts is good copy, and that any money spent on the arts is wasted money. Yet all the evidence (including major surveys conducted by the Council) shows that these views are not shared by the great majority of Australians - many of whom have been introduced to the arts, or have found them more accessible, through the work of the Australia Council.

Moreover, in recent years the Council has carried out this work on an increasingly smaller allocation of funds. Between 1975-76 and 1981-82, total Australia Council funds declined by over 20 per cent in real terms, while overall Government expenditure on cultural activities increased by five per cent. In line with Government-imposed staff ceilings, the Council has also fulfilled its responsibilities with a reduction of around 40 per cent in its staff.

In the face of such stringencies, the Council has exercised tight control over administrative expenditure and staffing. It has scrupulously assessed both the artistic merit and financial accountability of grants for activities of all kinds. As a result, the Council has been able to sustain the overall fabric of the arts in Australia despite restricted levels of resources for general support and administration. In the light of information now available, even the most churlish critic would find it difficult to sustain any of the complaints made about the Australia Council in the past.

However, the Council had for some time been concerned that it was not sufficiently responsible to changing needs and demands of the arts community, and that reduced staff and administrative resources had meant that it was unable, under its present structure, adequately to meet its statutory responsibilities. The Policy Working Party which had met in March 1980 had addressed this issue and recognised the need for significant structural change to enable

Council to adopt a more pro-active role in arts development. Subsequent Council discussions had confirmed this and the appointment in September 1981 of a full-time Chairman was seen as an initial step towards effecting such change.

The newly appointed Chairman, Dr Timothy Pascoe, had previous association with the arts having conceived and been the principal author in 1977 of the Myer Foundation Report *Building Private Sector Support for the Arts*, and having established ARTS Ltd, a non-profit company set up to provide management advice to arts organisations.

**New Structure for the Council** Following his appointment, the new Chairman consulted people working in the arts, members of the Council and its Boards and staff, and representatives of similar arts organisations overseas. His objective was to develop a new structure for the Council which would take account of available resources and the needs of the arts community.

The Council approved the broad framework of the new structure in December. The structure does not involve any fundamental change to the operations of the Council and its Boards, which will continue to operate as they have in the past, with independent part-time members making decisions on policy, program guidelines, grant criteria and funding. The principles of peer-group decision-making and national representation and perspective remain fundamental to the operations of the Council.

The changes involved are to the management structure of the organisation, the allocation of staff resources, the ability of the Council to respond to needs within the arts community which go beyond the interests of a specific art form and the role of the Board Directors.

The activities of the Council are to be grouped into five areas, each headed by a Director: Arts Co-ordination; Client Services; Policy and Planning; Secretariat; and Finance and Administration.

The major change envisaged by the new structure is a transfer of project staff from the Boards to the new Client Services section. This section will be divided into small units which reflect groupings of programs and types of clients (e.g. individual artists, organisations and so on) rather than art form groupings. Within



ALLOCATION OF COUNCIL FUNDS

Note: Figures in these charts for Administration include balance-day adjustments and expenditure on capital items. Board expenditure in these and succeeding charts includes investment, loans and purchases of works of art where applicable.

\$'000		1980-81
*1330	5%	Council Programs
1754	6%	Aboriginal Arts
2051	7%	Community Arts
1240	4%	Crafts
1635	6%	Literature
7112	25%	Music
7943	28%	Theatre
1376	5%	Visual Arts
4021	14%	Administration
28462	100%	Total

\$'000		1981-82
1889	6%	Council Programs
1676	5%	Aboriginal Arts
2091	7%	Community Arts
1272	4%	Crafts
1806	6%	Literature
7727	25%	Music
8419	28%	Theatre
1396	5%	Visual Arts
4540	14%	Administration
30816	100%	Total

\* Including \$9000 for Public Lending Right. In October 1980 Public Lending Right was transferred to the Department of Home Affairs and Environment.



these groupings there will be specialist staff dealing with clients in a particular art form. Certain staff will be responsible for programs which involve more than one art form. For example, a project officer in the publication program may handle the current Literature Board's publishing program and may also respond to applications from people in the theatre, visual arts and other art form areas for publication subsidies. In this way, the expertise of particular project officers will be available more widely throughout the Council and to the Boards.

Similarly, with exhibitions, or the development of initiatives with local governments, or the funding of festivals, there will be a single point of contact within the Council and a sharing of expertise and experience across all Boards.

The Boards will continue to draw on the advice and recommendations of Board Directors, project staff in Client Services, staff in other sections of the Council and the arts community.

The role of the Board Directors will be changed somewhat. They will have an outward-looking function, concerning themselves more with the overall development of the art form (and the implications of that in terms of advocacy and liaising with other bodies), than with the detail of individual applications. Through the Director of Arts Co-ordination, who will act as a link between the Boards, they will relate to Council and will contribute to corporate planning and policy development.

The Policy and Planning Unit will play a key role in examining policy issues and developing long-term planning resources. With a small core staff, it will rely heavily on external advice through working parties, committees and consultancies. The section will also draw on the experience and knowledge of permanent staff and part-time members. The Secretariat will, along with other functions, be responsible to the Chairman for developing and maintaining communication with all levels of Government, the media and the community.

Planning for the new structure proceeded during the first six months of 1981. There was some disquiet at the implications of the reorganisation, particularly in terms of the effectiveness and sensitivity of the Council's operations, and as a result the process of change has been slower than expected. In the light of this disquiet, the Council reviewed its decision, taking into account arguments from within and outside the organisation for maintaining the status quo. It concluded that the restructuring should proceed. There was lengthy consultation with staff on the allocation of duties and new procedures, and the new structure became operational in August 1982.

Overall, the proposed reorganisation has met with the approval of the arts community, which

sees it as an opportunity to give the organisation greater flexibility and bring it into closer contact with the community it serves.

Following the appointment of a full-time Chairman, the General Manager, John Cameron, decided to take extended furlough from December 1981. Both Council members and staff recorded their appreciation of his high personal integrity and his absolute commitment to the work of the Council.

**Policy Initiatives** The Council has always seen support for individual creative effort as vital to ensure a continued force for change and renewal within the arts, whether it be for a craftsman seeking to set up an independent studio; an artist working towards an exhibition; a composer working on a major composition; or a writer developing a play or a novel. There can be no advances in the arts without work which questions current values of the arts and of society and looks at contemporary events from new perspectives derived from our cultural traditions. The risk of the new and unknown keeps the arts alive and it is for this reason that the creative genius of the individual artist must be nurtured. It is acknowledged that many of the liveliest artists on the current Australian arts scene either established themselves or were helped during a period of development as a result of public subsidy. The list includes such names as Christopher Koch, Helen Garner, Roger McDonald and Dorothy Hewett in literature, Peter Booth, Imants Tillers, Rosalie Gascoigne and Robert Jacks in the visual arts, Suzanne Forsyth and Robyn Gordon in the crafts, Mike Mullins, Nanette Hassall, Russell Dumas and Lyndal Jones in theatre and dance, and Richard Meale, Barry Conyngham and Robyn Archer in music.

The Council had therefore been concerned for some time at the imbalance between funding directed to arts organisations and funding for individual artists, and the extent to which the latter was being steadily eroded. Those Boards which allocate a significant proportion of their budget to direct support for individuals had found their funds being stretched more and more thinly: either inflation had eroded the value of grants so that they no longer allowed the recipients adequate time to pursue their work, or the number of grants had been decreased in order to maintain their value.

Accordingly, in October 1981, after almost eighteen months of discussion and analysis, the Council decided that funds available to the Boards to assist individual creative artists would be increased by 15 per cent. The effect of this decision was simply to restore in real terms the previous year's funding level for individuals.

It meant, for example, an increase of eight per cent for the Literature Board and three per cent for the Visual Arts Board.



With Government funding remaining static in real terms, it was necessary as a compensating measure to reduce by approximately five per cent the allocation to organisations which had previously received grants in excess of \$10,000.

Following the reduction in funding to organisations, the Council announced a Challenge Grant Scheme which offered \$1 for each \$3 raised from the private sector (both individuals and corporations) and provided organisations with an incentive to recoup the lost funds and expand their base of support within the community. Boards were still to determine the amount of each grant and whether an organisation would be offered a Challenge Grant. The overall effect of the Challenge Grant would be to restore the Council's funding to organisations to within 5 per cent of the previous year's level and with the addition of the funds from private sources maintain the organisations' funding in real terms.

No more eloquent statement of public support for the arts could be found than the nationwide response, in November, to the reductions in funding to many of Australia's leading theatre companies. The response was immediate and vocal, and involved many theatre-goers as well as the professional theatre community. To the Government and the arts funding bodies generally, it was a powerful signal of public concern.

Professor Herbert Shore from the United States, one of the keynote speakers at the conference *Future Challenge: Administering the Arts in the Eighties*.  
Photograph David Wilson





In December, following consultations with the Chairman of the Council, the Federal Government announced a supplementary amount of \$809,000 to the Council, of which \$509,000 was immediately offered in additional grants to those organisations which had accepted Challenge Grants, each grant being equal in value to the Challenge Grant but not requiring any private sector matching.

The supplementary funding and the Challenge Grants together restored the arts organisations' funding to the same level as 1980-81; in addition, money raised from the community should enable the organisations to achieve a 15 per cent growth in total cash. To assist organisations in their fund-raising efforts, the Council allocated \$100,000 to the Confederation of Australian Professional Performing Arts Limited to mount a fund-raising campaign and provide advice to organisations across all art forms. The main aim of the campaign was to attract donations from individual patrons and, in support of this, the Chairman of the Council wrote to the Boards of all Challenge Grant recipient organisations to encourage the personal involvement of Board members in the campaign.

The experience of organisations in raising the funds has varied: performing arts organisations are at an advantage in that donations made to them are tax deductible if made through the Australian Elizabethan Theatre Trust. Efforts to extend this tax deductibility to non-performing arts organisations have, in the main, not been successful.

Some organisations reached their target relatively easily; others, particularly those with a less readily identifiable support base, or those working in disadvantaged areas, have found it more difficult. An overall evaluation of the scheme will suggest the most effective way in which incentive funding can increase the financial stability of arts organisations.

As well as directing additional funding to individual artists, the Council took steps during the year to ensure that it responds effectively to the needs of this group in the longer term. A Steering Committee under the Chairmanship of Professor David Throsby of Macquarie University was established and completed a pilot study in December on the situation of individual artists. The Committee recommended, and the Council accepted, the implementation of a full-scale national study to gather data on the employment, income and career patterns of artists. Work on the study began in mid-1982. This study will provide valuable information for future policy on support for individuals and will identify particular areas of need.

**Priorities for the Future** A high priority for the Australia Council is to widen access to the arts: not simply by increasing the audience for arts

events, but by encouraging active participation in the arts and contact between arts practitioners and the community generally.

An important development in recent years has been the implementation by several Boards of pilot projects to place professional artists in local communities, where they can act as a stimulus for people to become involved in the arts, and as a resource for them to achieve new levels of ability and to explore new ways of creative expression. The projects so far have involved musicians, visual artists, craftspeople and performing artists working in areas ranging from the far north of Western Australia to the western suburbs of Sydney.

These projects have had significant benefits for the artists as well, allowing them to work and explore new ways of creative expression in a fresh environment, and to learn about the special needs and interests of different communities.

The Council decided during 1981-82 that the success of these pilot projects had been such as to justify the wider application of an artist-in-the-community program. As a long-term objective this will have far-reaching effects, particularly in terms of taking the arts to suburban and regional areas which are currently less well endowed with arts facilities and institutions.

**Multiculturalism** The activities of the Council's Boards have in recent years reflected the growing recognition of the multicultural nature of Australian society. Various Boards have given support to ethnic groups and individuals for activities designed to maintain traditional cultures within an overall Australian context, as well as to bring these activities to a wider audience.

During the year, the Institute of Multicultural Affairs conducted an independent evaluation of the recommendations of the Galbally Report on Migrant Services and Programs. While this evaluation acknowledged the efforts of particular Boards, in particular the Community Arts Board, it criticised the Council for not having taken a more positive approach to this issue. At the Chairman's request, Council staff prepared a detailed report with a series of recommendations for the Council.

In mid-1982, the Council endorsed these recommendations. They included a proposal that there be at least one ethnic arts officer within the Council who would act as a resource for the whole organisation, maintaining contact with the community, liaising with other project officers and Boards and reporting to Council. The Council will set aside certain funds specifically for expenditure on ethnic arts activity, as an incentive fund to be matched by the Boards from their own budgets. Policy and



Planning will monitor the Council's multicultural activities and will work with the ethnic arts officer and the Boards to develop a co-ordinated ethnic arts policy.

**Arts Administration Conference** The 1981-82 year saw an important initiative in the first large-scale national conference for arts administrators, held simultaneously with the Adelaide Festival in March. The conference, Future Challenge - Administering the Arts in the 80s, was sponsored by the South Australian Government Department for the Arts, the South Australian Institute of Technology and the Confederation of Australian Professional Performing Arts Limited. It was designed to improve the professional expertise of Australian arts administrators and to develop strategies to meet the demands of the arts in the remainder of the decade.

A number of important conference resolutions sought action by the Australia Council. For example, resolutions called for the Council to conduct research into the impact of the electronic media and social developments on the arts; to maintain the art and working life program; to develop its artist-in-the-community program; to clarify its education and the arts policy; to rationalise and co-ordinate funding procedures in conjunction with the State arts authorities; and to establish an arts data bank.

The Council has already taken action on some of these matters. It has taken steps to establish the framework for an arts data bank and, in conjunction with the States, has been collecting broad statistics on funding within this framework. There is still, however, a lot to be done before comprehensive arts data is available and, within the new Council structure, provision has been made for one officer to work solely on this.

In recent years there has been considerable discussion with the State funding authorities on State and federal funding responsibilities and procedures and, following the conference, a further discussion paper was prepared by the Australia Council for the meeting of heads of State and Federal Government arts authorities held in Melbourne in mid-1982.

The Council's Policy and Planning section has given particular attention to two issues raised at the conference which had not been approached in a systematic way prior to this, namely the impact on the arts of technological change and new forms of electronic media, and also of changing work and leisure patterns. In June 1982, the Council agreed to the appointment of a specialist advisory group of experts drawn from the field, with both public and private sector interests. This group will advise the Director of Policy and Planning on technological developments and their potential impact on the arts and will recommend to the Australia Council actions it could take to protect the interests of

artists and arts organisations, and to ensure that the arts benefit from technological change wherever possible.

**The Future** By the end of the 1981-82 year, the Council, about to embark on a more streamlined structure, with new and revised policies and priorities, and a capacity for effective long-range planning, looked to the future with renewed confidence.

Confidence, but not complacency. For the Council recognises that, if the funding patterns of recent years continue, the arts are seriously at risk. The Council knows that it has a critical role to play as advocate for the arts if the achievements and developments of the last decade are to be built upon in the face of rising costs and reduced subsidy.

What are the realities of the financial situation for the arts? In the last five years, government funding through the Australia Council has lagged:

- 12 per cent behind inflation;
- 14 per cent behind increases in wages;
- 23 percent behind total Federal Government support for cultural activities;
- 27 per cent behind the growth in the budgets of the Council's client companies; and
- 16 per cent behind growth in total Federal Government expenditure.

Ironically, the steady reduction in available funds has coincided with a marked growth in awareness of and demand for the arts - largely as a result of the injection of government funds earlier in the decade, and also of a five per cent increase in the population between 1977-78 and 1981-82.

It is true that the reduction in funds available through the Council has coincided with an increase in funds for the arts from other sources such as State governments and the private sector. In the current economic climate, however, the level of funds from these sources is unlikely to rise significantly unless there is an expression of confidence, in the form of adequate subsidy, from the Federal Government.

What is at risk if Australia does not support its arts? In the broadest sense, it puts at risk the continued development of the indigenous Australian culture which has been a source of national pride, and international acclaim, in recent years. Also of great concern is the fact that, when arts funds are cut, the innovative and experimental aspects of the arts are the first to be affected - the very aspects which ensure that the arts are, as they should be, constantly pushing forward, puncturing complacency and questioning established values and approaches.

More specifically, a lack of support for the arts denies access to the arts to many sections of



the population, particularly those in country areas or outer suburbs, or in institutions. It threatens the jobs of 100,000 people who work in the arts industry, and the substantial economic return from arts activities, as well as the enjoyment and pleasure of thousands of Australians: like the two and a half million who attended performances of subsidised theatre in 1981. It endangers the development of a lively Australian theatre and literature, both of which underpin the current expansion of the film industry. It threatens the continued existence of professional music ensembles and dance companies, one of which recently received enthusiastic reviews in that most critical stronghold of contemporary dance - New York.

It is without question that Government expenditure on the arts is an investment: an investment in a number of senses, but most importantly, in the development of a mature, lively and healthily sceptical society. To demonstrate the continuing importance of Federal Government support will be the Australia Council's most important task in the immediate future.

# COUNCIL PROGRAMS

## ARTS INFORMATION

A substantial investigation of the arts community's information needs was completed during the year. The inquiry, which was conducted by a committee chaired by Dr Ken McKinnon, examined the role of arts libraries and information centres as well as the Australia Council. The committee's report proposed a new policy for the Council's involvement in publishing, film-making and media relations, and for its funding of information centres. The Council adopted most of the recommendations in principle, pending their further scrutiny in light of the overall restructuring of the organisation.

The committee found that the Council needed to put greater emphasis on its role as public advocate for the arts, and to develop a more diverse system of informing the public of its activities. The report recommended that there be one national information resource centre in each principal art form, but that in view of the present economic climate no new centres be funded for the time being. Steps should be taken to strengthen the Council's own library. Information published by the Council should be primarily of a practical kind: 'how to' guides and directories, for example. Film sponsorship should give priority to projects with the potential for wide and immediate dissemination, rather than to archival films as at present.

In receiving the report, Council took the view that support for archival films on the arts was a responsibility it should continue to accept.

1981-82 saw the production of nine archival films on eighteen distinguished Australian artists. These films are lodged with the National Film Archive in Canberra where they can be used by students and researchers, or by filmmakers and television producers for inclusion in documentary programs. In 1982 Film Australia joined with the Australia Council in the production of several of these films.

*Theatre:—Getting Your Act Together* was produced with assistance from Mobil Oil Australia Limited. It is a series of five programs on one fifty-minute videocassette which introduces high-school students to the magic and colour of live theatre. The programs present the student with a behind-the-scenes look at theatre and the roles of playwright, director, designer, actor and theatre production staff.

*Theatre:—Getting Your Act Together* has been very well received and, with the price kept low as a result of sponsorship, it has been distributed to 160 schools throughout Australia.

In April 1982 the Marionette Theatre of Australia's film, *A Puppet Pudding*, which was funded by the Arts Information Program and National Nine Network Children's Television Advisory Board, won the inaugural Australian Teachers of Media (ATOM) Award for the Best Educational Short Film in the Arts. The ATOM Awards are the first in Australia to recognise the use and importance of 16mm film in primary and secondary schools.

A special feature on Council-funded films, called *The Arts On Film*, appeared in the Summer/Autumn 1982 issue of *Metro*, a media and education magazine.

The heavy demand for information about the arts and the Council's activities continued during the year. The Council's library (which is open to the public) processed a large volume of loans and reference requests. As well library and other staff dealt with some 7000 requests for information. Close contact was maintained with the media.

*Artforce*, the Australia Council's news publication, appeared five times during the year together with the *Library News* bulletin. The Arts Information Program also published revised policy booklets for the Boards, several Board program reviews in the Council's Occasional Papers series, and a number of other publications including a booklet, *Australia Council:—What It Is And What It Does*. A pilot edition of a national arts calendar was prepared and given limited trial distribution.

Many of these publications carried illustrations drawn from the Council's photographic archive, which maintains a record of important people and events in the arts.

## RESEARCH AND POLICY DEVELOPMENT

Data compiled by the Council over the years show that an increasing proportion of Commonwealth and State arts funds has been allocated to major organisations or to capital works. The corollary - declining support for the individual artist - has become a matter for concern in view of the importance of individual creativity to cultural growth.



To help it re-assess objectively what needs for support Australian artists have, and to determine the most effective means of meeting those needs, the Council embarked on a sequence of studies of the economic and social situation of the individual artist. Because of severe limitations in the Census classification of artistic occupations - now under review - it has been necessary for the Council to commission independent data-gathering on the employment, financial circumstances and career patterns of artists.

As mentioned in the Council report, a pilot study on the subject was completed during the year and work on a full-scale national inquiry began in the middle of 1982.

Associated with this, the Council also provided funds for a study of the particular circumstances of women artists. This research was undertaken to provide background material for the Women and Arts Festival funded by the New South Wales Government, to be held in October 1982.

Among the substantial investigations completed during the year was a study of problems faced by disabled people in their attempts to participate in or experience arts activities. The study was carried out for the Council by Reark Research Pty Ltd. The findings, which will help to improve understanding of what it means to be disabled, were featured in the Council's publication *Artforce*.

A second project in a series on arts economics was carried out at the School of Economic and Financial Studies, Macquarie University, with Council funding. Supervised by Professor David Throsby and Dr Glenn Withers, the project examined the way general community benefits of the arts are perceived by members of the public. Results indicated a broadly favourable attitude to government funding of the arts. Most respondents said that they saw benefits in terms of national identity and national pride. Their willingness to pay (as taxpayers) for such benefits far exceeded current levels of financial support for the arts in Australia.

Among work commissioned during the year was a study of the ways in which young people form their attitudes to the arts. The study draws on both adults' and children's experiences of their first contact with the arts. Dr Susan Kippax of the School of Behavioural Sciences, Macquarie University is conducting the study.

## EDUCATION AND THE ARTS

It is now five years since the nine-volume Australia Council-Schools Commission report on education and the arts was released. During this time, Council has maintained an education and the arts program which, in consultation with relevant education authorities, State ministries

and arts groups, has supported a number of initiatives designed to give form to the recommendations and objectives of the report.

While there is clear evidence of community support for the arts and general acceptance that the arts are a necessary part of school life, the fact remains that there are insufficient opportunities for young people to develop an appreciation of the arts and to experience them both as members of audiences and as participants. There needs to be a closer examination of ways of reducing the present disadvantages caused by distance, financial limitation and/or lack of stimulus within the education system.

The original allocation for the education and the arts program in 1981-82 was \$150 000. This provision was based on a revised national strategy extending over three years with the expectation of matching funds from the Commonwealth Schools Commission. The Commission subsequently was restructured and in the event, revised its programs. In the re-allocation of priorities, the Commission decided it could not enter joint commitments of the scale proposed.

Council's expenditure through the program therefore was scaled down, but projects supported during the year reflected a continuing commitment and recognition of what can be achieved through the collaborative effort of artists, educators, students and their parents. The co-operation of community groups and other organisations also contributed to the success of these initiatives.

Amongst projects supported were two theatre-in-education companies working in schools, factories, hospitals and other community locations in the outer western suburbs of Sydney, in conjunction with staff and students from the Nepean College of Advanced Education. This project, which is covered in more detail in the Theatre Board's report, was documented on a 26-minute videocassette, *ACT 1*, which is available for use by educators, parent groups and others.

Another theatre-in-education company, Toe Truck Theatre Company was assisted to do a program of performances of *Shutterbug* at the Art Gallery of New South Wales.

The emphasis of the program during the last twelve months has been, through pilot projects, to identify arts resources and encourage the development of new opportunities and new contexts.

## INTERNATIONAL

The International Program co-ordinates the general international work of the Council and is the contact point for major international



programs. It works closely with the Department of Foreign Affairs in arranging arts exchanges with the People's Republic of China, Japan, India and France where Australia has cultural agreements as well as with the many countries serviced by the Department through its Cultural Exchanges Section. Because of the general restructuring of the Council, the International Committee ceased to function in December 1981. An international advisory group, working to the Chairman, was appointed early in 1982, and the Council will continue its commitment in this area but with the main funding decisions in future being made by the Boards.

In addition to the central program, each Board funds international projects within its own art form. Between the Boards and the central program, a total of \$1.77 million was spent in 1981-82 on international activities; this represents an increase of 1.7% on the 1980-81 figure of \$1.74 million. For the international element of *Festival '82*, the arts festival held in conjunction with the Brisbane Commonwealth Games, the Council allocated \$545,000 (\$84,000 in 1980-81) bringing Council's total international expenditure for 1981-82 to \$2.3 million, an increase of 27.7% on last year's total of \$1.8 million.

*Festival '82* will take place in Brisbane and surrounding areas from 19 September until 10 October, 1982. The Council's funding \$84,000 in 1980-81, \$545,000 in 1981-82 and a further \$200,000 in 1982-83 is for the international component of the program and for touring these activities to other centres in Australia. The International Cultural Corporation of Australia is organising the major exhibitions. It is expected that some 22 Commonwealth countries will be represented, with around 700 participants.

Projects of special interest which received assistance from the International Program were the tours to Italy and Papua New Guinea by Aboriginal dance groups, the Australian Dance Theatre's tour to the United Kingdom (where it met with high praise and enthusiastic audiences) and visits to Australia by groups as diverse as the Grimethorpe Colliery Band from the United Kingdom and the Wuppertaler Tanztheater from the Federal Republic of Germany.

Funds were also provided for the Papunya Aboriginal Art Exhibition to tour the United Kingdom and Europe.

International speakers at the conference of arts administrators held in March 1982 were assisted by the Program, as was a very successful first International Dance Course for Professional Choreographers and Musicians held in New Zealand in January, 1982 with Robert Cohan from the London Contemporary Dance Company as Course Director.

During the year an exchange of staff took place

with the Canada Council, the federal statutory arts authority in Canada. The Canada Council sent a staff member from its Arts Awards section (individual artists grants) who was based with the Theatre Board. The Australia Council sent a project officer from the Community Arts Board, who divided her time between different sections of the Canada Council. Each officer spent eight weeks on exchange. The scheme proved most successful and is likely to be repeated for longer periods in the future.

## ARCHITECTURE AND DESIGN COMMITTEE

The Architecture and Design Panel, which was formed in April 1980 as part of the Visual Arts Board, became a Committee of Council in August 1981. It retained the same members under the chairmanship of John Andrews.

This change, which gave the Committee more independence and authority, indicated the commitment of the Council to an expanded role in the design arts.

During the year the Committee initiated activities intended to increase the understanding and application of design in business, government and the community. It also concentrated on establishing links with professional and business organisations, educators and government.

Michael Pittas, Director of the Design Arts program of the National Endowment for the Arts, USA visited Australia in August to give talks to representatives of government and professional design bodies. He provided information on the United States Government's Design Excellence Project which is aimed at improving the standard of design within the United States Government and its agencies. In conjunction with his visit, the South Australian Government organised a major seminar, *South Australia Design Focus*, to further design excellence in the State.

The Committee believes that experience of design at an early age can help to develop an understanding of the man-made environment and the material culture in which we live. A national seminar, *Design Education in Secondary Schools*, was organised with the assistance of the State College of Victoria, Hawthorn, in September 1981. People from all States of Australia, representing curriculum development, teacher training, design teaching and the design professions attended the seminar. Ken Baynes, Head of the Design Education Unit, Royal College of Art, London, was keynote speaker at the seminar and drew on his twenty years' experience in this area in the United Kingdom. Following the seminar, State groups are now pursuing this work and a second conference is planned for September 1982, to be held in Adelaide.



Another notable visitor during the year was Lawrence Halprin, an environmental designer, town planner, landscape architect and author from the USA. Mr Halprin visited Australia to act as assessor for the Newcastle City Council Harbour Foreshore Design Competition, and to give lectures and conduct participatory planning workshops in Sydney, Melbourne and Perth. As well as linking the design professions, these workshops involved local government, State government, and community groups.

A joint working group was established with the Royal Australian Institute of Architects to investigate means by which architectural drawings and records can be conserved. The preservation of valuable educational and historical resources is of concern to the Committee and adequate collection and storage facilities need to be established.

Although the Committee has worked with limited funds, it believes it has already made an impact on design education and awareness within certain sectors of the population.

The restructure of the Council will place increased priority on research, policy development and advocacy. Central programs in international, education and the arts and film will be reduced to allow greater autonomy (and funds) to the Boards in these areas. The Council will, however, continue to monitor expenditure by the Boards in these and other areas such as multiculturalism in line with particular policy emphases or initiatives.



Lawrence Halprin, US Environmental Designer, visited Australia to give lectures and conduct environmental planning workshops.  
*Photograph Michael Andrews*



Japanese puppeteer, Noriko Nishimoto, delighted students and teachers during her workshop at Cabramatta Public School, NSW.  
*Photograph Hisao Nakamura*



A study of problems faced by disabled people in pursuing arts activities was carried out by the Research Program of the Australia Council during International Year of the Disabled Person.  
*Photograph by Ann Moon from the Film Australia production A Fair Go.*



The Wuppertaler Tanztheater from the Federal Republic of Germany, one of the most outstanding modern dance companies in the world visited Australia with the assistance of the Theatre Board and the International Program.  
*Photograph Willi Young*



Dancers from Aurukun, Western Cape York, Queensland performing in New York during their US tour.  
*Photograph Jennifer Steele*



# ABORIGINAL ARTS BOARD

Members of the Aboriginal Arts Board express the determination of the Aboriginal and Torres Strait Island people to maintain their cultures through the practice of established art forms and the development of new ones. Since 1973 the Board has assisted a great range of Aboriginal arts activities and, over the period, participation by Aboriginal people in creating a greater awareness and appreciation of their art has significantly increased.

During 1981-82, two events - one within Australia and one overseas - particularly symbolised the advances that have been made. One was the extraordinarily successful five-city tour of the United States in July 1981 by a group of Aboriginal artists performing music and dance, and demonstrating traditional crafts and painting. The other was the participation in the Biennale of Sydney in April/May of a group of Aboriginal artists from the Northern Territory, whose powerful work in sand and ochres accompanied by ritual music and dance, was a high point of this forum for national and international artists. Significantly, both these events were arranged by the Aboriginal Artists Agency, one of the key organisations supported by the Aboriginal Arts Board.

In helping to make the arts a positive force in cultural identity for Aboriginal people, the Board has contributed to an increasingly organised approach by Aboriginal people to their needs. Before 1973 there were virtually no Aboriginal organisations devoted to arranging arts activities. Today there are approximately 50 Aboriginal organisations at local, regional and national levels, whose main purpose is to promote Aboriginal art and culture. The Aboriginal Arts Board played a major part in the establishment of these organisations and they remain dependent on the Board for their continued existence.

**Funding of Organisations** At present 76 per cent of the Board's funds go towards maintaining the organisations which are the basis of most Aboriginal art activities in Australia. They include such bodies as the Aboriginal Cultural Foundation (Darwin), Aboriginal Artists Agency (Sydney), Aboriginal Arts and Crafts Pty Ltd (Sydney). There are also 20 arts and crafts co-operatives within Aboriginal communities spread throughout the remote parts of the Northern Territory, Queensland and South Australia. Organisations working within urban

Aboriginal communities include Nyoongah Community Inc. (Perth), Shepparton Aboriginal Arts Co-operative in Victoria, Central Queensland Aboriginal Cultural Corporation (Rockhampton) and Children's Free Embassy (Sydney).

The Board also supports two major Aboriginal organisations which provide training in the arts. They are the Aboriginal and Islander Dance Training Program in Sydney and the Centre for Aboriginal Studies in Music in Adelaide.

The activities of all these organisations have been restricted in recent years as the Board has been forced to hold grants to the levels of previous years. There are very few other sources from which such organisations can obtain funding, and this was the major reason the Aboriginal Arts Board chose not to adopt the challenge grant scheme as part of its funding program.

However, the Board believes that increased funds are urgently needed to maintain these organisations and the activities they arrange. Funds are also necessary to develop new Aboriginal arts organisations in the many areas of Australia where Aboriginal people have no access to the arts at all.

The Board would like to be able to give more support to 'one-off' special projects, to build upon the work of the existing organisations. In the past year the Board has been extremely cautious about funding new activities. In order not to reduce further the percentage of funds available for special projects, the Board was forced to pass on to the organisations it supports the two per cent reduction in available funds which the Board itself sustained in its overall level of funds for 1981-82.

**Support for the Individual Artist** In general the Board has chosen not to provide grants to individual Aboriginal artists but rather to provide grants for organisations and for projects involving arts activities in which individuals participate. The exceptions are fellowships for Aboriginal writers and for a few visual artists. In all, less than 10 per cent of Board funds are allocated to individuals.

## **Activities of Aboriginal Arts**

**Organisations** The major cultural organisation receiving Board support in northern Australia is the Aboriginal Cultural Foundation. Based in

ABORIGINAL ARTS BOARD ALLOCATION  
OF FUNDS TO MAJOR ACTIVITIES

\$'000		1981-82
638	38%	National Organisations
46	3%	Cultural Education Programs
170	10%	Theatre and Dance
148	9%	Music
441	26%	Visual Arts and Crafts
83	5%	Literature
123	7%	International *
27	2%	Other
1676	100%	Total

\*Includes Purchase of works of Art of \$11,311

Darwin, it promotes the traditional performing arts of people in areas ranging across the Kimberleys in Western Australia through Arnhem Land to the Cape York Peninsula in Queensland. The Foundation is governed by an executive committee of tribal lawmen and cultural leaders from those northern regions, who represent and work closely with ritual leaders from many local groups. In the past year, the Foundation has continued to support traditional ceremonies and festivals in Aboriginal communities throughout north Australia.

The Aboriginal Artists Agency was founded in 1976 as a non-profit organisation designed to promote and protect the interests of Aboriginal artists. The Agency's services began expanding in 1980-81 and have continued in 1981-82 to develop in such directions as representation of copyright interests, promotion and management of individual artists, casting for film and television, management consulting services for Aboriginal and Islander performing groups, and publishing. The Agency continues to emphasise the importance of training, giving artists experience in management and helping other Aboriginal people acquire office skills through its operation. The Australia-wide Aboriginal Country Music Program now operates through the Agency.

Perhaps the most difficult, yet the most successful, of the Agency's endeavours for 1981-82 was the Biennale project mentioned earlier. This involved the creation of a striking image in ochres on sand by Maurice Jappurula Luther and nine other men from Lajamanu in the Northern Territory. The work was produced in the Art Gallery of New South Wales and the artists accompanied its first showing with performances of associated ritual music and dance. While creating the work, the group of artists retained their basic view of its ritual importance and their methods of work remained unchanged. They had never produced a 'work of art' before: in doing so, quietly and confidently, as a group, they profoundly impressed artists, critics and public alike, and subtly challenged those Australian visual arts writers and critics who regard Aboriginal 'traditional' art as out of place as contemporary art.

The Agency raises the majority of funding for its overseas events from non-Aboriginal sources, and has, through its work, attracted funds from overseas sources. The Australian Government has a well established cultural exchange program which, as a result of the Agency's activities, now includes a substantially higher number of Aboriginal artists than ever before. The July 1981 tour of the United States by Aboriginal artists, as well as being a resounding public and critical success, had important longer-term effects in generating opportunities for large scale presentations of Aboriginal culture overseas. A smaller project, in Rome



and Aquila in October, combined a seminar with demonstrations of music and dance and the touring exhibition *Oenpelli Bark Painting*.

The Sydney Festival, 1982 saw a group of Torres Strait Islanders present aspects of their culture to city audiences, including the construction of a living village in which dance and song accompanied feasts.

The Agency continues to represent individual artists in the film, radio, television, theatre, advertising and publishing industries. It was involved in the casting of several productions notably *Women of the Sun*, *A Country Practice*, *Running on Empty* and *We of the Never Never*.

The Agency has also continued to do valuable work in the protection of copyright. It has successfully defended the rights of Aboriginal artists, has generated new projects (for instance a series of Australian stamp designs), and has monitored the reproduction of works.

Two publications have come recently from the Agency: *Mr Sandman Bring Me a Dream* and *Aboriginal Artists of Australia*. The former is an account of the work of desert artists and the latter an introduction by tribal leaders to major music and dance cultures.

**Marketing Aboriginal Art** Aboriginal Arts and Crafts Pty Ltd is a national non-profit organisation entrusted with the task of marketing Aboriginal works. It has received substantial Board support, about \$300,000 per annum in recent years, for its promotion of the products of Aboriginal creativity. The Company has headquarters in Sydney's Rocks district, and galleries there and in Adelaide, Perth, Darwin and Alice Springs.

In July 1980, the Department of Aboriginal Affairs transferred all shares in the Company to

the Australia Council. In the past year moves have begun to transfer ownership of the present company to a new limited liability company to enable Aboriginal artists and craftspeople to own the company that is selling their work. It is expected this changeover will be completed by the end of 1982.

During 1980-81 the Australia Council commissioned Arts Research Training and Support Ltd to report on the Aboriginal arts and crafts industry and to recommend on how best to develop its marketing potential.

The report, *Improving Focus and Efficiency in the Marketing of Aboriginal Artefacts*, was presented in June 1981 and endorsed the Aboriginal Arts Board's philosophy of supporting Aboriginal communities in the production and marketing of their arts and crafts. This is being achieved through the funding of community art and craft co-operatives and a national marketing company rather than by giving fellowships or grants to individual producers. The report made several recommendations on how the Board funded programs could operate more effectively.

Discussion and implementation of the marketing report has continued throughout the past year. Major changes have included the appointment of a Regional Aboriginal Art Adviser in Darwin to work with Aboriginal communities in the area and the improved management of the national marketing company Aboriginal Arts and Crafts Pty Ltd to enable it to focus more effectively on its primary function of marketing Aboriginal art and craft.

**Effect of Transport Costs** The majority of Aboriginal artists live in extremely remote parts of Australia where transport costs are very high. To provide these people with an organised



Painting by Tim Payunka Tajapanti included in the London Exhibition of Papunya art.  
Reg Love



access to a national market place is inevitably costly. During the year, 20 community-based organisations which handle the collection and distribution of arts and crafts received financial assistance for wages, transport, documentation, storage, accounting, and other costs associated with organising the production of art works by remote people and transporting them to various galleries and outlets throughout Australia.

If artists had to meet the costs of organising the collection and distribution of their work from their own incomes they would have to double the price for which they sell their work. Within present price structures all the income they receive would be required to meet the infrastructure costs.

No accurate figures are available on the full costs of providing this infrastructure. The Aboriginal Arts Board is the major contributor, providing during 1980-81 over 50 per cent of direct operating costs in 20 communities. This percentage has declined as the Board has held grant levels steady.

**Centre for Aboriginal Studies** The Centre for Aboriginal Studies in Music within the University of Adelaide provides a rich cross-cultural musical education ranging from traditional Aboriginal music taught by tribal elders from Indulkana in the far north, to country and western music presently favoured by many urban Aboriginal students. Until 1981, the Aboriginal Arts Board supported the Centre with an annual general purpose grant.

In 1981, it became apparent that the general purpose grant was being absorbed in academic salaries which the Board viewed as the responsibility of the University, and the grant was reduced to \$50,000 for 1981-82. As an alternative, the Board invited the Centre to apply for funds for special projects of an artistic or cultural kind up to a limit of \$10,000.

The Centre successfully undertook two such projects: a program of recording and releasing music performed by the Aboriginal students at the Centre; and financial support for Kuckles, an Aboriginal band from the Centre, to attend an International Music Festival in West Germany.

**Aboriginal Writing and Publications** The Literature Program of the Aboriginal Arts Board helps writers through fellowships and grants, subsidises publishers to print important books by and about Aborigines and supports bilingual literature production centres within Aboriginal communities.

Since the Department of Education, Northern Territory, agreed to take responsibility for providing printing equipment (such as presses) to Northern Territory community literature production centres, the Board has provided support for the recording of traditional and new material and its production in booklet form for

use by communities and their school bilingual programs. These literature production programs produce a record of local lore and history as well as material for bilingual education and community reading; they also help train Aboriginal people in recording, transcribing, book design, layout, production and printing skills. Literature production at Maningrida, Yirrkala, Oenpelli, Papunya and Galiwinku, all in the Northern Territory, and at Strelley Community in Western Australia has received renewed assistance in the past year.

Publication subsidies were provided to the Alternative Publishing Co-operative Ltd, Sydney, for *Baal Belbora* by G Bloomfield (now released) and for Margaret Sharpe's *The Traeger Kid*, due in September 1982. William Collins Pty Ltd was assisted to publish *Fossils and Families* by Janet Mathews, released during the past year. *Australian Dreaming* by Jennifer Isaacs, published by Lansdowne Press with Board assistance, has proved very successful and now has new editions in Australia and the United States.

Writers' grants were made to three women to work on their autobiographies, and to two other women, one for a family history and one for the traditional stories of her family. Kevin Gilbert received a fellowship to enable him to work on a number of writing projects and Eddie Bennell for further work on Bibulmun legends. Writers grants have also been made for a traditional Northern Territory history, a series of children's books, and a biography of the poet Kath Walker. An editing grant is supporting the production of a book by Elsie Roughsey of Mornington Island.

**Films** The Board has continued to provide seeding funds to promote the production of good quality films featuring Aboriginal art and artists. This year the Board provided \$12,500 to Pamela Lofts Productions to produce the first in a series of short animated film versions of traditional Aboriginal legends. The paintings used are produced by Aboriginal children. It is hoped that funds for the continuation of the series will be found from other sources.

**Membership** There are at present eight members of the Board, including the Chairman, John Atkinson, who was confirmed in his role in February after serving as Acting Chairman since the preceding February. Mr Atkinson, who is from Shepparton in Victoria, has been a member of the Board since 1977. Larry Jakamarra Nelson of Yuendumu, Northern Territory, is the only other member whose term of office predates the 1981-82 financial year. The six members appointed this year are Betty Colbung (Perth, WA), George Kaddy (Mackay, Qld), Maurice Luther MBE (Lajamanu, NT), Claude Narjic (Port Keats, NT), Margaret Valadian (Sydney, NSW) and Peter Woods (Katherine, NT).





Torres Strait Islanders performing in Hyde Park during the Festival of Sydney.  
*Jennifer Steele*



Students from the Aboriginal and Islander Dance School, Sydney  
*Photograph Branco Garcia*



Walpiri artists from Lajamanu, NT made a traditional sand and ochre painting of Jundu, the Snake Dreaming Centre accompanied by ritual music and dance at the Art Gallery of New South Wales for the Biennale of Sydney  
*Photograph Judith Hoffberg*



Artist-in-community Ann Newmarch demonstrates silk screen techniques to fellow residents of Prospect, SA.  
*Photograph Kathie Muir*



# COMMUNITY ARTS BOARD

**Objectives and Priorities** The year under review has been an exciting one for community arts. People all over the country have been challenged with new ways of introducing the arts into their programs and of maximising the creative contributions of artists to existing programs.

While retaining its broad objective of increasing the participation in and appreciation of the arts, the Board has been concentrating on five priorities.

- Professional artists working in community contexts as creative artists and/or teachers and catalysts
- The development of a multicultural Australia
- Regional arts development in association with the Arts Council of Australia and local government
- Strategic funding to enlist financial support from other organisations
- The recognition of professional status for artists and administrators working in the community

**Artists in the Community** During 1981-82 the Board received an increasing number of requests for assistance from artists wishing to work directly with the community. Several projects were funded under the Board's pilot project grant program.

At its annual policy meeting, the Board reviewed both its pilot project and extension grant categories. The pilot project area was reaffirmed as an area for experimentation and innovation, with an emphasis on careful documentation and monitoring so that principles observed in practice could be tested and applied in other contexts. The extensions category was developed to include support for community groups or organisations wishing to incorporate creative activity into their program, as well as support for artists in the community. The Board felt that, even though artists were still experimenting with ways that they could work with communities, the concept of the artist-in-the-community had been sufficiently established to warrant incorporation into the Board's sustained funding categories.

Requests from artists for assistance to develop skills relevant to their work with the community encouraged the Board to hold a two-week pilot training program. Twenty two artists experienced in different art disciplines, and

from five States, were chosen from 74 applicants to participate.

Various approaches developed by artists who work outside traditional arts institutions were examined by the group. Guest speakers contributed specific expert guidance. Visitors included Professor of Philosophy Max Charlesworth; journalist and oral historian Marj Prior; and Patrick Veitch, General Manager of the Australian Opera.

The program covered project management, negotiating techniques and marketing; as well, the artists critically examined the theoretical bases of their work in the Australian context. During a period of expansion, when increasing numbers of artists and community groups are joining forces for particular projects, and when a specifically Australian art practice is developing, an examination of the theoretical underpinning of community arts is particularly pertinent.

The training program created a network of artists throughout the country with a sound theoretical and practical base for their work and able to share their skills with others. The real success of the venture can be measured only over a long period. Immediate effects have been the establishment of dialogue between a group of artists and funding and policy-making bodies - including the State arts authorities and Arts Council of Australia, which contributed funds and expertise to the program.

It is also anticipated that following the artist in community training program a number of artists experienced in community work will take on trainees. During this year, the Board assisted painter, Mark Wotherspoon, with a training grant to work with muralist, Geoff Hogg, who is able to pass on to Mark expertise which cannot be gained in formal arts training.

**Multiculturalism** The Community Arts Board recognises the multicultural nature of Australian society and the significant contribution made by all Australians of different ethnic and cultural backgrounds. It encourages the development of artistic expressions in a new environment, believing them to be essential to the development of a national culture.

To help raise standards and provide a focus for skills development, the Board assisted the

COMMUNITY ARTS BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES

\$'000		1981-82
191	9%	Community Arts Organisation
138	7%	Community Arts Centre and Workshops
221	10%	Community Arts Officers and Field Officers
191	9%	Festivals
130	6%	Ethnic Arts
167	8%	Extension Programs
244	12%	Pilot Projects
163	8%	Other
646	31%	Arts Council of Australia
2091	100%	Total

visits of four distinguished international teachers to Australia. Yves and France Moreau, prominent folk dance specialists from Canada, and Pauline Clayden, creative dance specialist from London, were brought to Australia by the Margaret Walker Dance Centre. They held workshops in Sydney, Melbourne, Canberra, Hobart and Launceston. Through the Association of Bandura Players in Australia, Julian Kytasky, artistic director of the School of Bandura Playing in New York, held bandura camps in Sydney. These camps sought to refine the techniques of bandura players in Australia. Since his visit, contact between the USA and Australia has been strengthened and compositions by Australian bandura composers are being performed in New York.

The Board is aware of the varying standards of professional folk dance expertise in different States and has, in conjunction with the Theatre Board, introduced a scheme to provide professional assistance to multicultural dance groups. Grants under the scheme cover fares and expenses for choreographers and tutors to work with groups which have been in existence for a minimum of two years. To facilitate the scheme and to assess the state of folk dance in Australia, a study is being conducted through the Margaret Walker Dance Centre.

Through its Ethnic Artists Fellowships, the Board continued to encourage highly talented artists of ethnic background to practise their special skills. Two performing artists received fellowships to allow them to develop their skills overseas.

During its first year of operation the Multicultural Artists Agency provided a free advisory service to ethnic artists and arts groups, and to organisers of artistic events. This has resulted in greater work opportunities for ethnic artists. Special cards available at points of entry into Australia have been introduced as a way of obtaining information about migrants who are artists and who may wish to continue their practice in Australia.

**Local and Regional Activities** The Arts Council of Australia is the Board's major grant recipient. The Arts Council consists of nine autonomous organisations - one Federal and eight State and Territory Divisions. These organisations continued to provide performances, exhibitions, workshops and other events to adults and school children, predominantly in country areas.

Increasingly the Divisions are encouraging initiatives by local Arts Council branches to develop the arts within their own communities. Some Divisions are pursuing a policy of assisting branches to achieve greater self-determination both in their arts planning and administration. The Arts Council of South Australia, for instance, initiated in March this



year the first residential training seminar for branch representatives. The delegates - all volunteers from within the Arts Council movement - responded enthusiastically to the seminar program, which encompassed a range of practical topics.

The Country Caps Scheme initiated by the Board in 1980, and aimed at encouraging locally-initiated arts projects, went into full swing in 1981. Under the scheme, branches of the Arts Council may apply to their State Division for up to \$500 per project. Events ranged from workshops and seminars to exhibitions, lectures, festivals, murals, artists-in-residence, outdoor performances. In towns throughout the country, people have participated in new arts experiences, extended their appreciation and their creative imagination, and have often found out more about their community.

Collaboration with local government has been an increasingly important theme in the Board's work and thinking. To date the main financial benefit to local government from the Board's grant program has been assistance with the salaries of community arts officers. This year the Board commissioned from Murray Edmonds Management Services a survey to establish the extent and nature of support given by local government to the arts and to examine other means by which the Board could assist local government in increasing its involvement in the arts.

Perhaps surprisingly to some, the survey found that spending on arts and cultural activities including funds for libraries by local government is currently of the order of \$100m. A report of the survey, entitled *Local Government and the Arts in Australia*, was distributed to every municipal authority, seeking comment on the recommendations. The Board will take into account these responses when considering its policies and strategies early in the next financial year.

**Community Arts Officers** The training program begun in 1980 for over 70 community arts officers continued through 1981-82. The program consisted of State-based seminars, familiarisation visits for new community arts officers, exchange visits, trainee placements and a national training seminar. State community arts networks, in Victoria, South Australia and New South Wales particularly, showed remarkable growth in the year, with increases in membership and improved status and effectiveness. Community music officers funded by the Music Board were increasingly involved with the networks and the training program.

**Art and Working Life** The Art and Working Life Program aims to help create opportunities for the expression of workers' creativity and

\$'000	1981-82
110	Arts Council of Australia
99	Arts Council of N S W
90	Victorian Arts Council
99	Queensland Arts Council
49	Arts Council of South Australia Inc
57	Western Australia Arts Council
38	Arts Council of Australia Tasmanian Division Inc
16	Arts Council of Australia A C T Division
38	Arts Council of Australia Northern Territory Division
50	Special Projects
646	Total

the development of their arts skills, as well as encouraging forms of arts expression which reflect issues relevant to the lives of working people.

The Community Arts Board, in conjunction with the Crafts Board, prepared and distributed a discussion paper in May which dealt with some of the issues raised by this program and suggested some objectives for future development.

A conference hosted by the Australian Council of Trade Unions in October provided the first major forum for art workers and members of the labour movement to discuss common concerns. The diversity of interests represented, and the complexity of the issues raised, confirmed the need for continuing discussion. A focus for the conference was the implementation of the ACTU's policy on the arts.

The Policy and Planning Unit of the Australia Council has been asked by the Board to develop a policy for the consideration of the Council in consultation with representatives of the Trade Union movement, artists and arts organisations.

**International Visitors** In March 1982, internationally renowned town artist David Harding from Scotland came to Australia for two months. His visit which was funded by the Board in association with the British Council, was to demonstrate to urban planning authorities and artists the possibilities of working together productively to create urban environments. An Australia-wide lecture tour was organised through the Arts Council of Australia.

David Harding's task was not easy, as the concept of town artist was new to everyone. It is to his credit that he was able to show architects, planners, builders, engineers, foremen and the general community that there is an important role for the artist in applying his or her vision to the construction of a new town. His work with residents showed them that they too had a part to play in the conception and adornment of their environment.

The interest aroused by his visit prompted the Board to produce an audio-visual documentation of his work to meet the demand for additional information.

Prior to David Harding's visit, English artist Liz Leyh had come to Australia. A sculptor whose work involves designing and building large concrete sculptures, she often works with groups of children and adults. While in Australia, Liz Leyh worked with people in the western and northern suburbs of Sydney, and in Alice Springs and Darwin.

Carrie Gorney, a trainer of community arts workers with the highly regarded English community arts organisation, Interaction, also came to Australia in March for two months. In addition to conducting workshops and training sessions in Adelaide and Sydney, she worked in the Melbourne suburb of Richmond with the Carringbush Library Community Arts Officer and other community workers in the area.

**Fellowships** Several fellowships allowed people to gain overseas experience. Judy Finlason travelled to Britain, Europe and America to further her knowledge of neighbourhood arts projects. The information



Poster created for the Vivienne Binns artist-in-community projects in central western New South Wales.

Photograph Jeff Nield



Children creating a mural under the direction of muralist Peter Day at the 1982 Festival of Sydney.

Photograph Richard Vaughn



she gained and contacts made will be valuable in her work as Co-ordinator of the Community Activities Centres Network, New South Wales.

In 1978, Welfare State Theatre Company from Britain visited Australia. Their work was an inspiration for people interested in working in large scale celebrations. Links were further strengthened when in July, 1981 Graeme Dunstan took up a travel/study fellowship to work with the group. His five months with them provided him with further knowledge and experience to adapt this style of work to the Australian context.

**Festivals** The Community Arts Board affirmed its commitment to support Australia's two major arts festivals in Adelaide and Perth. In the absence of increases to the Board's own budget, it has not been possible for several years to increase the funds available to these festivals. The Perth festival has been exemplary in doubling the support it receives from the private sector to \$181,000 in two years.

New festivals were established. In Hobart for example, there was a festival, which focused on Tasmania's active arts community and involved both local and visiting artists. Applications for assistance from festivals exceeded the previous year's requests by over \$200,000.

Longstanding ethnic groups in Australia, such as Italians, Greeks, Latvians and Poles, have regular celebrations for which they bring artists from their country of origin. Newly-arrived groups, for example the Vietnamese in Melbourne, have also begun to hold celebrations which introduce aspects of their culture to the wider community.

**Publications** The Board continued to issue its regular publication *Caper*. Originally, two thousand copies of each issue were printed. The response to *Caper* has been excellent, and three thousand copies an issue are now being printed. Issues during the year were: *Community Theatre*, *Community Arts Reading List*, *Arts & the Disabled* (a contribution to the International Year of Disabled Persons), *Art & Working Life* (issued in conjunction with the Australian Council of Trade Unions), and *Artists of Many Nations* (researched and prepared by the Festival of All Nations Office, Melbourne).

**Membership** During 1981-82, three new members were appointed to the Board: Peter Hicks (SA); Joan Campbell (WA); Reverend Ian George (ACT). The Board was delighted when Dr Peter Botsman's term as Chairman was extended for a further two years. Whilst regretting her loss to Community Arts, the Board congratulated Andrea Hull, Director of the Board from January 1980 to February 1982, on her appointment to the position of Director of Policy and Planning.



Concrete sculptures of *Hippos Sulking* by Town Artist David Harding who visited Australia to lecture and conduct workshops on art and the environment.  
Photograph David Harding



Necati Baran, composer and performer on the Turkish saz, participates in the Multicultural Festival at Shepparton, Victoria.  
Photograph Valerie Colyer



Carrie Gorney, visiting community arts worker from the UK, worked with residents of a high rise Housing Commission estate in Richmond, Melbourne.  
Photograph Ponch Hawkes



Tutor Bela Ivanyi discusses a student's painting at a Country Caps seminar on *Colour in Paint* in Atherton, Queensland.  
Photograph Courtesy of Queensland Arts Council



Ceramist Bronwyn Kemp, craft resident at the Creative Arts workshop, Griffith University, Qld.  
*Photograph Griffith University*



# CRAFTS BOARD

There were several developments of particular interest or importance to the crafts in 1981-82.

One was the opening of new crafts centres in Sydney and Darwin, focusing attention on the work of the State Crafts Councils and the Crafts Council of Australia, the organisational bases for the crafts in Australia.

Another was the Board's initiative in establishing a program of support for local and regional crafts activity, by which funds were devolved to the State Crafts Councils. This decentralisation of decision-making will help ensure that funds are allocated on the basis of a closer awareness of local needs and interests.

An event of special significance was the second national craft trade fair, *Craft Expo '82*, held in Sydney in June under the auspices of the Crafts Council of Australia. The success of this event in reaching the commercial sector and the public complemented other developments in promoting the crafts to government and private enterprise, and promised expanding opportunities for Australian craftspeople.

Finally, the Board commissioned a national study of craft resources and information which was conducted in co-operation with the Crafts Councils. The study confirmed the existence of extensive and diverse resources, but suggested a lack of access and overall co-ordination. A major priority for the Board will be to look at ways of remedying these shortcomings.

**Overall Objectives** Recent years have seen an increasing number of experienced and skilled crafts professionals and a growing level of participation in the crafts. The Crafts Board recognises a number of reasons for this participation. They range from the hobbyist's desire for a leisure-time diversion which will be personally satisfying and stimulating, to the professional's need to earn a living from crafts activity.

The Board believes its responsibility is to support the development of the crafts at all levels but, in particular, to provide opportunities for professional practitioners: opportunities to undertake special projects, advanced study and research, in order to develop their own work and to strengthen the overall professional base which will sustain growth at the community level. The Board is also concerned to support young or emerging craftspeople to make a living from their craft, and it assists financially with

practical training and the establishment of workshops. The provision of bridging experiences between the different crafts and crafts-related professions, and between professional craftspeople and the community, is a particular priority recognised by the Crafts Board.

**Funding Priorities** The 1981-82 Crafts Board budget again reflected a general decline in real values against inflation. In this context, the Board decided to place priority on increasing support for individual professional craftspeople, and on activities and projects which consolidated and built on existing strengths. In 1981-82, the allocation to individuals increased to 38 per cent of the Board funds.

At the same time, the Board commissioned a review of its grants program for professional development since 1975. This review showed that the program has successfully contributed to establishing and sustaining a central core of professional people. Information showed that over the years, there had been significant increases in the number of grant recipients working substantially full-time at their craft at the end of the grant period.

However, statistics on output, sales and income of grant recipients raised some important questions about the need for continuing subsidy. The review showed that, whilst the level of output and volume of sales increased following the grant period, the recipients' real income from the practice of their craft often decreased. As income from work of an innovative or conceptual nature is spasmodic, there is a need for continuing subsidy for people working in this way if the crafts are to move ahead.

The same review highlighted the increasing difficulties for Australian craftspeople in gaining access to courses of study and experience overseas because of escalating costs of enrolment fees, travel and living expenses. Within Australia, project costs have also increased dramatically. The Board therefore adopted a policy to provide fewer but more substantial grants which would more effectively assist craftspeople to realise their projects.

**Support for the Crafts Councils and other Organisations** The policy of increased allocations to support individual professional development meant a reduction in funds available for basic grants and project grants to

# CRAFTS BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES

\$'000		1981-82
313	24%	Professional Development
172	13%	Training
283	23%	Support for Major Organisations
287	23%	Projects of Professional Groups
156	12%	Exhibitions and Public Institution Acquisitions *
61	5%	Developmental Activities
1272	100%	Total

the Crafts Council of Australia and the State Crafts Councils. Subsequent allocations under the Challenge Grant Scheme, and the additional Government appropriation, relieved the financial situation of the Crafts Councils.

Financial restraint was also applied to other craft organisations and activities, and as a result, the most successful projects in 1981-82 have involved liaison and co-operation between individuals, various arts organisations and the education sector, so that the financial burden has been spread.

Financial stringencies have helped to develop strategies for collaboration and have encouraged private and other governmental sponsorship through such activities as special projects, commissions, acquisitions and promotional activities. They have also focused attention on the considerable difficulty facing service organisations, such as the Crafts Councils, in securing other avenues of support for their activities.

Now in the eighteenth year of operation, the Crafts Councils' network has been designed to meet particular needs in each State and to provide co-ordination at a national and international level. The State Crafts Council continues to offer a range of activity to promote craft development at all levels, with particular reference to providing opportunities for craftspeople to increase their skills to professional standards.

*Craft Expo '82*, held in Sydney in June 1982, provided an excellent opportunity for the trade and general public to see the work of 40 professional craftspeople specially selected for their design ability and craftsmanship. Work ranged in scale from large pieces such as tapestries and sculptures for public spaces to small, exclusive objects suitable for presentations, gifts and awards. With new policies to incorporate art in public buildings, (such as the policy adopted in Tasmania) the appointment of representatives of the crafts on the Parliament House Construction Authority Arts Advisory Committee, and the increasing awareness of the crafts among people in government, Australian craftspeople can look forward to an expanding market.

The Crafts Council of Australia also co-ordinated visits by internationally renowned textile artist, Sheila Hicks, and Douglas Fuchs, basket-maker and fibre artist from New York. In Victoria, the Crafts Council organised an international exchange with Canada, with Australian fibre artist, Julie Montgarrett, being selected to work in Toronto, and a Canadian artist to work at the Meat Market Craft Centre later in 1982.

The Crafts Council of Western Australia completed work on the Colonial Crafts Research project with support from the Western Australian

\* Include purchase of works of art of \$22,022



Arts Council and the Education Department and continued its highly successful program of crafts in schools, using specially designed caravans. In Tasmania, the Crafts Council of Tasmania and the Queen Victoria Museum co-ordinated state-wide tours by a Crafts Train.

The Crafts Council of Queensland arranged several successful workshops including craft photography and, in the south west, a textiles workshop in conjunction with the Queensland Flying Arts School. The Flying Arts School continued its record of innovation by developing a correspondence course in textiles to cater for the special needs of people in remote and isolated places.

In South Australia, the Crafts Council, sensitive to the needs of people in isolated areas, held a third Country Members' Conference which looked at ways in which the resources of the Crafts Council, the Arts Council, the Regional Cultural Trust Centres and the Department of Further Education could be co-ordinated.

**New Crafts Centres** The Crafts Councils' Centre at 100 George Street, Sydney, which opened in August 1981, houses the Crafts Council of Australia and the Crafts Council of New South Wales. The Centre, formerly the historic Rawson Institute for Seamen, dates from 1859. It was restored by the Sydney Cove Redevelopment Authority and is funded by the NSW Division of Cultural Activities. Together with office space for the two Councils, the Centre's facilities include an exhibition space and a lecture and demonstration area.

The Crafts Council of the Northern Territory moved into new premises adjacent to the (also new) Northern Territory Museum and Art Gallery in Darwin, in September, 1981.

These two centres will provide an important focus for the crafts in Sydney and Darwin equivalent to similar centres in other States, such as the Meat Market Crafts Centre in Melbourne, and the Jam Factory in Adelaide. The Crafts Board commends the two State Governments involved on their initiative in establishing the centres and their continuing commitment to the work of the State Crafts Councils.

**Crafts Information and Resources** As stated earlier, the Crafts Board initiated a study of crafts resources and information throughout Australia to complement the Council's National Arts Information Study. The study, which was conducted in close co-operation with the Crafts Council network, indicated that resource and information networks within arts organisations and education agencies both at State and regional levels were adequate. However, co-ordination between the different agencies and access to them was often poor. A major role for the State Crafts Councils and the Crafts Council

of Australia during the next financial year will be to develop comprehensive crafts information services.

**Professional Development and Training** During the 1981-82 financial year, the Board awarded 13 professional development grants for overseas study, covering work in glass, wood, fibre, conservation and clay. Another 18 individuals received professional development grants to work in Australia; 20 crafts training grants were approved; and 13 grants were made to assist individual workshop development.

The Board received a considerably higher proportion of applications from people working in the stronger crafts: clay, metal and, to a lesser extent, fibre. The Crafts Board is nevertheless conscious of the need to encourage and support activity in the under-developed glass, wood and leather crafts. These, together with conservation, have been identified as priority areas for future financial support.

**Crafts Residencies** The residency program is seen by the Board as strengthening the contact between the professional craftsperson and the general community. Priority is given to support for residencies in educational institutions and regional communities. Amongst residencies supported by the Board during 1981-82 were ceramist Bronwyn Kemp (Griffith University, Queensland); ceramist Paul Greenaway (Mt Lawley College of Advanced Education, Western Australia); potter Greg Daly (Central Western Region, Orange, NSW); wood craftsman Jim Lalor (Newhaven College, Victoria); wood craftsman Ashley Cartwright (Tasmanian School



Douglas Fuchs, Crafts Council of Australia Fellow 1982, during work preparations for his installation of *The Floating Forest*. Photograph Grant Hancock



of Art); glassmaker Neil Roberts (Sydney College of the Arts); and two people working in textiles - Morley Granger (Wollongong Institute of Education, NSW) and Marcella Hempel (Central Western District of Queensland). This latter regional residency was followed up by a travelling residency for Wilma Hollist, a weaver from the United Kingdom currently working in Australia.

A long-term residency by enamellist Vivienne Binns with community groups in the Central Western region of NSW began towards the end of 1981. Jointly funded with the Community Arts Board, this residency, is aimed at helping people to explore various ways of expressing creatively their feelings about their lives and their environment.

**Film Program** A previous residency by Vivienne Binns at Blacktown, NSW, and Greg Daly's residency in Orange, NSW, where he worked with local potters' groups, were the subject of the film *Something Creative*, directed by Gillian Leahy. An initiative of the Crafts Board and Crafts Council of Australia Film Committee, this film explores the processes and philosophies of craftspeople working with the community and specialist interest groups.

Another film completed during the year was *Handbuilding Ceramics*. Directed by Dinah Van Dugteren, the film presents the work of three of Australia's leading ceramists, Marea Gazzard, Peter Travis and Hiroe Swen, revealing their individual approaches to hand-building.

**Exhibitions** During 1981-82 two important exhibitions began Australian tours. The *Enamel* exhibition sets contemporary enamel jewellery from Europe, the United States, Japan and Australia in an historical context drawn mainly from European origins. Participating artist Wolfgang Raas accompanied the exhibition and conducted lectures and workshops in selected centres around Australia. The Australian tour commenced in September 1981 at the Brisbane Civic Art Gallery and Museum.

An exhibition of contemporary German glass began a tour of four Australian States in Sydney in October 1981. In association with the exhibition, Ludwig Schaffrath, one of the innovators in German post-war glass design presented public lectures, seminars and workshops for Australian glass designers and architects. This important visit and exhibition project was organised by the Goethe Institute and assisted financially by the Crafts Board and Yencken Sandy Glass Industries.

The first major representation of Australian glass overseas occurred with the selection of the work of 12 glass artists in the exhibition *Contemporary Glass : Japan, USA and Australia*. Organised by the National Museum of Modern Art, Kyoto, the exhibition was also shown in Tokyo. The work of the Australian

contributors attracted very favourable comment.

An exhibition of Australian jewellery commenced a two-year European tour in London at Goldsmiths' Hall, in March 1982. Drawing on an exhibition prepared for a previous tour of Japan, Dick Richards, Curator of Decorative Arts at the Art Gallery of South Australia, selected 130 pieces representing the work of sixty-three jewellers and metalsmiths. Reviewers overseas have been impressed with the diversity and confidence of the work. The Department of Foreign Affairs assisted the Board in sponsoring this exhibition.

The Queensland Art Gallery received assistance to develop a national crafts survey exhibition in jewellery, ceramics and textiles, which will be shown in the new Queensland Art Gallery at the time of *Festival '82*.

The national travelling exhibition *Crafts in Gear*, began touring New South Wales in September 1981 and later proceeded to other States. The exhibition consists of 19 garments chosen by national selector Winnie Pelz of Adelaide from the State exhibitions held during this community project.

The Board continued to respond to proposals from State and regional organisations to plan, produce and tour small self-contained exhibitions suitable for display in gallery and non-gallery spaces. *The Thread* exhibition was produced by the Tasmanian School of Art Gallery in September 1981; *The Potter's Art*, an exhibition of tableware by 27 Australian artist potters continued its nationwide tour of State and regional galleries; Arts Access Society, Victoria produced, *Sensations - Hands, Feet & Faces*, a hands-on exhibition featuring 20 craft pieces designed and made by craftspeople which toured metropolitan and country institutions for the disabled throughout Victoria; the Orange Civic Centre Gallery is co-ordinating a program of exhibitions touring the Central Western Region of New South Wales; and several of the State Crafts Councils have been involved in exhibition development and touring.

**Board Membership** Two Board members completed their terms of office on 30 June 1982. Grace Cochrane (Tasmania), Deputy Chairman, and Tom McCullough (Victoria), who had been Chairman of the Board's Exhibitions Committee, had each served for a period of four years. Their invaluable contribution to the work of the Board and to the development of crafts generally has been widely recognised.





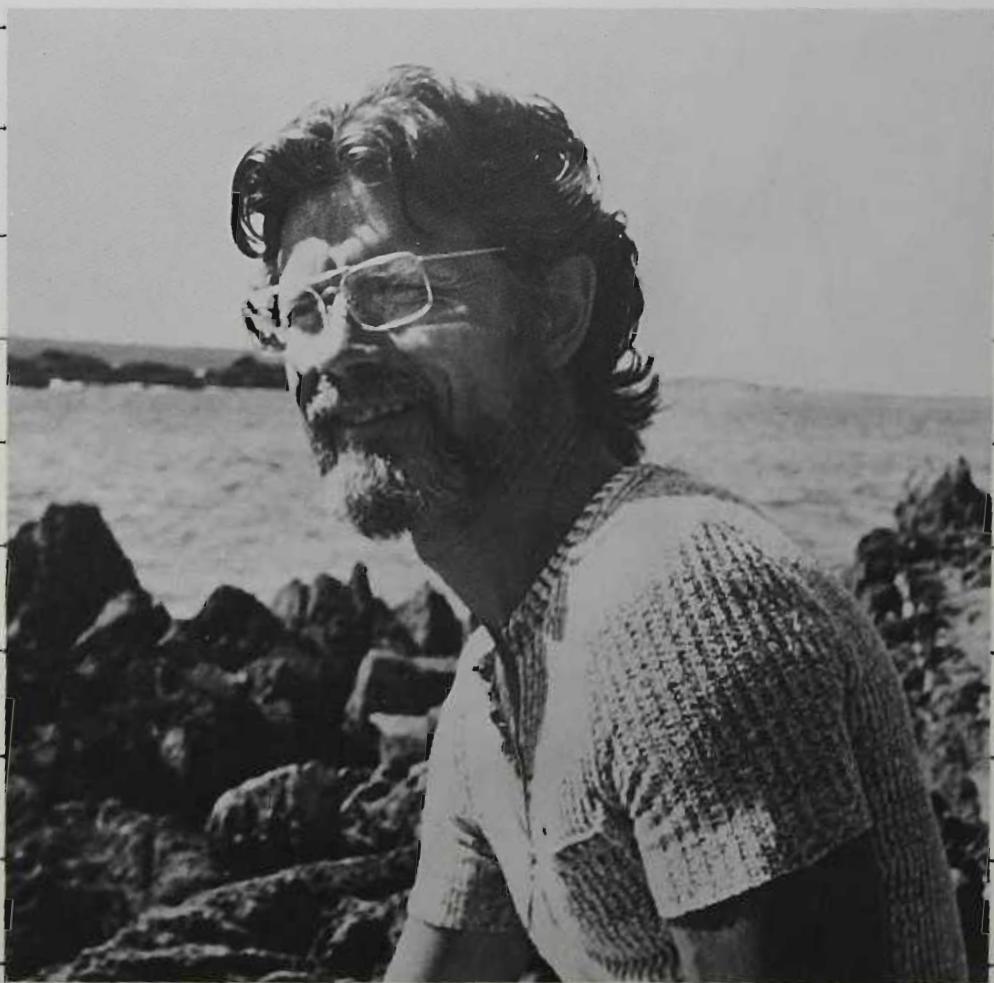
Salt glazed pot by John Dermer included in the recent Ceramics exhibition touring Europe.  
*Photograph Douglas Thompson*



Julie Montgarrett, fibre artist on exchange to Canada 1982.  
*Photograph courtesy of Crafts Council of Victoria*



Ceramic Flowers Time Lapse III by Don Wordsworth included in the Recent Ceramics exhibition on tour in Europe.  
*Photograph Douglas Thompson*



Rodney Hall completed his novel *Just Relations* with the assistance of a Literature Board fellowship.  
Photograph DMM Superline Studio



# LITERATURE BOARD

**Support for the Board's Work** During 1981-82, it was heartening to the Board that spokesmen for both the Federal Government and the Opposition went on record as guaranteeing that the work of the Literature Board would continue.

Contributing to the Autumn 1981 issue of the *Australian Author* in his capacity as Acting Minister for Home Affairs and the Environment, the Hon. Michael MacKellar wrote:

Although it has been impossible in Australia's economic situation over the past six years for Governments to maintain the kind of annual percentage increases in support for literature which were features of the early 1970s, the Federal Government has never withdrawn from its commitment to support the arts in general and literature in particular.

In the same issue, Senator Susan Ryan, Shadow Minister for Aboriginal Affairs, Women's Affairs and the Arts, wrote:

The use of public funds to support the development of Australian literature is totally defensible in terms of the democratic socialist philosophy of the Australian Labor Party ... Australian writing has a particularly strong case for public support ... Without public support we would be without most of the successful Australian novels and plays of recent years, and virtually all of our poetry. The Labor Party is not prepared to contemplate the eventuality.

**Year of Change** The past year was a time of change for the Literature Board, as it was for the Australia Council.

The retirement of Dr Robert Brissenden as Chairman at the end of March 1981 was followed by the appointment of another poet and academic, Dr Andrew Taylor, as acting Chairman. On 2 October 1981, the Minister announced the appointment of Mr Brian Stonier, managing director of The Macmillan Company of Australia, as the Board's fourth Chairman.

The composition of the Board also underwent changes, with five members, in addition to Dr Brissenden, reaching the end of their appointments between mid-1981 and mid-1982.

The Brissenden-Taylor era of the Literature Board, if it may be so described, was

distinguished by a marked increase in the overseas promotion of Australian literature and by the introduction of a number of new Board programs, including Playwrights-in-Residence, Emeritus Fellowships, screenwriting attachments at the Australian Film and Television School and (as a pilot scheme in NSW) Writers in National Parks. Dr Brissenden also had the satisfaction of seeing the Board's point of view prevail when the Government rejected an Industries Assistance Commission recommendation in 1979 in favour of abolishing publishing subsidies.

With the assurances of support quoted earlier, the Board's new chairman, Brian Stonier, was able to begin his term of office in a confident spirit. The Board was also encouraged by Council's decision at that time to provide additional funding in the 1981-82 financial year in support of the individual artist.

For the Literature Board, the most important practical effect of this decision was that, for the first time for a number of years, the value of writing fellowships increased substantially - from \$15,000 per annum in 1981 to \$17,244 in 1982. Although the number of fellowships on offer could not be restored to what it had been seven or eight years ago, the Board was able to offer 28 one-year and three two-year fellowships at this level. The Board was also able to assist more writers under other schemes (for example, by General Writing Grants and as Writers-in-Residence) than would otherwise have been possible.

At the same time, some of the other organisations and activities supported by the Board were adversely affected by the attempt to halt the erosion in the value of grants to individual artists. Grants offered to publishers of books and magazines, to literary organisations and to groups and individuals involved in various ways in the promotion of Australian literature had also lost some of their value in recent years, because of inflation. In most cases, it was not possible to do anything to remedy this situation in 1981-82. Some organisations, such as the Fellowship of Australian Writers, the Children's Book Council and the Society of Women Writers, had to accept substantial reductions in their funding - a fact which caused a good deal of concern among their office-holders and members.

LITERATURE BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES

\$'000 1981-82		
703	39%	Writers and Emeritus Fellowships
265	15%	Special Purpose Grants and General Writing Grants
268	15%	Book Publishing Subsidies
166	9%	Magazine Subsidies
404	22%	Literature Promotions
1806	100%	Total

**Challenge Grants** The Australia Council's Challenge Grant scheme, launched in an effort to help organisations in all the art forms in this difficult year (as well as in the future), has been of some assistance to the nine literary magazines and seven literary organisations which were invited to take part in it and were given the opportunity to claim up to \$1,000 each. Some of them felt, however, that the scheme was perhaps more appropriate to other kinds of arts organisations than to small literary bodies.

Nevertheless, the indications were that most if not all of the participants would succeed in raising the \$3,000 which would entitle them to claim \$1,000 from the Australia Council. It was not clear whether this kind of effort could be sustained in future years. The Literature Board chose to participate in the scheme as an expression of solidarity with the other art forms, and in the hope that publicity for the scheme generated through the printed word would benefit the other arts as well as literature.

The new period in the Literature Board's life also began at a time when considerable public attention was being given to the Government's proposal (which at the end of the year under review had not been implemented) to introduce a sales tax on books. Much concern about this proposal was expressed in the literary community, because it was feared that it would adversely affect the sales of Australian books.

**Accolades for Board-supported Writers** A number of the books and writers supported by the Board continued to win accolades during the year.

Roger McDonald, whose first novel, *1915*, had been a major prizewinner in the past, became the third Australian holder of the Canada-Australia literary prize. Soon after his return from Canada in May 1982, his second novel *Slipstream*, was launched, and this was soon followed by the screening of the ABC's television series based on *1915*. Both of his novels have now been published in the USA.

Four major awards went to *Turtle Beach* by Blanche d'Alpuget, whose writing and publications have also been supported by the Board. One of these prizes, *The Age Book of the Year* award, was shared by another Board-subsidised author, Eric Rolls, for his non-fiction work *A Million Wild Acres*.

It was an important year too for one of Australia's most versatile writers, Rodney Hall. His interesting and much praised anthology *The Collins Book of Australian Poetry* appeared late in 1981 and was followed a few months afterwards by his long novel *Just Relations*. Rodney Hall was quoted by Stuart Sayers, literary editor of *The Age*, as saying that the novel would almost certainly never have been written without the assistance of two three-year



fellowships granted by the Literature Board. He added:

At least four books have come out of that period. I was keeping busy.

The Literature Board has changed our lives. Australian writers have been able to obtain time to think out what they want to do. It has changed the quality of a lot of the writing in this country.

A.B. Facey, the octogenarian Perth author of the Board-subsidised *A Fortunate Life*, became a national celebrity in the final months of his life because of the great success of these memoirs. At the same time, 19-year-old Paul Radley of Newcastle, who won the first Australian-Vogel Literary Prize with his book *Jack Rivers and Me* (the publication of which was supported by the Board), also received the nation's acclaim when he was chosen as Young Australian of the Year on Australia Day 1982.

The Board again supported the publication of a wide-ranging list of titles in the fiction, non-fiction, poetry and drama categories. They included works by such renowned literary figures as A.D. Hope, Jack Lindsay, Geoffrey Dutton, Hal Porter, John Morrison, Elizabeth Kata, Morris Lurie and Eric Irwin, as well as others by writers who have emerged in more recent years, including James McQueen, Susan Hampton, Roger Pulvers,

Edward Kynaston, Gerard Lee and Andre Jute. And the Board took special pride in the fact that one of its former members, John Bryson, received much praise from the critics for his first published collection of short stories, *Whoring Around*.

**Literary Magazines** During the year one of the major literary magazines subsidised by the Board, *Meanjin*, had a change of editor, when Dr Judith Brett succeeded Jim Davidson, who had taken over seven years ago from the founding editor, Clem Christesen. The monthly magazine *Quadrant* marked its silver jubilee with a seminar in Canberra on the theme *How the Tide Has Turned* and a dinner in Sydney at which the Prime Minister was the guest speaker.

The Board was pleased to note that, in spite of the financial difficulties facing periodicals, several of the literary magazines which have appeared in recent years were managing to consolidate their position. It was gratifying to observe the success of such publications as *Island Magazine*, *Helix*, *Compass*, *Aspect* and *Luna*.

**Activities of Literary Organisations** Although, as mentioned already, some of the Board-supported literary organisations faced hard times because of low funding levels, some of them continued to show a good deal of energy and initiative. The Australian Writers' Guild



Fay Weldon, internationally acclaimed UK novelist attended Writers' Week at the Adelaide Festival  
Photograph courtesy of John Fairfax & Sons



organised its first national conference in Melbourne in August 1981. International PEN (Sydney Centre) marked its Golden Jubilee by sponsoring a book prize and a literary symposium. The Tasmanian Writers' Union arranged a very successful seminar in Hobart in December 1981. The Australian Studies Centre at the University of Queensland was host to an important symposium on *Nationalism and Class in Australia* and its first director, Dr Laurie Hergenhan, was commissioned by the Board to prepare a new edition of a bibliography of available Australian literature originally prepared by Professor Leonie Kramer. The Association for the Study of Australian Literature held another well-received conference in Adelaide in May 1982.

There was some fluctuation in the fortunes of the National Book Council, which moved its headquarters from offices in Collins Street, Melbourne, to Book House in Carlton late in 1981. The organisation was facing financial difficulties in mid-1982, which it hoped to solve with the help of a newly formed operations committee.

With a special grant from the Board, the National Book Council organised a one-day conference on book promotion in August 1981. Representatives of all interested literary organisations attended. Meanwhile, some of the State branches of the organisation, notably in New South Wales and South Australia, were showing signs of renewed vitality - a development much welcomed by the Board, which is keen to see the Council develop into a stronger national body.

**Writers' Week and International Activity.** The Adelaide Writers' Week Committee had reason to be pleased with Writers' Week at the 1982 Festival. The Committee brought together an interesting group of Australian and overseas writers, who had two days of closed discussion together before the start of the public seminars. The seminars were the best attended in the history of the event, though audience participation in the discussions was not as lively as in the past.

The Literature Board contributed \$32,000 to the general costs of Writers' Week and \$4,000 towards the attendance of some Australian writers. In addition, the Board had some involvement in funding the presence of particular overseas visitors, including three Chinese and three Bulgarian writers, the Scottish poet George Bruce, the English novelist Fay Weldon and the New Zealand poets Barry Mitcalfe and Vincent O'Sullivan.

Several other international visitors came to Australia in 1981-82 with Board assistance, matched in a number of instances by the Department of Foreign Affairs. They included five people invited under the familiarisation visits program, which is mainly for teachers of



Peter Carey winner of both the Miles Franklin and NSW Premier's Award.

Photograph courtesy of John Fairfax & Sons



Blanche D'Alpuget whose book *Turtle Beach* won four major awards.

Photograph courtesy of John Fairfax & Sons



David Foster, winner of the 1981 National Book Council Award for his novel *Moonlite*.

Photograph courtesy of John Fairfax & Sons





Winners of the second Park Writer's Award – Anne Wilkinson, Michael Salmon and Catherine Jinks with the director of the NSW National Parks and Wildlife Service, Mr Don Johnstone. Photograph Michael Andrews.

Australian literature in overseas universities. They were Professors Michel Fabre (France) and Alfredo Rizzardi (Italy), Dr Hena Maes-Jelinek (Belgium), Dr Barbara Krettek (Germany) and Dr Werner Arens (Germany).

The Literature Board and the Aboriginal Arts Board co-funded a visit to Australia by the American poet Gary Snyder, and the Literature Board joined with the Theatre Board in sponsoring a visit by the German dramaturg Harald Clemen. The Board also contributed to the costs of a visit by the American writer Midge Decter, who was the keynote speaker at *Quadrant's* jubilee seminar.

In spite of heavy pressure on funds, the Board and the Cultural Exchanges Section of the Department of Foreign Affairs managed to develop other ways of fostering the growing international interest in Australian literature. There was an Australian presence, usually with some assistance from public funds, at a range of international literary events. They involved, for example, visits to Yugoslavia by Dorothy Green, to Bulgaria and Cyprus by Judah Waten, to Germany by Rodney Hall, to Italy by Randolph Stow, to the USA by Brian Kiernan, to India by Fay Zwicky, to Indonesia by Robert Brissenden, to Canada by Vincent Buckley and Roger McDonald, to New Zealand by Barry Hill and Maureen Watson and to Malaysia by Ron Brooks.

Two publishing events in Japan merit special mention. One was the long-awaited appearance of the Australian expatriate poet Harold Stewart's epic poem *By the Old Walls of Kyoto*. The other was the publication in Japanese of Professor Mikio Hiramatsu's collection of *Australian Literature Short Story Masterpieces*.

The Board will continue to review its programs and to examine the directions in which it is moving. Members await with much interest the outcome of the Australia Council's major survey on the situation of individual creative artists, which could have a significant influence on the development of future policies of the Literature Board.



Children's Book Fair at the Sydney Opera House, one of the projects supported by the Literature Board to promote the reading and writing of Australian children's literature. Photograph Michael Andrews



Elisabeth Soderstrom in *The Makropoulos Affair* by Janacek performed by The State Opera of South Australia during the 1982 Adelaide Festival.  
Photograph Jan Dalman



# MUSIC BOARD

**Objectives and Priorities** The Music Board's principal concern is to encourage and support the development of Australian music and music in Australia. This process involves a whole cycle of activity, from the creation of a new piece of music through to its performance, publication and recording. It also involves many people, from the individual composer to the ensemble and administration engaged to perform, record and disseminate the composer's output.

The Board has identified four key areas in which it offers assistance: composition, documentation, education and performance.

While the objectives within these areas are obviously inter-related, some are easier to achieve than others. One of the main objectives of the Music Board at present is to secure the performance of much of the new music commissioned with its assistance. Although a number of ensembles are active in this area, the Board considers that performance of contemporary music is still an issue of major concern and has called a number of meetings with the music community to discuss and analyse this question.

As one means of consolidating the different types of contemporary music projects being explored around Australia and developing an active network of contemporary music performances, the Board in 1982 decided to provide similar amounts of money to each of three differently oriented contemporary music projects operating in Victoria, New South Wales and Queensland. This involved funding for the Flederman Ensemble, the Seymour Group and the contemporary music project of the Victorian College of the Arts. The Board hopes that a close examination of these three programs of assistance will help to establish the direction for future funding and will encourage the continuing participation of the relevant State arts authorities.

**Initiatives and New Directions** The appointment to the Board in November 1981 of the distinguished jazz musician and composer, Judy Bailey, has already opened up the prospect of a significant role for the Board in assisting the national co-ordination of jazz. One of the first proposals Miss Bailey put forward to the Board was to convene a meeting of jazz practitioners to examine the viability of setting up a jazz co-ordination scheme throughout Australia. As a result of this meeting, held in December, this initiative is being developed and it is hoped that

ultimately there will be jazz co-ordinators in each State to facilitate the work of practitioners and develop jazz activities.

Australian Music Marketing Services continues to be one of the Board's most successful initiatives and, under the direction of Joan Bona, produced during the year the first catalogue of currently available recordings of Australian artists and composers. This catalogue formed part of the *Australian Music Directory* edited by Peter Beilby and Michael Roberts, which has been widely distributed and much welcomed by members of the music industry and profession.

The Young Composers' Summer School was held for the third time in 1982 and a feature of this School was a public concert of the participants' works. People interested in new Australian works were particularly impressed by the concert. The success of the first International Dance Course for composers, choreographers and dancers, held in New Zealand (a fuller report is in the Theatre Board section) encouraged the Board to collaborate with New Zealand on planning for the 1983 Young Composers' Summer School.

Another initiative of particular interest during the year was the survey into Handcrafted Acoustic Musical Instrument-Making in Australia funded jointly by the Music and Crafts Boards. The survey provides a most valuable appraisal of the field of instrument-making in Australia, though the implications of the recommendations contained in this report have not yet been fully considered. The Board hopes to circulate much of the information as a means of increasing the general awareness of the breadth of activity in this field throughout Australia.

During 1981-82, the Board had to assess whether it should continue providing basic grants to regional opera companies. In the light of the government's decision not to implement recommendations of the 1980 Opera/Music Theatre Report, the Music Board decided that it should cease support in this area. This move had been foreshadowed a number of years ago when the Board decided that the responsibility for the basic funding of regional opera companies should rest with the States and not with the Commonwealth, an unwelcome decision which led in due course to the review of opera and music theatre referred to in previous annual reports. The decision not to continue funding has, of course, been an unpopular one with the

MUSIC BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES

\$'000		1981-82
3337	43%	The Australian Opera
2741	36%	Opera and Ballet Orchestras
270	4%	Composition
729	9%	Performance
409	5%	Education
241	3%	Documentation
7727	100%	Total

regional companies and the Board is concerned that the future of some companies may be at risk, particularly where these companies are not adequately supported by their own State.

**Community Activities** One of the most exciting and significant pilot projects which the Music Board funded during 1981 was the Arts Victoria - Music '81 Composer in the Community project. Twelve composers were placed in selected regional and urban communities throughout Victoria for a period of between four and twelve months. For most of these communities, this was a first experience of working with a composer, and many of the composers have not previously worked in a community environment.

The results were extraordinary. For many of the composers the experience has revealed a new area of demand for their works: community or non-professional groups which are eager to perform a work especially written for them, tailored to their instrumentation and level of expertise. It is hoped that development of this relationship between composers and the community will increase employment opportunities and commissions for the composer and build up the community's awareness of Australian talent.

The Board is continuing its support for several similar projects in 1982: in Sale and Shepparton a continuation of two Music '81 projects; in Alice Springs a community composer based at the Araluen Arts and Cultural Trust; a twelve months' residency by a composer in the western suburbs of Sydney and a musician-at-large in Darwin.

During the period under review the Board's Community and Regional Music Co-ordination program has sought to develop closer links with the Community Arts Officers Program and the State networks in general. All music co-ordinators participated in the Community Arts Officers Training Seminar held in Adelaide in March and have since helped to establish the network program and linking activities in their States. The Board sees the development of this program as part of an overall attempt to build and foster the existence and acceptance of artist team groups working within the community.

**Support for Individuals** Support for individuals continued to grow, with a large number of fellowships awarded to composers and musicians. The most marked increase in direct support for individuals was in Composers' Fellowships. During 1981-82 the Board awarded nine Composers' Fellowships and six International Fellowships for young composers wishing to further their experience and development overseas.

The established composer James Penberthy and young composer Brian Howard are both





Tim O'Connor, the first music co-ordinator of the North Queensland Community Regional Art Association and his successor Bob Johnson playing a duo in The Mall, Townsville, Queensland.  
*Photograph Townsville Daily Bulletin*



The West Australian String Quartet, with other players, provided the orchestral support for one of the highlights of the York (WA) Winter Festival, a concert performance of Handel's *Alcina*.  
*Photograph courtesy of Sicols College (WA)*



Jennifer McGregor as Ophelia in The Australian Opera's 1982 production of Thomas's *Hamlet*.  
*Photograph Branco Gaica*

receiving assistance for a third and final year under the Composers' Fellowship Program. Brian Howard spent a period overseas, first in Paris and then in Copenhagen as composer in residence with the Royal Danish Ballet. The Board noted with pleasure that several of his works were to be performed in Australia in 1982: a newly commissioned dance work, *Rainbow Serpent*, premiered in Sydney by the Seymour Group and Kelvin Coe in July; specially commissioned incidental music for the Sydney Theatre Company's production of *Macbeth* in June and July; and another commissioned chamber work *Chanson de la plus haute tour* to be premiered by the Flederman Ensemble in September.

The Board awarded 23 fellowships to instrumentalists and choral conductors to further their studies and professional development overseas. There was continued emphasis on piano studies, and those receiving second and third fellowships include pianists Kathy Selby, Lisa Moore and Marilyn Meier. Reports from all three indicate considerable success in piano competitions overseas. The Board hopes that its special assistance will help to launch these talented musicians into a successful professional career.

Apart from direct support to individuals, indirect support was given through the Board's commissioning and residency programs. As in previous years, many grants were given to contemporary music groups, which naturally provide the best platform for the performance of these works. Residency programs, by and large, featured artists from overseas and only one involved Australian musicians. Jane Manning made her third visit to Australia under this scheme and her singing was heard in a number of States, often with ensembles supported by the Music Board. Of particular interest was the concert given in Melbourne featuring the Flederman Ensemble and which saw the premiere of the work commissioned by Jane Manning from Barry Conyngham. This work, *Basho*, was also performed in Sydney.

### Challenge Grant Support for

**Organisations** Under the Challenge Grant Scheme, the Music Board made available additional funds up to \$40,000. Among the organisations which took advantage of this are the Mayne String Trio, the Western Australian String Quartet (two of the Board's ensemble development projects), the National Music Camp Association and the Queensland Theatre Orchestra. The largest Challenge Grant offer was made to Musica Viva Australia and, providing Musica Viva is able to raise the necessary funds, the amount provided by the Music Board should come within \$4,000 of Musica Viva's original request for assistance. The State opera companies did not wish to take part in this scheme, primarily because the



Michael Smetanin (left) photographed at the Third Young Composers' Summer School with conductor Wilfred Lehmann, received an International Fellowship from the Music Board to study composition in Amsterdam.  
Photograph Branco Gaica



Jazz musicians Judy Bailey, Len Barnard and Frank Johnson at the meeting convened by the Music Board to discuss aspects of jazz performance in Australia.  
Photograph Michael Andrews



question of regional opera funding was under review and they saw any erosion of their base grant as undesirable.

**Ongoing programs** The two largest recipients of grants out of general funds for the Music Board's ongoing programs are Musica Viva Australia and the Australia Music Centre. As previous annual reports testify, Musica Viva has had outstanding success for a number of years and this continued in the year under review. In addition to its domestic activities, Musica Viva carries out an international program with support from the Cultural Exchanges Section of the Department of Foreign Affairs and the Music Board. Groups which have been supported under this program include the jazz/rock ensemble, Crossfire, the chamber groups, University of NSW Ensemble and the Australian Chamber Orchestra, and the early music group, La Romanesca. As well, Musica Viva and the Music Board provide the Department of Foreign Affairs with advice and assistance for other groups and individuals to tour internationally.

The overseas tour undertaken by the Australian Chamber Orchestra to Europe and the United Kingdom in January 1982 as part of the 1981-82 Cultural Exchange Program was of particular interest in the Cultural Exchange Program supported by the Music Board and Department of Foreign Affairs during 1981-82. The orchestra's performances everywhere were received with the highest praise and acclaim. The tour has done much to enhance the group's reputation both nationally and abroad.

The Australia Music Centre's activities were largely dormant during the year, following the decision to place the Centre under official management. The National Director of the Music Centre resigned at the end of this period and for a time was consultant to the Music Board of the Australia Council. The Centre has now appointed a librarian to head its information division, and has made arrangements with Australian Music Marketing Services to handle its marketing. The Music Board is confident that the restructured Centre will justify the considerable funds the Council put into it some eighteen months ago to ensure its survival. The present Chairman of the Music Centre is Frank Barnes who has been associated with the Centre and other performing arts organisations for a number of years.

As well as the organisations supported through general funds, the Music Board is responsible for organisations funded through single line appropriations, The Australian Opera and the Australian Elizabethan Theatre Trust orchestras.

The Australian Opera broke with tradition this year in announcing its forward plans for the next few years. This includes the first Australian performance since 1934 of the full cycle of Wagner's *Der Ring des Nibelungen* to be

progressively presented over three to four years. The Company also took a new direction in holding an outdoor performance of Verdi's *La Traviata* which, despite bad weather and two days postponement, attracted a crowd of some 20,000.

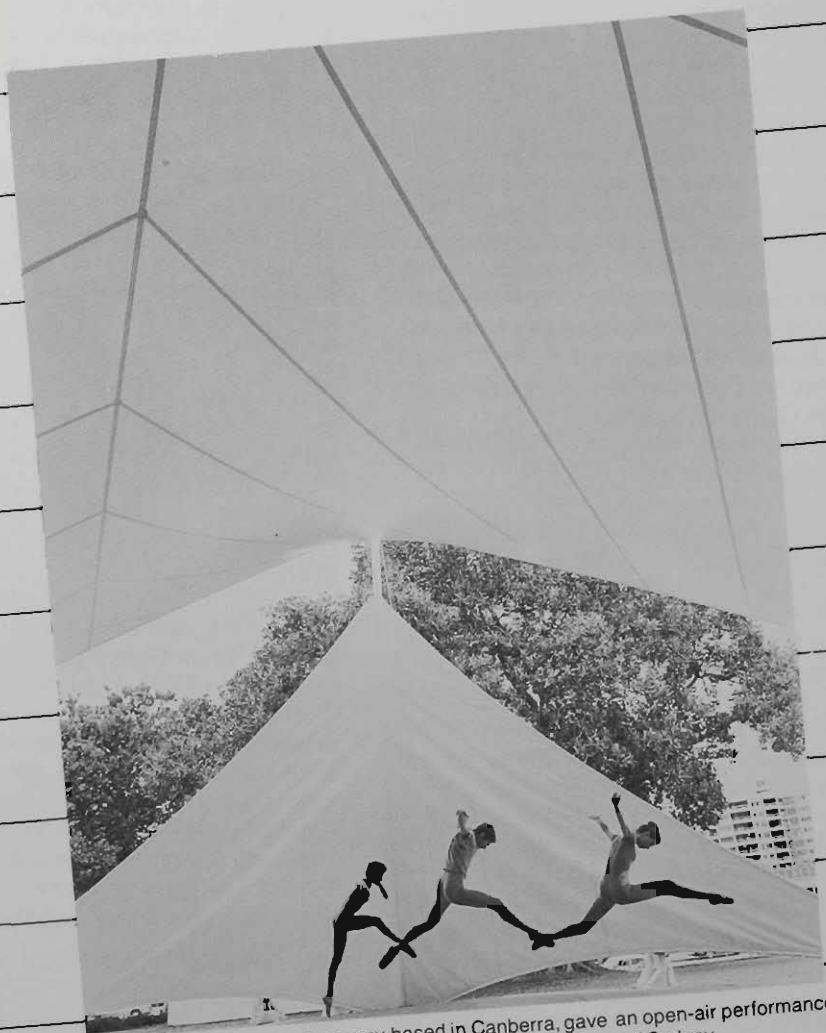
The Australian Opera's accumulated deficit for 1981 is, however, a matter of grave concern as are the continuing difficulties experienced by this company in attracting audiences in Melbourne. Nevertheless, the performance of Sherrill Milnes in Verdi's *Macbeth* during the recent season finally succeeded in drawing capacity audiences to the Princess Theatre. The Company is confident that with the completion of the new Victorian Arts Centre, new audiences will grow as they did in Sydney with the completion of the Sydney Opera House in the early 70s.

The Australian Elizabethan Theatre Trust Orchestras continued to provide orchestral services to the Australian Ballet and the Opera, although it is the Australian Opera's view that it would be desirable for the company to have its own orchestra, for both artistic and administrative reasons.

The Australian Opera in collaboration with the Australian Broadcasting Commission gave a concert performance of Wagner's *Tristan and Isolde* as part of the ABC's 1982 fiftieth anniversary. A simulcast of Johann Strauss' *Der Fledermaus*, also a feature of the anniversary year, attracted a gratifyingly large viewing audience. Previous such initiatives involved the Canberra Opera's production of Verdi's *Aida* and the State Opera of South Australia in Gilbert and Sullivan's *HMS Pinafore*. The Australian Opera this year had a foretaste of the results of the 1980 commission for Richard Meale and David Malouf to collaborate on an opera based on Patrick White's *Voss*. The Garden Scene from this work was premiered this year during the Adelaide Festival of the Arts, a festival which was marked by its emphasis on the Australian arts.

**Membership** Judy Bailey was the only new member to be appointed to the Board following the retirement in June 1981 of Murray Khouri, Claude Alcorso and Ian Neil.

Members due to retire in mid-1982 are Richard Meale and John Sturman. Both of these members have contributed much of value to the Board's work. Richard Meale, in particular, encouraged the Board to increase support for composition, which rose from 9.6 per cent of the Board's total expenditure in 1979-80 to 16.9 per cent in 1981-82.



The Human Veins Dance Company, based in Canberra, gave an open-air performance of Don Asker's *End of the Dream* at the Festival of Sydney.  
Photograph Regis Lansac



# THEATRE BOARD

**A Significant Year** The year 1981-82 marked a turning point in the Theatre Board's grants policy. In previous years, when the Board's allocation did not keep pace with inflation, reductions in funding were applied to the majority of theatre companies. Confronted this year with a 10 per cent reduction in cash, or over 20 per cent reduction in real terms, the Theatre Board was determined not to 'spread it thin'. Instead, it faced a major decision foreshadowed in last year's annual report: that if available funds continued to decline in real terms, the solution might be to withdraw subsidy from some companies, rather than undermine all.

In opting for this approach, the Board was concerned to ensure that it did not neglect key areas. In particular, it recognised the need to:

- maintain its funding for dance and young people's theatre, because of their special strategic importance and financial vulnerability;
- maintain its support for innovative and developmental projects.

To achieve these objectives, the Board reduced funding for State drama companies by as much as 20 per cent, and for other companies, primarily in drama, by approximately 10 per cent. In addition, it was found necessary to cease funding to one or more companies in each mainland State.

Although this unwelcome strategy was conceived without political intent, it triggered a political response which, in the end, helped allay the gravity of the cuts.

Hundreds of theatre-goers wrote to their members of Parliament in support of theatre companies affected by the reductions. The professional theatrical community across the country joined together in a non-partisan display of solidarity. It participated in Stage Crisis Day, which took the form of marches in the main streets of capital cities, culminating in a series of speeches by leading actors, writers, directors and others about theatre's contribution to society and the implications of the reductions. The extent of the public outcry was a salutary reminder to both the Theatre Board and the Government of the value placed on theatre by sections of the community.

The Government responded with a supplementary allocation to the Australia

Council, which theatre organisations shared in proportion to the Challenge Grant offer. The Theatre Board was able to restore funding to most of the eight companies from which grants had been withdrawn, and the supplementary grants were a welcome bonus to the companies. However, the net effect on, say, the Melbourne Theatre Company was a reduction in grant of 13 per cent, instead of the original reduction of 20 per cent.

In mid-1982, it is difficult to assess fully the effect of the reductions. Initial review suggests that some harsh action has had to be taken: staff of theatre companies have been retrenched; ticket prices have been increased; expensive activities such as country tours have been abandoned. Indications are that box office has not met expectations in 1982, either because of buyer resistance to high ticket prices, or as a result of the general economic downturn. This combination of factors may exacerbate the problems of those companies without reserve funds to cushion setbacks.

Overall, 1982 will mark a year of change for Australian theatre. The Theatre Board has given notice that it will apply stricter criteria in making its funding decisions. As a result, theatre companies have become more aggressive and have for the first time orchestrated a large-scale public awareness campaign through the Confederation of Australian Professional Performing Arts (CAPPA). Politicians have been made aware of the strong public interest in the range and extent of the subsidised theatre arts throughout Australia.

The industrial dispute involving the dancers of the Australian Ballet Company was another sign of a growing commitment and concern on the part of creative artists. Significantly the dispute was not about pay issues, but centred on the artistic and administrative functions of the company. The terms of the settlement were predicated on a review of these areas by a management consultancy firm. The Theatre Board believes that the terms of settlement, which included provision for more rehearsal time, may pave the way for higher artistic standards and production values for the national company. It commends the board of the company for making PA Management Consultant's report publicly available. It hopes this action is indicative of a new and productive dialogue between the company, artists, and the funding bodies.

## THEATRE BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES

\$'000		1981-82
1602	19%	The Australian Ballet
3890	46%	Drama
631	8%	Youth Drama
1723	20%	Dance and Mime
255	3%	Puppetry
318	4%	Entrepreneurial Research and Multi-arts
8419	100%	Total

## Review of Support for Young People's Theatre

In March, the Board published a comprehensive review of its program of support for young people's theatre, making available for the first time an overview of 22 young people's companies the Board has supported since 1974.

The review surveys past achievements and shortcomings in the field, and looks to ways in which the Board can promote the continuing development of young people's theatre. It documents the way in which young people's theatre has become increasingly important to the Board. Its funding for young people's theatre rose by 27 per cent from 1975 to 1980, although the real value of the Board's total funds over the period fell by 24 per cent. In 1980, for the first time, the Board published a policy statement on the area.

The achievements of the young people's companies have been remarkable. In a survey covering the period 1975-1979 the Board found that over 77 per cent of the companies' repertoire was Australian. They had given ten plays world premieres, had themselves devised 47 plays, and had performed 80 plays by 51 Australian playwrights.

The companies work in every State and in the ACT, and reach remote country audiences (adults as well as children). Approximately one sixth of Australian school children are reached by general grant companies subsidised by the Theatre Board. The companies also cater for groups with specific interests, such as Aborigines and migrants.

Despite these achievements, the review showed that there are not enough companies to serve the school population, and existing companies are caught in a vicious circle where the need to economise makes it difficult for them to present work of a high standard. Consequently their prestige in the eyes of the theatre world and of the funding bodies is lowered, and it becomes still harder to attract adequate funding and suitable artists.

The companies are heavily dependent on subsidy (particularly from the Australia Council) because they cannot expect their young audiences to pay high prices for tickets. In spite of this, the average Australia Council subsidy per attendance to young people's theatres in 1979 was 94c, whereas the corresponding figure for adult drama companies was \$1.95. The Board's awareness of this problem led it, in decisions made in 1982, to give favourable treatment to young people's theatre which, of necessity, was at the expense of adult drama.

A further point of concern is that about three quarters of the Board's funds for youth have gone to one specific kind of young people's theatre, theatre-in-education (in which actor/teachers present educational performances in schools), at the expense of youth theatre (in



which young people perform) and children's theatre (in which adult actors entertain children in theatres).

In the immediate future, the Board intends to concentrate its funding upon those aspects of young people's theatre which are most neglected. In addition, the Board proposes to increase its contribution in carefully planned stages, with a particular emphasis on strategic projects likely to have far-reaching effects. The Board will continue to collaborate with other organisations which can assist young people's theatre.

**Review of Support for Professional Dance** A second review published by the Theatre Board in 1982 covers support for professional dance since 1974. The review gives an historical perspective on dance from its beginnings in this country and explains the Theatre Board's role in its recent development. It deals specifically, and in some depth, with the five major professional dance companies, as well as smaller groups, individual artists, training, and dance education, and looks at some particular problems of dance such as venues, orchestras, and touring.

The review found that, without Theatre Board support, dance companies at present being subsidised would be forced to reduce their scale of operations considerably or even to close. State Government assistance varies according to State, from substantial in Queensland to inadequate in New South Wales.

Each of the companies has undergone major changes in artistic direction since 1976. Since 1974, the Australian Ballet Foundation has had four artistic directors and the four major regional dance companies three each. The reasons for the frequent changes have been many and have varied in each case but, in general, they have been related to lack of funds available at a time of growth and development; to the need to find ways to build better community response and acceptance and to overcome public indifference to the artistic product; to disagreements between artistic personnel and company administration and boards of companies; and to the changing tastes and needs of Australian audiences.

The report identifies the shift in emphasis from 'ballet' to 'dance', in all its forms which has occurred since 1975. The most recent trend in dance is the increasing collaboration with drama, mime, puppetry and other forms. Recent comments on dance companies by the Council's professional assessors show that standards of performance are generally high and continually improving.

From 1975 to 1979, the national ballet company, the Australian Ballet, produced no full-length, original ballets by Australian choreographers, and the percentage of short-work performances



The first International Dance Course for Choreographers and Composers was held in New Zealand in January 1982.



Mary Duchesne, Kelvin Coe, Kim Walker and Janet Vernon in the Sydney Dance Company's production of *Homelands*, choreographed by Graeme Murphy. Photograph Branco Gaica



by Australian choreographers in its repertoire ranged from one per cent to ten per cent. Australia's four regional dance companies, however, are producing a predominantly Australian product: 74 per cent of the total of 243 works presented by these companies from 1975 to 1980 were by Australian choreographers.

Most dance companies do not have a theatre home as do the majority of drama companies, and dance companies have to compete with other local and touring theatre groups for the hire of venues. The particular needs of dance also limit the choice of available venues. Another serious problem facing regional companies is the lack of funds to hire orchestras.

An encouraging sign for the broad development of Australian dance audiences is the growing interest in regional companies, smaller contemporary groups and community dance activities. These activities have helped to provide greater community access, service and acceptance of dance and dancers, and help to dispel some of the traditional views of dance as an 'elitist' or 'effeminate' art.

Subsidy from government sources (State and Commonwealth) to the five major dance companies totalled between 40 and 50 per cent of their operating expenditure in the period 1975-1979. Total subsidy increased from \$1,158m in 1974 to \$3,154m in 1979. Compared with other art forms subsidised through the Theatre Board, dance companies earn in aggregate a greater proportion of their income from box office. However the recent trend for subsidy from all sources to fall in real terms must be viewed with great concern if the result will be a fall in the quality of work done. The report concludes that without an increased allocation, the Theatre Board will be able to respond to the growing needs of dance only at the expense of the other performing arts for which it is responsible.

**The Year's Highlights** An historic initiative by the Australia Council, the Queen Elizabeth II Arts Council (New Zealand) and the Calouste Gulbenkian Foundation (London) was the first International Dance Course for Choreographers and Composers held at Auckland University early in 1982.

Thirty-eight young choreographers, composers, dancers and musicians from Australia and New Zealand participated in the course. Its aims were to encourage a close working partnership between composers and choreographers, and to provide an opportunity for choreographers from classical and modern dance backgrounds to work with composers and professional or graduate dancers and musicians.

The Tasmanian Dance-in-Education Company completed its first year of operation successfully

performing in primary and secondary schools in Tasmania. It is the first fully professional dance-in-education company in Australia and is the result of an initiative by the federal and State funding bodies to build on the fact that dance is a curriculum subject in some Australian states.

Australian content was again a topical subject. In dance, it was gratifying to note that the 1982 repertoires, of the two contemporary companies, the Sydney Dance Company and the Australian Dance Theatre in Adelaide, were wholly Australian. In drama however, there was concern on the part of playwrights that theatre companies staging Australian plays were giving insufficient attention to workshopping new plays, and that this often led to plays being presented before they were ready. The Board gave special grants for workshopping of new Australian plays in Perth and Sydney as a way of overcoming this problem and to encourage new writers.

A highlight of the year was the Sydney Theatre Company/King O'Malley Theatre Company collaboration on *Shorts*, a program of nine new one-act Australian plays at a small venue in Sydney. It is the first time for many years that one-act plays have been given an outlet and the season attracted actors of high calibre, as well as providing an opportunity for some leading actors to direct plays.

Innovative and experimental theatre also contributed to a lively Australian theatrical scene. Lyndal Jones' *Prediction Piece 1-10, No 4* was presented at the Sydney Biennale. The Adelaide-based All Out Ensemble performed *Selling Ourselves for Dinner* as part of the 1982 Adelaide Festival. The Theatre Board has been the sole funding source for these and other individuals and groups for a number of years. This long-term funding bore fruit when the Director of the Paris Autumn Festival, one of the leading arts festivals in the world, judged several Australian performance activities suitable for inclusion in this festival.

A landmark in youth theatre was the opening of St Martin's Youth Arts Centre in Victoria in May 1982. It is the largest, best-funded and best-equipped theatre complex devoted to young people in the country. The opening production was *Brunswick the Musical*, an outstanding piece of youth theatre, based on the oral history of people living in the Brunswick area of Melbourne.

A pilot scheme, the Central Metropolitan West project, involved Toe Truck Theatre and Sidetrack Theatre, two theatre-in-education companies. They worked in schools in the western suburbs region of Sydney. Their work was subsequently evaluated by an independent consultant to assess different ways in which performing arts companies can relate to schools. The results of this evaluation will be communicated to education authorities for their consideration.



In puppetry, a noteworthy developmental grant was to the Aurora Puppets for a black theatre - a shadow and string puppet production based on the poems of Christina Rossetti. This type of visual theatre project combining the talents of puppeteers, actors and musicians, is an area the Board hopes to promote as a way of encouraging puppetry to develop in new directions.

**Board Membership** During 1981-82 two members resigned, Lady Snedden in May 1982 and Tom Lingwood in June 1982. The Board acknowledged its appreciation of their valuable contribution to the work of the Theatre Board.



Sandy Gore, Terry Bader, Liz Chance and Mel Gibson in *Drums Along the Diamantina* in the highly successful *Shorts* season of one-act Australian plays at The Stables, Sydney.  
Photograph Greg Weight



The Melbourne Theatre Company production of Ron Elisha's *Eisenstein* followed its Australian success with international acclaim at the 1982 World Theatre Festival in Denver, Colorado, US.  
Photograph David Parker



Members of the St Martins Youth Theatre Company in *When Lips Collide*. The St Martins Youth Theatre Centre, the only youth theatre of its kind in Australia, opened in Melbourne in May.  
Photograph David Parker



Stage Crisis Day, 18 November 1981, when theatre artists and supporters throughout Australia demonstrated for the first time their solidarity for increased Government support for the arts.  
Photograph courtesy of Actors Equity