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December 1984

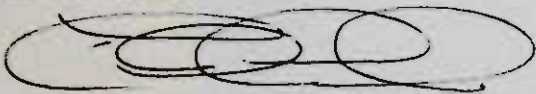
Dear Minister

In accordance with Section 38 of the Australia Council Act, the Council has pleasure in presenting its Annual Report for 1983-84.

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

May I take this opportunity, the last time I will sign the Council's Report, to thank both you and the Government for the financial and other support you have given to the arts and the Council in recent years.

Yours sincerely

A handwritten signature in black ink, consisting of several loops and a long horizontal stroke at the end.

Timothy Pascoe  
Chairperson

*The Honourable Barry Cohen, MP  
Minister for Arts, Heritage and Environment  
Parliament House  
Canberra ACT 2600*

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In 1975, the Commonwealth Government established the Australia Council as a statutory authority to formulate and carry out policies aimed at raising the standards of the arts in Australia, to enable and encourage more Australians to become involved in the arts and to make Australians and people in other countries more aware of Australia's cultural heritage and achievements.

As stated in Section 5 of the Australia Council Act, the Council's functions are:

- to promote excellence in the arts
- to provide, and encourage the provision of, opportunities for persons to practise the arts
- to promote the appreciation, understanding and enjoyment of the arts
- to promote the general application of the arts in the community
- to foster the expression of a national identity by means of the arts
- to uphold and promote the right of persons to freedom in the practice of the arts
- to promote the knowledge and appreciation of Australian arts by persons in other countries
- to promote incentives for, and recognition of, achievement in the practice of the arts
- to encourage the support of the arts by the States, local governing bodies and other persons and organisations
- to furnish advice to the Government of the Commonwealth either of its own motion or upon request made to it by the Minister, on matters connected with the promotion of the arts or otherwise relating to the performance of its functions
- to do anything incidental or conducive to the performance of any of the foregoing functions

The Council carries out these functions through its own decisions and through the work of its art form Boards, Committees and various administrative Divisions.

Through their grant programs, Council's Boards promote the arts and address the issues of excellence and participation. In offering direct or indirect support to individual artists, the Boards consider both the quality of artists' work and their potential for further development.

Board support for professional development and training programs, workshops and residencies, performances, acquisitions and publications, provides opportunities that assist artists to earn a living from the practice of their skills and make arts experiences available to members of the general community for their participation,

appreciation and enjoyment. Council and Board programs such as Art and Working Life and Artists-in-the-Community similarly promote the Australian public's recognition of the relevance of the arts to everyday life.

Board programs of support for artists and arts activities foster the expression of an Australian identity; as the arts grow from the life of the community, so they reflect the nature of that community. In their shared subscription to priorities signified by various Board programs and by Council's associated central incentive funds such as Multicultural Arts and Touring and Access, Council and its Boards affirm the rich variety of our national identity and encourage culturally disadvantaged people living in this country to participate more fully in its life through the arts.

Frequently organised in co-operation with the Commonwealth Department of Foreign Affairs and with overseas cultural agencies, the international activities of Council and its Boards enable aspects of Australian culture to be performed, published, exhibited and discussed in other nations.

Directly and indirectly, Council, its Boards and divisions are advocates for the arts, promoting the rights of artists and greater recognition of their achievements in submissions to and consultations with all levels of government, through financial assistance and advice to arts organisations, and in briefings to the media.

Council and Board members at any time represent most aspects of the arts in Australia, and their staff are in constant contact with arts practitioners and consumers throughout the country. The Australia Council therefore has an overview that makes it an appropriate body to advise Government on arts-related policy matters, whether these be of national, art form or geographically specific import.

The Council believes that there is an irrefutable nexus between funding and policy; that the effectiveness of both is drastically impaired by the weakening of either. It believes that Government arts policy must be responsive to the arts community itself; and that the formulation, status and implementation of such policy can only be guaranteed by the existence of an informed, empathetic, yet independent structure.

The Council's statutory basis confers on it this dual role: liaison between Government and community in regard to policy making; and the concomitant function of initiating and supervising funding programs designed to pursue and prove the value of policies recognised by Government as reflecting community priorities.

The Australia Council receives a single annual appropriation from the Commonwealth Government covering its support for arts activities and related administrative costs.

The governing body of the Australia Council is the Council. Under Section 6 of the Australia Council Act, the Council is vested with the power to do all things that are necessary in connection with the performance of its functions.

The Council consists of 14 part-time members, including the Chairperson, Deputy Chairperson, General Manager, artist members, members from the community, two members representing the Government and not less than two Board Chairpersons. An amendment to the Australia Council Act in 1980 provides for the appointment of a full-time Chairperson, in which instance the General Manager is not a Council member. By Council decision, an elected staff observer attends Council meetings.

Council membership represents a broad cross-section of the arts community and provides Council with access to knowledge and experience relevant to its work. On the recommendation of the Government of the day, the Governor-General appoints Councillors for terms of two to four years, appointments that can be extended to a maximum of six years.

Council members meet five times each year to consider issues of policy and to allocate the parliamentary appropriations to Council and Board programs.

In 1983-84, Council held four two-day meetings and a single one-day meeting.

The Council may establish committees with delegated functions or *ad hoc* committees with advisory powers only.

There was a high turnover of Council members in 1984. Work commitments caused Nicola Minicozzi to withdraw from Council in January. Dr Peter Botsman retired as Deputy Chairperson in February, having served on Council with distinction since 1978 and held the Chair of the Community Arts Board from 1978 to 1983. In June 1984, Elizabeth Butcher, Associate Professor Roger Covell, Professor Margaret Manion, Peter Sarah, Brian Stonier and Sue Walker retired from Council.

There was also one change in Government membership. Dr Peter Wilenski retired from Council in February 1984 following his appointment as Chairperson of the Public Service Board. Helen Williams, Deputy Secretary of the Department of Education and Youth Affairs, succeeded him.

With the best wishes of all those who worked with him, John Cameron retired as General Manager in February 1984, having served in this capacity since 1977.

Dr Di Yerbury took up her appointment as General Manager in June 1984 and will become a member of Council on the retirement of Dr Timothy Pascoe as the full-time Chairperson in September 1984. The Government asked Dr Pascoe to continue as part-time Chairperson of Council until Professor Donald Horne assumes the Chair in January 1985 on his return from an extended overseas visit.



*Chairperson*

**Dr Timothy Pascoe** BE(Hons), BEc, PhD, MBA  
Previously Founder and National Director, Arts  
Research Training & Support Limited (1977-81).

*Deputy Chairperson (to February 1984)*

**Dr Peter Botsman**, AM BCom, BEd, DipEd  
Admin, MA, PhD, FACE, FRIPA, FRSA  
Director, Brisbane College of Advanced  
Education; President and Trustee, Queensland  
Art Gallery Trust; Member and President-elect,  
National Council of the Australian College of  
Education; Chairperson, Community Arts Board  
(1978-83).

*Members*

**Associate Professor Roger Covell** BA, PhD,  
FAHA

Author, musicologist, conductor. Head, Music  
Department, University of New South Wales;  
Artistic Director, University of New South Wales  
Opera; Music Critic, *The Sydney Morning Herald*;  
President, Musicological Society of Australia  
(1983-84).

**Jacqueline Kott** BA

Actor, theatre director. Member, Board of  
National Institute of Dramatic Art; Member,  
Board of Management, Seymour Centre.

**Diana Large** ALAM(Acting), ALAM(Speech)  
Actor, director, broadcaster. Director, Apprentice  
Theatre, Hobart; Member, Tasmanian Theatre  
Trust.

**Professor Margaret Manion**, IBVM, MA, BEd,  
PhD

Art historian. Herald Chair of Fine Arts and  
Deputy Dean, Arts Faculty, University of  
Melbourne; Trustee, National Gallery of Victoria;  
Member, Victorian Arts Centre Trust.

**Nicola Minicozzi** (to December 1983) LLB,  
Notary Public

Senior Partner in Minicozzi, Cogan & Company;  
Chairperson, Ethnic Grants Advisory Committee,  
South Australian Ethnic Affairs Commission  
1981-82; Member, Cultural and Family  
Communities Committee of South Australia  
Jubilee 150.

**Peter Sarah** BA, DipEd, MPhil, LRAM,  
ARCM, AMusA

Inaugural Mobil Fellowship for Arts  
Administration (1980) Musician. General  
Manager, Arts Council of South Australia;

Member, Schools Review Performing Arts  
Committee of South Australia (1982);

Chairperson, Australia Council's Touring and  
Access Committee; Chairperson, Performing Arts  
Touring Inquiry.

**Ian Templeman**

Poet, artist. Founder and Chief Executive,  
Fremantle Arts Centre Press; Director, Fremantle  
Arts Centre; Chairperson, Fine Arts Committee,  
Western Australia Week; Member, Festival of  
Perth Program Committee.

**Sue Walker**, AM, BA, DipEd

Director, Victorian Tapestry Workshop;  
Chairperson, Artbank Board; Member, Design  
Arts Committee (1982-84); past-President, Crafts  
Council of Australia.

*Board Chairperson members*

**Elizabeth Butcher**, AM

Chairperson, Theatre Board; Administrator,  
National Institute of Dramatic Art; Member,  
Council of University of New South Wales;  
Member, Board of Management, Seymour  
Centre.

**Brian Stonier**, AO LLB, FCA

Chairperson, Literature Board (1981-84);  
Chairperson and Managing Director, The  
Macmillan Company of Australia Pty Limited;  
Deputy President, National Gallery of Victoria;  
Member, Victorian Arts Centre Trust (1980-83);  
Councillor, Victorian College of the Arts (1973-82).

*Government members*

**Pat Galvin** BA, DipArtsEd, Management  
Certificate (South Australian School of Mines)  
Secretary, Department of Home Affairs and  
Environment; Member, Australian-Italian  
Tourism and Arts Committee.

**Dr Peter Wilenski** (to February 1984) MPA, BA,

MA, MA International Affairs, MBBS, FRAIPA  
Secretary, Department of Education and Youth  
Affairs (to November 1983); subsequently  
Chairperson, Commonwealth Public Service  
Board; Member, Sydney University Senate;  
Visiting Professor, Australian Graduate School of  
Management, University of New South Wales.

**Helen Williams** (from May 1984) BA(Hons)

Deputy Secretary, Department of Education and  
Youth Affairs; Member, Council of the Canberra  
College of Advanced Education; member, Quality  
of Education Review Committee.

*Staff observer*

**Elaine Lindsay** (to March 1984)

**Terence Warry** (from March 1984)



### Art and Technology

Established in September 1982 to advise on the implications for the arts of new developments in technology.

#### *Chairperson*

Peter Banki

#### *Members*

Georgina Carnegie

Jon Hawkes

Michael Law

Wayne Maddern

Janette Paramore

### Community Employment Program

A committee which met in April 1984 to review applications for assistance under the Council's Community Employment Program and to recommend the allocation of funds.

#### *Chairperson*

Geoff Hogg

#### *Members*

Betty Churcher

Chips Mackinolty

Don Mamouney

Carol Mavric

Jill Nash

### Design Arts

Established August 1981 and superseded by the establishment of the Design Arts Board in April 1984.

#### *Chairperson*

John Andrews, AO

#### *Members*

Philip Cox

Janne Faulkner

Peter Miller, AM

David Terry

Sue Walker, AM

### Individual Artists Inquiry

Established in 1982 to inquire into and make recommendations to Council on the economic situation of individual artists in Australia.

#### *Chairperson*

Professor David Throsby

#### *Members*

Jim Allen

Michael Crosby

Ted Greenwood

Jacqueline Kott

Darani Lewers

Tony Morphet

John Sturman

### Occupational Health and Safety

Established in June 1984 to advise on and oversee the work of the consultant appointed by Council to investigate matters relating to the occupational health and safety of artists.

#### *Chairperson*

Jane Thynne (*ex officio*)

#### *Members*

Sue Beal

Don Cushion

Julie Donaldson

Sue Forster

Victoria Marles

### Performing Arts Touring Survey

Established in September 1983 to review the existing touring of the performing arts in Australia and to recommend on future development.

#### *Chairperson*

Peter Sarah

#### *Members*

Helen Campbell

Michael FitzGerald

Harold Hort

Paul Iles

Margaret Roadknight

Jonathon Taylor

Kim Williams

### Policy and Research

Established in November 1982 to advise Council and the Director, Policy and Planning on matters relating to policy development and research.

#### *Chairperson*

Dr Peter Botsman, AM (to February 1984)

Professor Margaret Manion (from February 1984)

#### *Members*

Betty Churcher

Associate Professor Roger Covell

Dr Richard Letts

Professor Margaret Manion

Ian Templeman

### Touring and Access

Established September 1983 to recommend on allocations by the Council's Touring and Access Fund.

#### *Chairperson*

Peter Sarah

#### *Members*

James Christiansen

Chicka Dixon

Michael FitzGerald

Nanette Hassall

Jonah Jones

Andrew Ross

Ian Satchwell

Some of the Australia Council's powers are delegated to its eight art form Boards: Aboriginal Arts, Community Arts, Crafts, Design Arts, Literature, Music, Theatre, and Visual Arts. Within their specific art form, the Boards advise Council and, through Council, advise the Government on policy, determine Board objectives and program criteria, and allocate grants.

Under Section 22 of the Australia Council Act, each Board consists of a Chairperson and not fewer than five nor more than seven Board members. The only exception is the Aboriginal Arts Board, which has a Chairperson and not fewer than seven nor more than nine members. Board Members serve on a part-time basis for a maximum of four years.

The Australia Council Act requires most Board members to be arts practitioners or people associated with the arts and who bring to the Boards a body of first-hand, specialised knowledge. This requirement is vital to the concept of peer group assessment by the Boards — a concept strongly endorsed by Council.

In appointing Board members, the Minister responsible for the arts receives advice from Council, other arts organisations and members of the general public in response to advertisements in the national media inviting applications or nominations for these appointments. In 1984, Council also sought nominations for Board membership from trade unions and community groups.

The Minister also considers factors such as State representation (although Board members do not serve as official State representatives), the multicultural nature of Australian society, the inclusion of young people, and age and gender balance.

Each Board details its grant programs in booklets, advertises its programs in the national press, calls for applications within most programs of assistance once yearly, and meets four to six times yearly to allocate its funds.

To ensure informed decision making, Boards often form working parties and assessment panels of practising artists and other specialists who are not Board members. A list of assessors and panelists for 1983-84 follows the lists of art form Board members.

## **Aboriginal Arts Board**

### *Chairperson*

Chicka Dixon (from September 1983)

### *Members*

Ephraim Bani (from September 1983)

Colin Cook (from March 1984)

Jack Davis, MBE (from September 1983)

James Everett (from September 1983)

Charles Godjuwa (from January 1984)

George Kaddy (to December 1983)

Albert Mullett (from September 1983)

Larry Nelson (to March 1984)

Thancoupie (from September 1983)

Kathleen Walker, MBE (from September 1983)

Peter Yu (from September 1983)

## **Community Arts Board**

### *Chairperson*

Barbara Manning, OAM

### *Members*

Jennifer Blocksidge (from August 1983)

Joan Campbell, MBE

Patricia Caswell (from June 1984)

The Venerable Ian George

Ted Greenwood (to July 1983)

Peter Hicks

Jonah Jones (from July 1983)

Susan Norrie (from June 1984)

Margaret Smith (to August 1983)

Frank Watters (to January 1984)

## **Crafts Board**

### *Chairperson*

David Green (from August 1983)

### *Members*

Carl Andrew (to January 1984)

Tom Arthur

Robert Forster

Silver Harris

Marjorie Johnson (from March 1984)

Elsje King (from August 1983)

Lyn Tune (from August 1983)

David Wright (from August 1983)

## **Design Arts Board**

Established February 1984

### *Chairperson*

John Andrews, AO (from March 1984)

### *Members*

Sally Browne (from March 1984)

Michael Bryce (from March 1984)

Philip Cox (from March 1984)

Janne Faulkner (from March 1984)

Barry McNeil (from March 1984)

Peter Miller, AM (from March 1984)

Ken Wilby (from April 1984)



**Literature Board***Chairperson*

Brian Stonier, AO

*Members*

Reverend Father Edmund Campion

Joan Fitzhardinge (Phipson)

Keith Gallasch

Hugh Gilchrist (to April 1984)

Professor Ken Goodwin

Wendy Jenkins (from June 1984)

Geoffrey Lehmann

Michael Webster

**Music Board***Chairperson*

Professor David Tunley (from August 1983)

*Members*

Judy Bailey

Geoffrey Brash (to December 1983)

James Brookes (from April 1984)

James Christiansen

Barry Conyngham

John Curro (from August 1983)

Lyndal Edmiston (from August 1983)

Phyl Lobl (from August 1983)

John Sturman (to July 1983)

**Theatre Board***Chairperson*

Elizabeth Butcher, AM

*Members*

Sue Beal (from June 1984)

Malcolm Blaylock (from February 1984)

James McCaughey

Malcolm Moore (to January 1984)

Barry Moreland

Carol Raye (to May 1984)

Andrew Ross

Garry Simpson

Cheryl Stock

**Visual Arts Board***Chairperson*

Betty Churcher (from August 1983)

*Members*

Tony Bond (to January 1984)

Margriet Bonnin

Alison Carroll

Betty Churcher (to August 1983)

John Delacour

Lesley Dumbrell

Ian Howard (from June 1984)

Philippa O'Brien (from May 1984)

Maurice Symonds (from August 1983)

Several Boards use assessors in the process of reviewing and making decisions on applications for grants. Assessors in conjunction with Board members, form working panels to assess particular categories of grant applications.

*Crafts Board Assessors*

Peter Emmett

Clinton Greenwood

Richard Heathcote

Virginia Hollister

John McPhee

Jackie Menzies

*Literature Board Assessors*

Vincent Buckley

Bob Burns

Robert Drewe

Laurie Hergenhan

Margot Hilton

Barbara Jefferis

Julie Lewis

Mary Lord

John McLaren

Mark Macleod

David Rowbotham

Margaret Scott

*Music Board Assessors*

Michael Atherton

Eric Austin-Phillips

Robert Boughen

Anne Carr-Boyd

Richard Divall

Jennifer Eddy

John Hopkins

Don Kaye

Bozidar Kos

Gerald Krug

Tim O'Connor

Peter Seymour

Peter Tahourdin

Patrick Thomas

Martin Wesley-Smith

*Visual Arts Board Assessors*

Brian Blanchflower

Richard Blundell

David Bradshaw

John Buckley

Barbara Chapman

John Dunkley-Smith

Robert Edwards

Bonita Ely

Rosalie Gascoigne

Elizabeth Gower

Marion Hardman

Stephanie Outridge

Ian North

Daniel Thomas

Hossein Valamenesh

Vicki Varvaressos

Guy Warren

The Australia Council's administrative functions are carried out by full-time and part-time staff organised within five Divisions. These are Arts Co-ordination, Financial Advisory, Policy and Planning, Management Services and the Secretariat

Arts Co-ordination encompasses the staff of the eight art form Boards and the Special Services Unit. Each Board is serviced by specialist staff, headed by a Director who is appointed on a contract basis. The staff of the Special Services Unit, headed by a principal project officer, administers various cross-art form programs. The Financial Advisory Division advises Council, its Boards and staff on matters relating to the financial management of arts organisations assisted by the Boards. From time to time, it also makes such advice available to the Commonwealth and State governments and in response to requests from arts organisations. The Council's Policy and Planning Division initiates investigations into issues affecting the development of the arts in Australia, and prepares Council submissions to Government inquiries on the arts and related areas.

The Management Services Division is responsible for the day to day financial management and staffing of Council.

The Secretariat maintains contact with Government, with the State arts authorities and with the media, services Council meetings, and provides arts information — especially that concerning Council and Board activities — to the public.

#### *Chairperson*

Dr Timothy Pascoe

#### *General Manager*

John Cameron (to February 1984)

Dr Di Yerbury (from June 1984)

#### *Director, Arts Co-ordination*

Robert Adams

#### *Director, Financial Advisory Division*

Robert Taylor

#### *Director, Policy and Planning*

Andrea Hull

#### *Director, Management Services*

John Kitney

#### *Director, Secretariat*

Dr Jane Thynne

#### *Director, Aboriginal Arts Board*

Alan West (to October 1983)

Gary Foley (from February 1984)

#### *Director, Community Arts Board*

Jon Hawkes

#### *Director, Crafts Board*

David Williams

#### *Acting Director, Design Arts Board*

David Williams

#### *Director, Literature Board*

Dr Michael Costigan (to September 1983)

Thomas Shapcott (from November 1983)

#### *Director, Music Board*

Dr Richard Letts

#### *Director, Theatre Board*

Michael FitzGerald

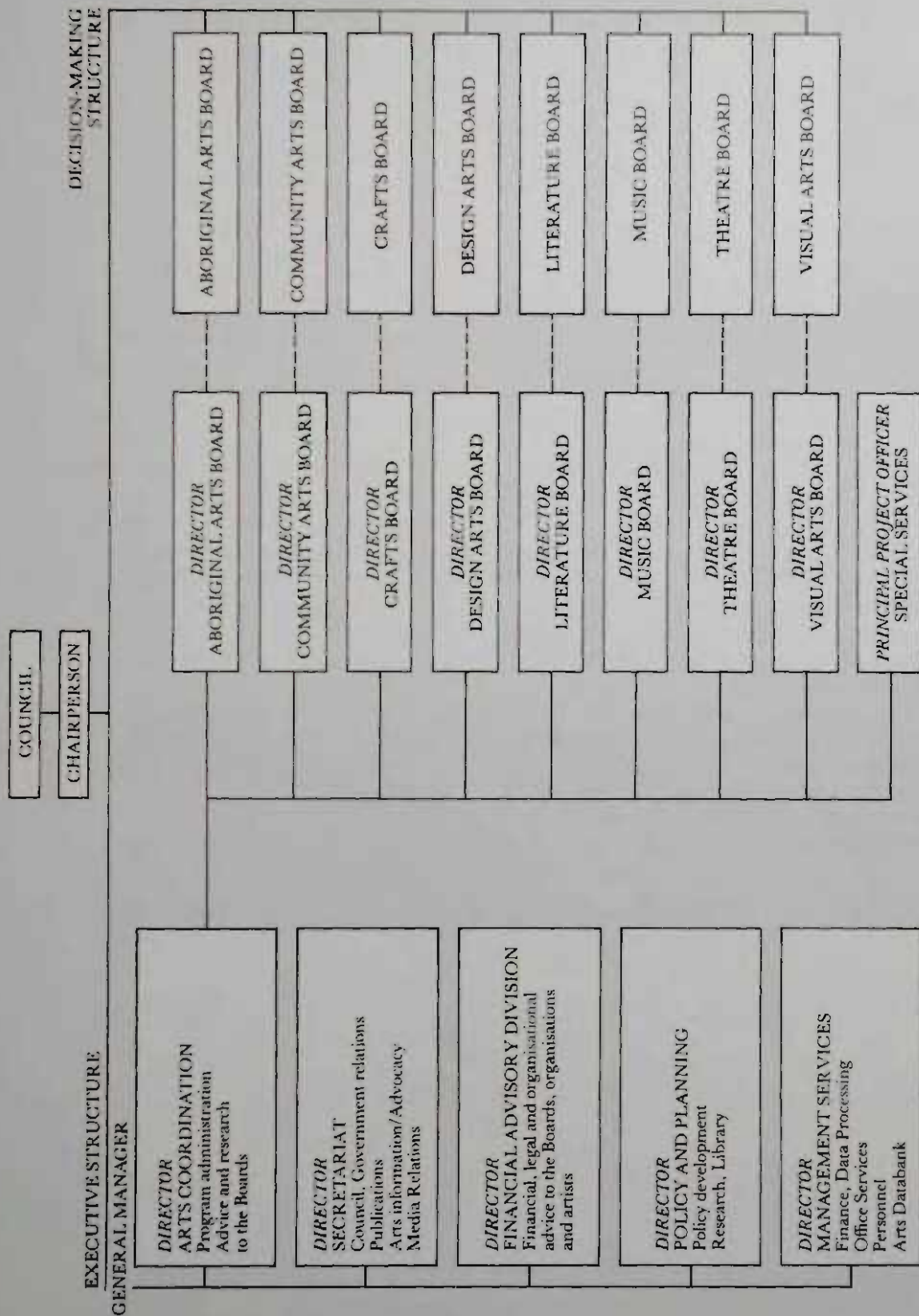
#### *Director, Visual Arts Board*

Nick Waterlow (to October 1983)

Ross Wolfe (from November 1983)



# AUSTRALIA COUNCIL ORGANISATION CHART



In the period under review, the Australia Council's priorities in arts development, community relations and internal management have been geared to improving community access to and participation in the arts. These priorities recognise the significant changes that have occurred both in the range of opportunities sought by artists and in community expectations of federally funded arts activities.

For a number of years, Councillors, Board members and staff recognised the need for change. But Council's debilitated funding base and its restricted organisational resources since the late 1970s made it difficult for Council to do more than respond to the arts community's most pressing requests for financial support. In particular, there was little opportunity for Council staff to work with individual artists, arts organisations, government and the community to develop long-



Porch Haukes

*Nanjing acrobats training members of the Flying Fruit Fly Circus and The Leapers in Albury/Wodonga*

term strategies to improve the status of the artist and the integration of the arts into the everyday life of Australians.

However, the election of the Labor Government in early 1983 heralded a change in approach to arts support. The Australian Labor Party's arts platform indicated the political will to restore Council funding equivalent to the previous peak level of 1975-76, and to strengthen Council's role as the Commonwealth Government's chief arts funding and advisory body.

For 1983-84 Council received a total budget of \$38.235 million and its first significant budget increase for nine years. In comparison with 1982-83, this represented an increase in support for the arts funds of \$4.2 million (\$2.5 million in real terms). The following table outlines Council's budget allocation over the past two financial years.



Pam Hawkes

Young acrobats training members of the Flying Trust Fly Circus and The Leapers in Albury/Wodonga

	1982-83	1983-84	Increase	
	\$m	\$m	\$m	%
Support for the arts	28.313	32.510	4.197	14.8
Administration	5.087*	5.725	0.638	12.5
	33.400	38.235	4.835	14.5

\*Includes supplementary allocations for cost escalations

For the first time since 1976, the Government also made Council responsible for determining the level of funding to The Australian Opera, the Australian Ballet Foundation and the Australian Elizabethan Theatre Trust Orchestras. During the period from 1977-78 to 1982-83, the Commonwealth Government designated a separate appropriation for each of these organisations within the overall budget allocation to the Australia Council.

Another indication of Council's expanding role was the launching in April 1984 of the Design Arts Board by the Minister for Home Affairs and Environment, the Honourable Barry Cohen, MP. The Design Arts Board is the eighth Board of the Australia Council and the first new Board to be formed since 1978.

### Status of the Australia Council

In 1983-84, there was a spirited debate on the statutory basis of the Australia Council and the arm's length relationship with Government that this implies. The debate was stimulated by the establishment of the Study Group on Federal and State Funding of the Arts that was initiated by federal and State Ministers responsible for the arts. The Study Group presented its Report in February 1984.

The Council and the arts community were heartened by the Minister for Home Affairs and Environment's reaffirmation of Council's

statutory independence and the importance Council placed on the contribution of independent arts practitioners to Council and Board policy and funding decisions.

### Relations with the Commonwealth Government

In 1983-84, the Australia Council continued to strengthen its links with the Minister and with the Department of Home Affairs and Environment. The Chairperson maintained frequent contact with the Minister's Office and with the Secretary of the Department in relation to budgetary matters, appointments and general arts advocacy. Council staff worked in collaboration with officers of the Department and, in particular, with its newly established Policy Co-ordination Branch. The Council worked closely with other Commonwealth Government departments including: the Department of Foreign Affairs, on international cultural exchange; the Minister and Department of Aboriginal Affairs, on support for Aboriginal arts; the Minister and Department of Education and Youth Affairs, on arts in education; the Minister and Secretary of the Department of Housing and Construction, on artworks in public buildings; and the Attorney-General's Department, on legal matters concerning the protection of the rights of artists.

From the Department of Employment and Industrial Relations, the Australia Council received \$200 000 as part of the Commonwealth component of the Community Employment Program to develop a scheme (described elsewhere in this Report) encouraging the employment of artists by community groups and organisations. The Council also worked with the Australian Bicentennial Authority (ABA) on how artists and

### ALLOCATION OF COUNCIL FINANCE

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

1982-83 \$'000			1983-84 \$'000	
1 203	4%	Council Programs	970	3%
1 938	6%	Aboriginal Arts	2 107	6%
2 536	7%	Community Arts	2 881	7%
1 453	4%	Crafts	1 675	4%
—	—	Design Arts	258	1%
2 052	6%	Literature	2 371	6%
8 574*	25%	Music	9 832*	25%
9 695	28%	Theatre	10 926	28%
1 640	5%	Visual Arts	1 961	5%
4 983	15%	Administration	5 953	15%
34 079	100%		38 934	100%

\*Excludes provision for possible losses on current loans.



arts organisations might best contribute to the Bicentennial celebrations. Staff members served on various ABA advisory committees; the Boards considered ways to support appropriate arts activities; and the Council considered the development of a special Bicentennial program conceived to celebrate, through arts activities, the contribution of all Australians to our cultural heritage.

### Relations with the States

While the Australia Council and the State arts ministries and authorities share the common goal of assisting the arts, Council and the State bodies have developed different spheres of interest. The Australia Council, for example, is the key source of support for individual creative artists, whereas 38 per cent of State funding is directed towards the operational costs of arts centres.

Historically, the Council has always been committed to consultation with the State arts funding bodies. However, *The Report of the Study Group on Federal and State Funding of the Arts* showed that in practice this intention had suffered from years of inadequate Council staffing and financial resources. Council therefore welcomed the explicit support of State colleagues and Ministers for supplementary funding by Government to cover the cost of such improvements as extra travel by its project staff, increased Board use of peer group panels and working parties, and regular meetings of State and federal arts officers to discuss applications for co-funded grants and arts policies. The Council has already acted to improve relations with the States. These actions include closer consultation with State ministries and authorities responsible for the arts on nominations for Council and Board membership; maintenance of co-funding partnerships; clarification of complementary spheres of interest in arts funding; introduction of staff exchanges between the Council and State arts bodies; secondment of specialist Council officers to the States; and arranging at least one meeting a year between the Directors and staff of each of the Council's Boards with the Directors of State arts ministries and authorities.

Although the cost of increased consultation is considerable, Council expects that the arts community and the general public will benefit from the resulting rationalisation of resources available for the arts in Australia.

### Council priorities

#### Incentive funds

The Australia Council's chief objective is to support arts activities in Australia. It pursues this

Council Programs  
allocation of funds to  
major activities

\$'000	1983-84	
344	Arts Information	35%
241	International	25%
164	Policy & Research	17%
221	Other Activities	23%
970		100%

most immediately through the grant programs of its eight art form Boards.

However, Council believes that it can best implement certain priorities through cross-art form programs. In 1983-84, in direct response to Government policy to increase opportunities for Australians to enjoy the arts, Council allocated \$1 million to four central incentive funds: Art and Working Life (involving trade union co-operation), Artists-in-the-Community, Multicultural Arts and Youth Arts. These incentive funds (administered by the Special Services Unit within the Arts Co-ordination Division) provide dollar-for-dollar support to match Board funds for projects within these four priority areas.

The Council anticipated total expenditure in the areas of Art and Working Life, Artist-in-Community, Multicultural Arts and Youth Arts for 1983-84 to be at least \$2 million. In fact, the Boards directed \$3.6 million towards these four areas. So in 1983-84, including the \$0.7 million set aside for its Touring and Access Fund, Council allocated in excess of its \$4 million increase in the arts budget to programs promoting arts access and participation.

#### Art and working life

The Australia Council adopted a policy on Art and Working Life in September 1982 and subsequently established an incentive fund of \$245 000 to encourage Boards to develop appropriate projects. The objectives of the Art and Working Life Program are to encourage arts practice and policy relevant to concerns and issues affecting the lives of working people and to provide working people and their families with increased opportunities for access to the arts. Implementation of the program has relied heavily on the advice and experience of an officer in the Community Arts Board who acts as a resource person for all Boards and for artists and unions wanting to develop projects. The Council sought to improve its promotion of the Program to the union movement by encouraging the documentation of successful Art and Working Life projects; assisting the production of a slide show that gives both an historical and a contemporary perspective on the



20 relationship between art and working life; and publishing the quarterly, *Art and Working Life NEWS* which features current Art and Working Life projects and is distributed to every union secretary in Australia and to key union personnel. The recent publication of Stephen Cassidy's study on trade union involvement in the arts, *Art and Working Life in Australia*, has also contributed to better public understanding of the program both within the Council and the union movement. In 1983-84, the participation of such unions as the Federated Clerks Union, the Administrative and Clerical Officers Association and the Australian Insurance Employees Association reflected increased union response to the program. Other bodies also showed interest in the Art and Working Life Program. The 1984 Australian National Playwrights Conference included a performance by Sidetrack Theatre of the play *Down and Out from Under* about the experiences of a migrant family at work and school. The Conference also hosted a panel discussion on the topic of Art and Working Life; panel members included trade union officials, writers and theatre directors. The Australian Folk Trust has proposed a pilot project involving a composer-in-residence working with unions in Western Australia. Several tertiary arts institutions have invited Council staff to speak on art in relation to working life. However, a number of difficulties are frustrating the development of this program's full potential. In particular, there are too few permanent, organisational structures fostering liaison between artists and unionists. Council intends to devolve Art and Working Life funds to the Australian

Council of Trade Unions (ACTU) with the expectation that this devolution will lead to the development of Art and Working Life committees within the union movement that will encourage sustained contact between artists and trade unionists.

Despite these problems, the demand for Art and Working Life funds exceeded those available, with a total expenditure for 1983-84 of \$612 000. One of the most successful projects funded under the Art and Working Life Program was *Loco*, a play devised and performed by Sidetrack Theatre, involving employees at the Chullora Railway Workshop in New South Wales. The play focuses on industrial work — how it affects people who do it, how they incorporate it into their lives and what role it plays in society. *Loco* was one of the major successes of Adelaide's 1984 Fringe Festival and later toured South Australia's Iron Triangle region (including Whyalla, Port Augusta and Port Pirie) to perform in schools and workplaces. In Victoria, with the assistance of the Australia Council and the Commonwealth Department of Defence Support, the Combined Union Shop Committee (CUSC) of the Williamstown Naval Dockyard (WND) set up an Art and Educational Program. A committee of dockyard workers and arts administrators (formed in mid-1983 and chaired by unionist Paddy Garritty) established the position of arts delegate on the CUSC, published six issues of the *WND Worker* (a combined management-employee monthly newsletter), organised the painting of two murals (one concerned with health and safety, the other with a recreational theme) by workers and muralists, the production of posters promoting awareness of industrial safety issues and industrial democracy, English classes for migrants and classes on literature, a series of lunchtime concerts, and the establishment of music groups within the Williamstown Dockyard.

### Multicultural arts

In 1982-83, the Australia Council allocated \$250 000 to its newly established Multicultural Arts Incentive Fund. In 1983-84, Council increased this allocation to \$325 000 to encourage a combined Council and Board target expenditure of \$650 000 in that period. Obviously, the total 1983-84 expenditure of \$869 000 in support for 200 multicultural arts projects far exceeded Council's original target for the year. Some of the most important multicultural arts projects supported by the Boards were: the appointment of ethnic arts officers in Perth, Darwin and Melbourne; the foundation of the North Perth Ethnic Music Centre; the publication



Alexander, artist-in-residence at the CSIRO Division of Applied Physics, making a hologram of a sculpture with Dr P Hariharan

of *Outrider*, a national magazine of ethnic literature; and the establishment of the Lao Community Weavers Co-operative and a new Polish theatre group, Thalia, in Sydney. During the year, Council placed community announcements (explaining what it is and what it does) on radio stations broadcasting throughout Australia in languages other than English; placed advertisements in ethnic newspapers to gain both ethnic group and national coverage; and published a pamphlet — in Arabic, Chinese, Croatian, English, Greek, Italian, Polish, Spanish, Turkish and Vietnamese — describing the Council's Multicultural Arts Program and how to apply for a grant.

Work on the third edition of the *Ethnic Arts Directory* (which provides professional information about individual artists, arts groups and organisations, festivals and servicing organisations) began in November 1983 and a Multicultural Arts brochure (giving an overview of the field) is also in preparation.

Through its Multicultural Arts Officer, Council has continued its advocacy on behalf of ethnic artists and arts organisations to other funding bodies and cultural institutions.

### Youth arts

The Council allocated \$220 000 in 1983-84 for a third incentive fund, Youth Arts, to provide access to innovative and high quality art experiences for young people both in and out of school. By co-funding and establishing pilot projects under this incentive scheme, Council hopes to encourage the States to develop local initiatives forming the basis of a co-ordinated, national youth arts program.

In 1983-84, expenditure under this program totalled \$510 000 for activities including theatre-in-education projects involving Aboriginal artists; music camps, workshops and performances with young Aboriginal people; multi-arts workshops for students and unemployed youth; commissions for young composers; publication of works by young writers; and school holiday programs in the visual arts.

A review of all Board grants indicated that approximately \$5.5 million were spent in 1983-84 on arts programs for people under 25 years of age. Council intends to increase support for youth arts activities and sees International Year of Youth, 1985 as an opportunity to generate additional support for youth arts from education authorities, local government, and youth, sport and recreational organisations.

### Artists-in-the-community

At its September 1983 meeting, the Australia

Council approved implementation of a fourth incentive fund, Artists-in-the-Community, and set aside \$210 000 for the purpose.

This program places professional arts practitioners to work with specific communities. Its intention is to encourage people living in Australia to participate more fully in the arts, thereby discovering their own creativity and exploring and affirming their particular community's identity. The Boards spent a total of \$1 282 000 on the Artists-in-the-Community Program during 1983-84.

### Touring and access

Another Australia Council priority in 1983-84 was to pursue the goal of more equitable access to the arts for all Australians. With this in mind, Council established its Touring and Access Fund of \$750 000 in September 1983.

The Touring and Access Program falls into two segments: Exhibition Touring and Performing Arts Touring. Its aims are: to increase the range of art forms and repertoire toured (including the experimental and the innovative); to extend access to communities that have received few or no touring arts events to date; and to encourage local involvement in program selection, planning and other activities in conjunction with the touring groups.

In 1983-84, Council directly allocated \$150 000 to the Aboriginal Arts, Community Arts, Crafts, Literature and Visual Arts Boards to supplement their existing exhibitions touring programs. It allocated the balance of \$600 000 to a publicly advertised, Performing Arts Touring Program. The Touring and Access Committee which



Maya Henderson, artist-in-residence at the CSIRO Division of Applied Physics, with her percussive instrument, the alemba



22 administers this Fund received 93 applications and assisted 41 performance tours involving music, theatre and dance groups, including Aboriginal artists.

When it established its Touring and Access Fund, Council also initiated a major investigation into the state of touring in Australia. Chaired by Peter Sarah (Council member and General Manager of the Arts Council of South Australia), Council's Performing Arts Touring Survey Committee is examining current patterns of touring, planning and organisation of tours, the resources available to touring and particularly the problems of arranging tours and how these might be overcome. The Committee will complete its inquiry by early 1985.

### **Community Employment Program (CEP)**

In 1983-84, the Australia Council received \$200 000 from the Commonwealth component of the Community Employment Program to establish a national project employing artists to work in the community.

In response to public advertisements, Council received 120 submissions from community groups and organisations proposing to employ artists. An Australia Council assessment committee selected 14 of these CEP proposals for implementation in New South Wales, the Northern Territory, South Australia, Tasmania and Victoria.

The Council's CEP project employed 15 people (one co-ordinator and 14 artists) for periods from three to nine months. The proposals implemented involved artists from three of the four CEP target groups — Aboriginals, migrants and women, but involved no disabled artists.

The Community Employment Program provided Council, the arts community and the community in general with an opportunity to explore new ways in which artists can work in the community. Council's own national project established a series of models for wage-based employment for artists. Council expects to cite these models in its promotion of expanded job opportunities and improved working conditions for artists.

### **Education and the arts**

This area has been a Council priority since the release in 1977 of the joint Australia Council-Schools Commission Report on Education and the Arts. This Report suggested that young people's contact with the arts was incidental and infrequent; it recommended that the arts component of the Australian education system be upgraded. Since 1977, through its Boards and its Special Services Unit, Council has worked towards involving both professional artists and teachers in

arts activities for school students. In 1983-84, more than 25 per cent of Council and Board expenditure was directed towards youth arts activities inside and outside schools. These activities included programs for teaching traditional Aboriginal culture, artists-in-schools programs, children's community arts activities, crafts residency programs, writers and playwrights-in-residence, music education fellowships, youth music camps, drama and dance groups, visual arts traineeships and residencies, and overseas tours by amateur youth groups. The Council sees its role in this area as one of advocacy, often through the development of pilot projects placing the arts in an educational context. It is not responsible for (nor does it have the funds to conduct) arts education. Council therefore welcomed the announcement by the Minister for Education and Youth Affairs, Senator the Honourable Susan Ryan, of a portfolio Task Force on Education and the Arts, whose primary concern is the provision of arts education opportunities for young people.

A recent approach to Council by the Commonwealth Schools Commission indicates that body's renewed interest in establishing a joint program of education and arts advocacy. The probable impetus of the International Year of Youth (1985), Council's Youth Arts Program, and the general grant programs offered by its Boards augur well for future development of this joint venture.

### **Local government and the arts**

The report, *Local Government and the Arts in Australia* (published by the Australia Council in 1981) has been the reference for a number of Council strategies designed to promote co-operation between itself and local governments, municipal associations, individuals and community organisations sharing the common objective of greater local government involvement in arts activities. Central to these strategies is the Community Arts Board's Community Arts Officer Program (described in that Board's section of this Report). Local government bodies are also eligible to apply for funds under many of the other grant programs offered by Council's Boards.

The Council is keen to encourage long-term local government commitment to arts events, as well as to already funded capital and maintenance costs associated with public utilities such as halls, libraries and galleries. In 1983-84, Council staff discussed these matters with representatives of local government and municipal associations and with State government departments.

### **International activities**

Each of the Australia Council's Boards spends a



proportion of its funds on international activities, often in conjunction with the Department of Foreign Affairs. The Council's central International Program also funds major arts events and allocates a small amount to assist overseas tours by amateur groups.

As mentioned in last year's Annual Report, Council's major international commitment for 1983-84 was to support the Australian presence at the *Festival d'Automne à Paris*, a presence which generated considerable press and television coverage throughout Europe. Aboriginal dancers and musicians from North East Arnhem Land and Central Australia played to packed houses at the *Bouffes du Nord* theatre. At the *Musée d'Art Moderne*, the Warlpiri people from Central Australia created a traditional sand painting that received both popular and critical acclaim. The Australian presence also included exhibitions of Aboriginal paintings, contemporary photographs, experimental films by Arthur and Corinne Cantrill, and new music by Ros Bandt, Warren Burt, Sarah Hopkins, Chris Mann, Jon Rose and Martin Wesley-Smith.

In terms of projecting the work of Australian artists, the *Festival d'Automne à Paris* demonstrated the value of bringing practitioners of several art forms together in one place in preference to funding various activities in different countries. Council's other major international activity was to provide support for Australian participation in the Los Angeles Olympic Arts Festival from June to August 1984. Australia's representatives were Circus Oz and the participants in the exhibition, *Nine Contemporary Artists*, at the Los Angeles Institute of Contemporary Art. Both activities were well received. The Circus Oz tour was extended to allow a four-week return season in Los Angeles and the work of the visual artists was favourably reviewed.

The Council's International Program also assisted a visit to the New South Wales and Victorian border cities of Albury-Wodonga by members of the Nanjing Acrobatic Troupe. During their three month stay, the Chinese trained some 60 young Australians (members of the Flying Fruit Fly Circus, the Leapers, Circus Oz, and others) in acrobatics and juggling techniques. An independent production company produced a documentary of the visit for screening on prime-time commercial television and the visit concluded with four public performances in Albury.

Total expenditure on international activities was \$1.58 million, four per cent of total Council and Board expenditure on support for the arts.

In September 1983, Council Chairperson, Dr Timothy Pascoe, travelled to France, England,

Holland and Italy. In France he represented Council at the opening of the *Festival d'Automne à Paris* and co-chaired the first French-Australian Cultural Round Table, a meeting of artists and administrators who discussed issues of common interest. In London, Dr Pascoe convened the first-ever meeting of the heads of the national arts funding agencies of Australia, Canada, England, Ireland, New Zealand and Scotland. This meeting provided a valuable opportunity for the participants to discuss national arts funding matters of mutual concern in the range of countries represented — all of which employ the statutory authority model for their national arts funding bodies.

Dr Pascoe also represented the Australia Council at the Regional Information and Cultural Relations Conference in Jakarta in June 1984. The Conference, organised by the Commonwealth Department of Foreign Affairs, brought together representatives from Australian embassies in South-East Asia to review Australian information and cultural programs in the region.

### Research and policy development

The Council's Policy and Research Committee, established in 1982 to guide the Policy and Planning Division in its work, met several times during the year. Until his retirement from Council in February 1984, Dr Peter Botsman chaired the Committee. His successor was Professor Margaret Manion.

The ultimate purpose of much of the Policy and Planning Division's work during the year was to improve the professional situation of artists and to promote wider recognition of their contribution to the community — a need demonstrated by the report of the Individual Artists Inquiry (published by the Australia Council under the title, *The Artist in Australia Today*). This independent Inquiry produced more than 30 recommendations concerning the economic and working situation of professional Australian artists, appropriate forms of assistance to them, and general arts policy. Council accepted and is now working towards the implementation of all of the Inquiry's recommendations.

The Council believes that protection of the rights of artists is essential and must be assured by law. In response to growing concern among artists in all art forms — but particularly visual artists whose work had been altered or defaced — Council commissioned a study of moral (intellectual property) rights for artists. Council has published this study's report, along with a pamphlet on moral rights, in order to generate public debate of the issues involved. Council will



24 consider the response to these publications when preparing its submission on moral rights to the Copyright Law Review Committee.

The Council also commissioned research on the desirability of legislation to protect performers against the unfair use of film, television, video and tape recordings of their work. Although composers and authors have long held copyright on such use of their works, it was previously argued that because performance was ephemeral in nature there could be no copyright vested in such creative works. Obviously this argument no longer holds and so Council has recommended to the Copyright Law Review Committee that the rights of performers should be recognised and protected by appropriate amendment to the Copyright Act.

The Council considered several aspects of the effects of new technology on the arts when its Art and Technology Committee (chaired by Peter Banki, Executive Officer of the Australian Copyright Council) presented its Report, *Art and Technology: 1984-2000*, in April 1984. This Report focused on new technology as a means of artistic expression; the effects of technology on the arts workforce; legal issues; use of computers by arts organisations; and developments in communications technology.

The Report recommends Council action with reference to developments in each of these areas. Prior to formulating its policy on art and technology, Council has distributed the Report to individual artists and arts organisations for comment.

Concurrent with the work of the Art and Technology Advisory Committee, the Australia Council and the Australian Film Commission co-funded an artist-in-residence project at the Commonwealth Scientific Industrial and Research Organisation (CSIRO) Division of Applied Physics in Sydney. The project enabled artists, creative film makers and film technicians to experiment with new technology applicable to their work. Four artists were involved, each working for three months full-time at the Division of Applied Physics. The artists were Simon Biggs, (multi-media artist); Moya Henderson (composer and instrument designer); Alexander (sculptor and holographer) and Michael Scullion (film maker). The pilot project was successful and it is likely that in 1984-85 a number of residencies in this and other institutions will be offered again.

The Council's Library is collecting material on art and technology and the first edition of *Library News* (which was included in *Artforce* No 45) carried a special bibliography of its holdings in this category. This edition of *Artforce* published several

articles on different aspects of technological change and how it is affecting the arts.

Occupational health and safety is a matter of concern for many artists, but has only recently received much attention. Following discussions with Actors Equity, the Artworkers Union, the Crafts Council of New South Wales, other artworkers and arts organisations, and the Victorian Ministry for the Arts (already active in the field), Council concluded that serious problems were affecting a wide range of arts practitioners including visual artists working with toxic chemicals, and musicians and dancers suffering physical injuries. Council therefore set aside funds for a consultant-researcher to investigate (in 1984-85) the occupational health and safety of artists and consequently recommend policy and strategies for action.

For some time, Council and its Boards have been aware of the need for a review of tertiary arts education. It has become obvious that the objectives of tertiary education in the arts are often unclear, and that the expectations and needs of students often are not met. The Minister for Education and Youth Affairs, Senator the Honourable Susan Ryan, also identified this need by including a review of arts training in her guidelines to the Commonwealth Tertiary Education Commission. In late 1983, the Council approached the Commonwealth Tertiary Education Commission to initiate a review of tertiary arts education covering all institutions and art forms. This review, which will examine issues of vital importance to developing artists, will occur in the next financial year.

The Council was also instrumental in the foundation of the National Arts Industry Training Committee which works to improve communication and co-ordination between interested groups and institutions in this field. Although now retired, Council's former General Manager, John Cameron, is continuing as



Laotian Folkloric Group performing in the Bankstown Pageant



honorary secretary to this Committee.

In April 1984, following its experience with the Community Employment Program (CEP), Council initiated a twelve-month study to look at the implications of short-term job creation schemes and to investigate ways to create job opportunities for professional artists. The study will also examine the effects of short-term job creation schemes such as the CEP on the development of longer-term arts employment. As mentioned in last year's Annual Report, Council commissioned the Institute for Applied Economic and Social Research at Melbourne University to work on several economic and statistical projects to expand the data base for arts policy formulation. Projects currently underway include a cost index for the performing arts and a 'multiplier' study of the arts in Australia. Summaries of the findings will be made available. As part of its continuing interest in taxation matters affecting individual artists and arts organisations, Council commissioned the accountancy firm of Price Waterhouse to undertake a major review of existing legislation and to prepare draft proposals on possible changes for submission to the Commonwealth Government. Such changes might include an extension of the existing income-averaging provisions available to authors and certain creative artists, a change in the collection of tax under the current, prescribed payments system, sales tax exemption for certain artworks, a widening of tax deductibility for gifts to arts organisations and an increase in the tax threshold for overseas artists visiting Australia.

Towards the end of 1984, Council will publish a second edition of the statistical document, *The Arts: Some Australian Data*, which Council staff originally prepared for the first national conference of arts administrators, *Future Challenge*, held in Adelaide in 1982.

As a result of issues raised during the past year by

the Study Group on Federal and State Funding of the Arts, Council examined the desirability of devolving some of its funds — either directly or through its Boards — to other agencies which would then assume the responsibility of awarding grants. Council's Policy and Planning Division prepared a discussion paper on this issue for consideration by Council and its Boards and subsequently by the State arts authorities. Council adopted provisional guidelines for such devolution and asked the Boards to consider devolving funds where appropriate and in accordance with these guidelines. At the same time, Council resolved that in 1985 it would review its general policy on the devolution of its funds in the light of further study and debate.

During the year, Council's Policy and Planning Division worked on a variety of other projects including developmental work on marketing the arts, research related to the review of federal and State arts funding, and submissions to the House of Representatives Standing Committee on Expenditure, to the Australian Broadcasting Tribunal, and to the Committee of Review of the Special Broadcasting Service.

### **Financial and management advice**

During the year, the Financial Advisory Division provided advice on many Council and Board projects. These included responding to requests from arts organisations for the Division's advice on financial matters.

The Division was closely involved in discussions concerning the Sydney Dance Company in late 1983, and also in those concerning Perth's National Theatre Company (which went into liquidation in 1984).

The Council believes that there are important lessons to be learnt from the difficulties encountered by these and other companies. Board members are frequently unaware of their duties and responsibilities; there is often poor communication between boards and senior staff; companies may have a history of inadequate and untimely financial reporting; scant attention has been given to long-term planning; and budgetary control of company activity is often dangerously slight.

The Council maintains that better training of administrators, and accurate briefings on the legal requirements of their positions to board members of arts organisations, are vital to the development of the arts industry.

In association with State arts ministries and authorities and in conjunction with the Sydney accountancy firm of Peat, Marwick, Mitchell & Company, the Council's Financial Advisory



Playwright Dorothy Hewitt launching the Women and the Arts Report

Division addressed this problem during the year by arranging seminars on the subject of the functioning of arts organisations in relation to the recently introduced Companies Code. Following these seminars in all Australian capital cities, Council commissioned Peat, Marwick, Mitchell & Company to prepare a guide to the duties and responsibilities of directors and officers of arts organisations operating under the Code. Council published this booklet, *The Companies Code and the Arts*, in November 1983.

### **Publications and information services**

The Council's Secretariat is responsible for providing information about the Australia Council and the arts to the arts community and the general public, often through liaison with the public media.

The Secretariat co-ordinates the national advertisement of all Council and Board programs of support for the arts, and oversees the production of Council and Board booklets containing either general information about the Council and its work or briefing prospective applicants on what grant programs are offered by each Board and how to apply for assistance. The Secretariat also produces *Artforce*, a journal of news and information about Australia Council policies and programs and a forum for discussion and debate of issues affecting the practice of the arts in Australia. *Artforce*, which is available free of charge to all members of the community, achieved a circulation of approximately 8 000 per edition in 1983-84.

As part of its responsibility to generate debate and effect positive change in the arts, the Australia Council published *Women in the Arts*, a report of research instigated during the Women and Arts Festival held in New South Wales throughout 1982. This research highlighted the adverse situation of women in various areas of arts employment and produced clear evidence of widespread discrimination against women when compared with men.

Subsequently, the Policy and Planning Division prepared a supplementary paper, endorsed by Council, which outlined a strategy for action to improve the standing of women in the arts. Widely distributed throughout the arts community, this paper contains several proposals ranging from childcare provisions to an equal employment opportunity plan for arts organisations.

Last year's Annual Report foreshadowed a second major Australia Council publication for 1984, *The Artist in Australia Today*, the report of the Individual Artists Inquiry chaired by Professor David



Poster of *From Another Continent: Australia, Dream and Reality* exhibition of Australian art at the Musée d'Art Moderne in Paris at the time of the Festival d'Automne



Throsby. Following a pilot study, the Council established the Committee of Inquiry in 1982. Its purpose was to provide an up-to-date body of information as a guide to developing funding, advocacy and other support for artists. The Committee completed its work in August 1983. The findings of the Inquiry confirmed suspicions that although the vast majority of artists in Australia are well qualified, their incomes are less than half those of other professionals; that only 40 per cent of artists are able to work full time on arts-related activities; and that the status of artists in our community is not high, partly because of their low income-earning potential.

In line with the recommendations of the Individual Artists Inquiry, Council adopted an action plan to improve the position of individual artists in Australia.

During the year, Policy and Planning commissioned Stephen Cassidy (Arts Officer with the South Australian Trades and Labour Council) to study trade union involvement in arts activities. The report, published under the title *Art and Working Life*, gives a comprehensive review of the subject as well as practical recommendations concerning the implementation of Council's Art and Working Life Program.

A full list of research papers and publications published by the Australia Council appears at the end of this Annual Report.

### Archival film program

Since 1974, the Australia Council has produced filmed interviews with more than 70 distinguished Australian artists to provide a valuable record of these people, their work and our cultural heritage. Council retains copies of recent films but otherwise lodges most of them with the National Film Archive in Canberra. The films take different forms, but generally they are one-shot, minimally edited interviews made in such a way that filmmakers and television producers can easily cut them to use any section they choose in documentary or other programs. Researchers, artists and students frequently use the films in their primary state.

In 1983-84, the Council's Archival Film Program funded 11 films and seven videotapes. Some of these were full-scale documentary film portraits, co-funded with other organisations.

Early in 1985, Council will release more than a dozen archival interviews on videocassette to schools and tertiary colleges, probably on a rental basis. Called *The Artists*, this series of interviews will be extended each year with the addition of new films.

A list of films produced by the Australia Council



Hugh Southern (second right), Deputy Chairman for Programs of the National Endowment for the Arts in the US, and the inaugural visitor to Australia under the Council's International Visitors Program, with members of Sydney's theatre community

### The Library

The Australia Council's Library maintains a substantial book and magazine stock and also operates a daily press clipping service of arts news, comment and reviews. Stage one of Artsdoc, a project transferring those press clippings to the Australian Automated Information Network (AUSINET) is almost complete. In 1985, this indexed data base should be available to libraries and other AUSINET subscribers.

During 1983-84, more than 3 000 students, arts administrators, organisations and members of the public used the Australia Council Library. At the same time, the Library serviced more than 500 libraries within Australia through the inter-library loans system. The Library's service also included answering reference queries from within Australia and overseas.

During this period, the Council Librarian co-ordinated production of the third edition of *Ozarts: A Guide to Arts Organisations in Australia*.

### Toll free telephone

To improve national access to arts information and consultation with Council staff (thereby strengthening the Australia Council's relations with the community), Council installed a toll free telephone in April 1984. Callers outside the Sydney metropolitan area can now contact the Australia Council for the cost of a local telephone call. The arts community welcomed this initiative.

### Freedom of Information (FOI) Act

The Council provides information about the FOI Act by including a brief description of the legislation on all grant application forms used by Council's clients and a statement outlining the Act's implications in the Council booklet, *Information for Applicants*. Copies of Council guidelines on the operation of the FOI Act and a statement outlining exempt material are also available. An article on the FOI Act and public access to Council documents will be published in a forthcoming edition of *Artforce*, the Council's magazine.

In the period under review, Council received and acceded to a total of 35 requests for documents under the FOI Act. Most applicants requested access to material relating to their grant applications, although several requests related to material concerning third parties and one related to Council and Board minutes. Council granted the majority of these requests subject to deletion of exempt material, the main grounds for exemption

of material being to protect confidentiality and to prevent the disclosure of personal matters. In a few instances, Council deleted material under FOI provisions covering internal working documents. One applicant sought internal review of an initial decision and two requested and were granted amendments to their personal records.

The Council did not levy any charges for requests received under the FOI Act and made no variation to relevant internal procedures or existing levels of delegation during 1983-84. Existing staff within the Secretariat absorbed the additional workload arising from these requests.

### Australia Council staffing

The years from 1975-76 to 1982-83 were difficult ones for the Australia Council. During that time, while Council's full-time staff level decreased by 33.5 per cent compared with a decrease of 3.5 per cent in the staff level of the Australian Public Service — and support for the arts funds declined by 20.5 per cent in real terms — two new, art form Boards were established: Community Arts (in 1978) and Design Arts (in 1984). So, while funding and staff numbers declined, the burden of work increased. The Government, Council, its Boards and their clients continued to request Council staff to assist in the development of policies and projects. And staff continued to brief the media and supply information on all matters pertinent to the practice of the arts in Australia in response to public inquiries.

In November 1983, the Minister for Finance, the Honourable John Dawkins, MP, approved an increase in the number of Council's full-time staff from 105 to 119 positions. This increase in staffing was primarily but partially to replenish the Council's past reduction in staff numbers.

As the first improvement to Council's staffing level in nine years, the 1983-84 staffing increase helped Council to extend its contact with the communities it serves and advises. It reflected both Council's existing need for more staff and the extra work consequent upon the Australia Council receiving (in the 1982-83 Budget) the first instalment toward restoration of its funds to levels enabling genuinely adequate functioning. In 1983-84, these pressures were exacerbated by the establishment of the Design Arts Board and by Council's implementation of incentive funds and programs in response to Government priorities for increased community access to the arts.

Both Council and staff greatly appreciated this increase in the staffing level and the efforts of the Minister for Home Affairs and Environment, the Honourable Barry Cohen, MP, in securing it. Nevertheless, the Council still has 21 per cent less



staff than it did in the 1975-76 period, a fact which continues the imposition of industrially unacceptable pressures upon staff and an inevitable toll on their health.

Generally, relations between Council management and staff are harmonious. This relationship is maintained by regular consultation between management, elected representatives of the three industrial unions which cover 73 per cent of staff, and the Staff Representative on Council. However, in 1983-84, one significant industrial dispute occurred, beginning in September 1983. This resulted from staff frustration at delays by the Government in responding to Council's staffing submission for that year. Through their unions, Council staff imposed bans on overtime, communications with Government, production of the Annual Report and services to the Council itself. The dispute was not resolved until November 1983.

While Council values the work and experience of its staff members, it believes that they should have the benefit of proper job-training to improve both Council's service to the community and staff job satisfaction. Accordingly, Council allocated one of the new staff positions to that of a Personnel Manager to implement a staff professional development program.

In 1983-84, several Council staff attended seminars on arts development and administrative skills workshops. These included: a Government Administration Program conducted by the Institute of Administration at the University of New South Wales; the General Management Course organised by A.R.T.S. Limited; and the Senior Officers Media Utilisation Course held by Film Australia.

During the year, Council co-operated in a staff exchange with the Western Australian Arts Council and an Australia Council staff member was seconded to the Arts Council of South Australia. Four staff members travelled overseas for professional purposes.

### Challenges

The Australia Council is committed to realising program initiatives it has adopted in the last few years, particularly those relating to the integration of the arts into the everyday lives of Australians. Through its current initiatives such as the Art and Working Life, Multicultural Arts and Artists-in-the-Community Programs, Council aims to increase opportunities for Australians to realise their own creativity and, in so doing, to develop skills that will enable them to express their own and the community's experiences, concerns and aspirations — in crafts, dance, literature, music,

theatre and the visual arts.

The Council is convinced that it must establish a means to balance support for individual artists with that for arts organisations bringing creative work before the public. While the predominantly low income and status of the individual artist is cause for concern, so too is the habitually precarious state of many companies operating within the arts industry. In the case of the individual artist, Council and its Boards are already implementing the recommendations of reports such as *The Artist in Australia Today* and *Women in the Arts*. Within the arts industry, Council is committed to working with arts companies to improve the quality of financial management and administration.

The Council and its Boards must find ways to ensure that in allocating their funds, they are aware of the needs of the entire arts community: those practising in established forms and context and those who are in the forefront of experimental creativity; those who have formed professional associations to advocate on their behalf, and those whose interests are not represented in this way. To assist the process of effective allocation of funds, Council is investigating program budgeting so that the impact of Board grants can be measured against the stated objectives of Council. It has consulted with officers of the South Australian and Victorian Governments, both of which are implementing program budgeting. Another of Council's continuing challenges is to achieve adequate funding for the arts in Australia. Despite a first step towards restoration of a more equitable funding level, Council remains in the unenviable position of attempting to function imaginatively and responsibly with a grave shortage of resources when measured against the needs of the arts community.

For Council to strengthen its ongoing programs, full restoration of funds to 1975-76 levels in real terms is essentially a restoration to minimum levels. Government funds in support of the arts during 1975-76 were far below a practical optimum. Even with full restoration in real terms, the arts in Australia would not be adequately funded; they would remain in a very precarious position, with the interests and needs of many people still neglected.

With all of these realities and ambitions in mind, Council welcomed the Government's steps to increase the allocation of public resources to the arts. Nonetheless, the Australia Council believes it has a continuing responsibility to argue for further increases in the arts budget in order to achieve genuinely effective funding for the arts in Australia.

The Aboriginal Arts Board assists Aboriginal people to maintain the practice of their traditional art forms and to develop contemporary drama, dance, painting, crafts, music and writing. On the basis that artistic expression is a powerful force in creating individual and group identity within a particular community, the Board is one of several federal agencies aiming to assist Aboriginal people to achieve self-determination. The objectives of the Board's policies, programs and grants are:

- to assist all Aboriginal people to participate in the arts, in traditional and contemporary forms;
- to assist individual Aboriginal artists to develop their talents and opportunities to make a living from their art;
- to promote the wide appreciation and enjoyment of traditional and contemporary Aboriginal arts in Australia and elsewhere.

#### **Board membership and functions**

Following the retirement of six Aboriginal Arts Board members on 30 June 1983, and after extensive consultations with the Aboriginal



*Students of the Aboriginal and Islander dance training program performing Embassy — The Challenge in Canberra*



community, eight new Board members were appointed in September 1983. These new members are: Chicka Dixon (New South Wales), Ephraim Bani (Queensland), Jack Davis (Western Australia), James Everett (Tasmania), Albert Mullet (Victoria), Thancoupie (Queensland), Kath Walker (Queensland) and Peter Yu (Western Australia). In December 1983, Board member George Kaddy (Queensland) retired and in March 1984 so did Larry Jakamarra Nelson (Northern Territory). Colin Cook (South Australia) and Charles Godjuwa (Northern Territory) succeeded them as Board members. The new appointments brought the Board to its full strength of nine members plus a Chairperson for the first time since September 1980. The Board, which now includes three full-time artists, is also geographically more representative of Aboriginal Australia than it has been for some years. Notwithstanding this, the Board is seeking to have the Commonwealth Government amend the Australia Council Act to provide for an increased maximum of 12 members in order to



Aboriginal dancers performing at the Bouffes du Nord during the Festival d'Automne à Paris

\$'000	1983-84	
896	National Organisations	43%
272	Performing Arts	13%
660	Visual Arts	31%
124	Literature	6%
115	Film, Radio & Television	5%
40	Multi-Arts	2%
2 107	Total	100%

include representatives from Central Australia and rural New South Wales. Each year, the Board reviews its policies and programs to ensure that these reflect the needs of the Aboriginal community. It advertises its grant programs in the national press and distributes information to community organisations and publications catering particularly for Aboriginal readers. The Board met three times during 1983-84, holding its first meeting in Canberra so that the new Board could meet representatives of national Aboriginal organisations based there. Accordingly, the Board held discussions with the National Aboriginal Conference, the Aboriginal Development Commission, Aboriginal Hostels Limited, the National Aboriginal Education Committee, the Australian Institute of Aboriginal Studies and the Department of Aboriginal Affairs. In the national capital, Board members also met the Minister for Aboriginal Affairs, the Honourable Clyde Holding, MP. The Board held its second meeting (a policy retreat) at Rotherwood (New South Wales), and held its major grant-giving meeting in Sydney. Board members extend the work of the Board between meetings by being available for consultations with artists and arts organisations. When appropriate, members are also involved in regular visits to their regions by the Board Director or project staff.

### Staffing

One of the Aboriginal Arts Board's most significant achievements in 1983-84 was the Aboriginalisation of its staff. Gary Foley, the Director of the Board, is the first Aboriginal to hold that position. Alan West left the Board in September 1983, having served three years as its Director. Gary Foley took up his appointment as Board Director in February 1984 after completing a major study into Aboriginal health for the South Australian Government. Besides working for 15 years with Aboriginal communities throughout Australia, Gary Foley has been closely involved in film production and in Black theatre.

Aboriginal people now fill six of the other eight staff positions. The predominantly Aboriginal staff extended the Board's access to Aboriginal communities and brought a deep understanding and appreciation of the needs of Aboriginal clients to the Board and to the Australia Council. Significantly, the number of grants applications received by the Board in 1983-84 increased dramatically compared to previous years. The Board is involved in discussions with its major client organisations in order to hasten implementation of their own Aboriginalisation policies.

### Policy development and implementation

The basic aim of the current Aboriginal Arts Board is to ensure that all of its limited resources are channelled directly to Aboriginal people to enable them to control their own arts development. The Board has identified the following areas as those needing special support: drama and dance productions within urban Aboriginal communities, contemporary Aboriginal music groups, festivals and ceremonies within traditional Aboriginal communities, employment of Aboriginal arts officers within Aboriginal communities, and greater grant support for individual Aboriginal artists. In 1983-84, the Board committed more than 75 per cent of its funds to maintain the operations of all organisations (including major organisations) which attempt to improve the economic situation and wider recognition of Aboriginal artists by providing advice on business management, marketing, legal matters, and also support for



Gumbarrri and Gurata Marawen at the exhibition of works by artists from Baniyala, north east Arnhemland, at the Crafts Centre Gallery, Sydney



tours and exhibitions.

The Report of the Individual Artists Inquiry, *The Artist in Australia Today* (an Australia Council publication) clearly identified the plight of the Aboriginal artist. Of 15 Aboriginal visual artists, craftspeople and musicians working within urban, rural and remote communities which the Inquiry surveyed, ten earned an income of \$2 000 or less from their arts-related work in 1981-82, and none earned more than \$5 000 from their art in that year. The Report suggests that 5 000 Aboriginal artists in 60 communities earn or supplement their income by practising their art in return for similarly meagre remuneration.

In a situation of continued financial restraint during 1983-84, the Board attempted to rationalise its grant allocations and, where possible, to develop joint funding arrangements with other authorities so that the base of support for Aboriginal arts programs would be broadened. Accordingly, the Board initiated regular meetings with Cultural and Recreation Program officers of the Department of Aboriginal Affairs (DAA), to suggest how the DAA might best use its resources for arts programs and to discuss the potential for joint Board and Departmental funding. As a result, the Board gained DAA support for projects including the National Aboriginal Writers Conference and a dramatisation by the South Australian Acting Company (for the Adelaide Festival) of poet Kath Walker's writings. The appointment of Board Chairperson, Chicka Dixon, to the Portfolio Committee of the Minister for Aboriginal Affairs furthered this process of consulting with other funding bodies to rationalise the use of all resources available for the support of

Aboriginal culture.

The Committee includes representatives from the Australian Institute for Aboriginal Studies, the Aboriginal Development Commission, the National Aboriginal Conference and the National Aboriginal Education Co-ordination Committee. All of these bodies make major decisions on Aboriginal affairs.

The Chairperson's membership enabled the Board to contribute to the Portfolio Committee's policies and to decisions affecting resource allocation on a wide front. His membership also improved the Board's information base for its own decisions and its opportunities to co-ordinate its activities more effectively with those of other agencies. Through this Committee, the Board was able to advise the Department of Aboriginal Affairs on establishing a new system of support for the funding of National Aborigines Day activities, thereby conserving its own funds.

Also through the Portfolio Committee, the Board achieved recognition of its claim that assistance for Aboriginal training programs — such as the Aboriginal Islander Dance Training Program (Sydney) and the Centre for Aboriginal Studies in Music (Adelaide) — should come from federal funds for educational purposes. As a result, the Department of Aboriginal Affairs undertook to increase interim funding to the Aboriginal Islander Dance Training Program. The Board has taken steps to have the Commonwealth Tertiary Education Commission consider this program for funding during the 1985-87 triennium. The Board thus hopes to release more of its funds to assist other Aboriginal artists and arts organisations. The Board also initiated discussions with State government arts funding bodies to encourage them to develop Aboriginal arts policies and programs of support. Until now, the Australia Council has been the only arts funding body offering substantial assistance to Aboriginal arts.

In regard to the distribution of its own resources, the Board made the following policy decisions to be implemented in the next financial year:

- Without exception, the Board will allocate grants first to Aboriginal artists and Aboriginal-controlled arts organisations. This reflects the Board's conviction that its first responsibility is to Aboriginal people.
- In an effort to compensate for inadequate support in the past, the Board will concentrate additional support in Tasmania, the Kimberley region of North Western Australia, and the rural areas of Queensland and New South Wales.
- The Board will increase grants for ceremonial activities to communities and at their request will make these monies available directly to



Children's dance class at the Aboriginal Dance Theatre, Redfern, NSW



them or the Board will devolve these funds for distribution by the Aboriginal Cultural Foundation in Darwin. This decision reflects the Board's view that ceremonies related to Aboriginal customary law are a powerful means of consolidating the cultural identity and integrity of Aboriginal people.

- The Board will increase grants for the professional development of individual artists as a percentage of total grants. The Board believes Aboriginal artists play a vital role within their own communities and that without Board support they will remain unemployed or under-utilised.
- The Board will assist artists in remote regions by developing new arts and crafts centres to organise the production and marketing of work, thus providing these artists with opportunities to practise as artists and earn appropriate remuneration.
- The Board will promote nationally touring exhibitions of Aboriginal art so that all Aboriginal communities will enjoy access to their own cultural heritage.
- The Board will establish Aboriginal Community Arts Officer positions with Aboriginal community organisations to facilitate the development of local arts programs.

Without a substantial increase in funds, the Board will have scant ability to implement these policy decisions and address those areas which it has identified as requiring special support.

#### Allocation of resources

In 1983-84, the Board allocated \$2 107 000 in grants compared with \$1 938 000 for the previous financial year.

The major Aboriginal arts organisations continued to depend on the Board for their ongoing operations and absorbed approximately 50 per cent of the Board's funds.

Following discussions with the Aboriginal Development Commission (ADC) and the Minister for Aboriginal Affairs, the Board agreed that from 1 January 1984 the ADC would assume responsibility for the operations of a national company to market Aboriginal arts and crafts, and that from 1 July 1984 the ADC would assume responsibility for that company's funding. This will enable the Board to concentrate its resources on more adequate support for less commercial aspects of Aboriginal arts.

In 1983-84, the Board allocated \$298 500 towards the costs of running a national marketing company. This included a one-off initial grant of \$190 000 paid to the ADC so that it could assume its responsibilities in the period January to June 1984. The Board allocated this amount to the



*Gus Williams OAM launched the Albert Namatjira exhibition at the opening festival of the Araluen Arts Centre, Alice Springs*

ADC conditional upon it making no further claims on the Board for this purpose, and upon the Commission's agreement to meet all future funding requirements from its own resources.

In the performing arts, significant grants included those which the Board made to the emerging Aboriginal bands, Warumpi (from Papunya, Central Australia) and Mantaka (from Kuranda, North Queensland), enabling the former to tour New South Wales and the Northern Territory and the latter to tour New South Wales and Queensland. The Board also funded two theatre-in-education companies, the Salamanca Theatre Company (Hobart) and the Toe Truck Theatre Company (Sydney), to develop Aboriginal productions.

In the visual arts, the Board continued to support 20 centres based in remote Aboriginal communities to advise and assist artists wishing to market their work. The Board contributed to a significant new venture in the establishment of a centre at Ayers Rock to service artists from Central Australian communities.

The Board's grants to individual visual artists rose from 11 in 1982-83 to 20 in the 1983-84 period. This increase reflected both the Board's desire to provide more support for individual Aboriginal artists, and the greater number of applications which such artists submitted to the Board following its Aboriginalisation.

Within its Literature Program, the Board continued to support literature production centres such as those at Areyonga and Yirrkala (both in the Northern Territory) and Aurukun (North Queensland) which co-ordinate the writing, illustrating and printing of bilingual publications in remote areas.

The Board subsidised commercial publishers to produce seven books and allocated grants to 20 individual writers. During the period under review, the Board increased the number and value of its grants both to writers and publishers by approximately 100 per cent on the 1982-83 figures.

A significant initiative this year was the Board's joint funding, with the Australia Council's Literature Board and the Department of Aboriginal Affairs, of the National Aboriginal Writers Conference organised by the recently formed National Aboriginal Writers, Oral Literature and Dramatists Association.

One of the Board's highest priorities is to ensure Aboriginal people's control over the presentation of material about themselves. In the past year the Board assisted four film productions that gave Aborigines opportunities to present their own culture. The Board provided limited support to



*Writer Kevin Gilbert was awarded a writer's fellowship for poetry*

Aboriginal community groups using video in cultural recording and revival programs. The Board's direct funding of international projects was minimal, reflecting both its commitment to support for arts activities in an Aboriginal community context and its recognition of the availability of alternative sources of funding to enable Aboriginal artists and artwork to tour overseas. The Board assisted the Aboriginal reggae band, No Fixed Address, to tour the United Kingdom, and also assisted a group of young Aboriginal dancers from Victoria to visit Maori centres in New Zealand. The Australia Council's central International Program, not Board funds, assisted Aboriginal participation in the *Festival d'Automne à Paris*.

### Artists-in-the-Community

Within all the Board's programs there is a strong emphasis on support for activities that will benefit the Aboriginal community. By definition, Aboriginal arts are community based. And they are closely linked with the struggle of Aboriginal people to regain control over their land and culture.

In urban areas, the Board encourages Aboriginal organisations to employ Aboriginal artists. In Northern Australia, it supports Aboriginal communities seeking increased funds to employ their own cultural experts in the strengthening and development of their cultural heritage. In 1983-84, the Board spent \$205 000 on Artists-in-the-Community projects. It recovered \$22 000 of this amount from the Australia Council's central Artists-in-the-Community Incentive Fund.

Projects which the Board funded during the year included those involving participation by Aboriginal artists in ceremonial activities in Northern Australia, the employment of Aboriginal writers and storytellers in community literature centres, and workshops and performances by Aboriginal artworkers in remote areas.

### Youth arts

The Board placed a high priority on funding arts activities for young people and spent in excess of \$200 000 on such programs, including \$45 000 from the Australia Council's Youth Arts Incentive Fund. The Board funded projects which included productions with theatre-in-education companies, music training programs conducted in South Australian country towns by the Centre for Aboriginal Studies in Music, and national tours to schools by Aboriginal performers and cultural educators from Mornington Island, Queensland.



Clive Dixon, chairperson of the Aboriginal Arts Board, named Aboriginal of the Year 1984



### Art and working life

During 1983-84, the Board participated in the Australia Council's Art and Working Life Program by supporting a project which involved Aboriginal artists collaborating with the New South Wales Teachers Federation to produce posters for a campaign on Aboriginal education issues. During 1984-85, the Board hopes to support other projects expressing a conjunction between Aboriginal art and working life.

### Multicultural arts

The Board did not participate in the Australia Council's Multicultural Arts Program during 1983-84, but in 1984-85 it intends to develop projects to strengthen and extend the links which already exist between the Aboriginal community and the many other ethnic groups within Australia.

### Touring and access

The Board drew a total of \$77 000 from the Australia Council's central Touring and Access Fund. Of this, it allocated \$53 000 to assist tours by the Torres Strait Islanders Cultural Troupe, two music groups and a theatre-in-education group. The Board allocated \$24 000 to support exhibitions by Aboriginal artists from Yirrkala (Northern Territory), Indulkana (South Australia), Utopia (Northern Territory) and the Pitjantjatjara Women's Council (Central Australia).

### Conclusion

In the past year, wider national and international community interest in Aboriginal artists and recognition of their work continued to grow. In the visual arts, the works of contemporary Aboriginal artists featured in major exhibitions of contemporary Australian artworks. Major galleries are now acquiring Aboriginal works as fine examples of a special category of contemporary Australian art, not as ethnographic curiosities. This recognition of Aboriginal art, including music and dance, is also evident in the overseas touring programs arranged by the Australia Council and the Department of Foreign Affairs.

However, the Board is most concerned that very few Aboriginal artists are recognised in this way and that the financial return from their arts-related work remains extremely low. The Board is anxious to ensure that the necessary resources become available to improve access to arts activities for all Aboriginal people, to enable Aboriginal artists to practise without limitation, and therefore to the greater benefit of all Australians.



Poster for the exhibition of Papunya paintings held during the Festival d'Automne à Paris

The Community Arts Board believes that its primary responsibility is to assist in creating the conditions which enable communities to direct their own cultural destinies. Through their arts, people show themselves to each other, manifest their dreams, analyse their memories, imagine other possibilities, confront reality and make extraordinary connections. All people have a right to engage in these activities. Many cannot, and many that do have their efforts marginalised, trivialised, ignored or repressed.

In 1983-84, the Board received a 14 per cent increase in its budget. At the same time, the Australia Council increased the value of its incentive schemes to enable other Boards of Council to have more policy and funding input into community-based arts activities. The Board thus began this financial year with some optimism. It established and promoted new policies, had a reasonable budget to work with and strong government and field support for Board-assisted activities.

A basic element of the Board's current policy is to redirect its support for general programs to support for particular projects assessed on the basis of the Board's stated objectives and assessment criteria. This reflects its stated primary funding priority to place professional arts workers (organisers and practitioners) in community contexts.



*'We Are Men' chorus from The Logan City Story, a youth arts project performed at Woodridge Plaza Shopping Centre, Logan City, Qld*



The Board's decision to decrease support to organisations seeking general program funding was not an easy one. But as with most of the Board's policy changes, its purpose is to allow the Board enough flexibility to respond to developmental initiatives and to support more and diverse activities which extend current opportunities for active community participation in the arts.

### Board membership

During 1983-84, the Minister appointed a new Chairperson to the Community Arts Board: Barbara Manning, Director of the Salamanca Theatre Company (Tasmania). The Minister also appointed Jonah Jones, Director of the Araluen Arts and Cultural Trust (Northern Territory), and Jennifer Blocksidge, director and actor (Queensland) as Board members.

The Reverend Ian George (Australian Capital Territory) retired from the Board this year. As one of the original members of the Community Arts Committee, which preceded the establishment of the Community Arts Board, Ian George brought to the Board an historical perspective on its current activities.

### Staffing

This year saw the appointment of several new staff members to the Community Arts Board. The



Chooi Tan

Rehearsal for an environmental theatre piece created by a team of artists-in-residence and C&P employees in Campbelltown, NSW

\$'000	1983-84	
238	Residencies	8%
455	Organisers	16%
86	Multi-Form & Innovative Activity	3%
476	Activities through the year	17%
400	Events	14%
179	Professional Development	6%
138	Workshops	5%
71	Public Art	2%
77	Resource Information & Networks	3%
761	Arts Councils	26%
2 881	Total	100%

Board, the Director and the staff welcomed their re-establishment as a close working unit, following the restructuring of the Australia Council in May 1983 which regrouped project staff into Board teams.

One result of the Board's policy decision to reduce its support for general programs and increase direct support for particular projects was to increase significantly the average number of grants that each of its five project officers must monitor. This means that, on average, officers can give barely three working days per year to each successful application. This does not take into account the time required to assess applications received, nor time for policy development. The Board has been concerned by the fact that the project staff are overstretched and appreciates that it is their commitment to the Board's objectives that enables the work to proceed.

### Funding areas

The Community Arts Board has four major categories of grant programs. These are:

**General programs** — extensive, multi-project activities including Arts Councils, major festivals and the annual activities of large community arts groups and centres.

**Specific projects** — including residencies, performances, exhibitions, murals, workshops, festivals and small programs (under \$6 000 in grant allocation).

**Organisers** — including the salaries, administrative and travel costs and some small programs of community, union and ethnic arts officers, field officers, artistic co-ordinators and Community Arts Network administrators.

**Organisational and individual development** — including seminars, documentation, publications, network operating costs, traineeships, travel-study grants, ethnic arts fellowships and professional development grants to groups and individuals.

The Board's 14 per cent increase gave it \$345 000



*Art and Working Life photographic exhibition at the Workers' Health Centre, Lidcombe*

more than in the previous financial year. The Board reduced the level of funds for general programs from 56 per cent of its total expenditure in 1982-83 to 45 per cent in 1983-84, giving it a further \$144 000 to apply to its new priority areas. This reflects the Board's policy to reduce general program support in order to extend its capacity within its other programs. Of the \$489 000 thus available, the Board allocated 60 per cent in support of specific arts projects, 23 per cent to support more organisers and 17 per cent to support the development of individual, group and organisational skills and resources. In 1983-84, the Board made 74 more small grants in direct support of particular arts projects than it had in the previous year, an increase of 35 per cent in the number of such grants.

### General programs

The Community Arts Board's major grant recipients in this category (nearly 60 per cent of funds) are the Arts Councils. In 1983-84, the Board maintained funding to the Councils at constant cash.

Prior to 1983-84 the Community Arts Board had granted a lump sum to the Federal Board of the Arts Council of Australia which in turn distributed these funds to the eight autonomous State and Territory Divisions according to a formula based largely on geographical and demographic considerations.

The period under review was one of transition for Board support for the Arts Councils from this form of general purpose funding to support for particular projects conforming to the Board's aims and objectives. The Board assigned 78 per cent to be distributed in the customary way. The Board





*Artist Eugenia Hill (centre) conducts a poster making workshop at the Community Media Association, Mile End, SA*

allocated the remaining 22 per cent to individual Arts Councils for specific proposals assessed in accordance with the Board's stated objectives and criteria.

Within the Arts Councils themselves, the Board was conscious of considerable support for the cessation of the customary, formula approach to grant giving. Some Arts Councils had already begun to restructure their programs in quite innovative ways. In addition to supporting tours of the performing arts and visual arts exhibitions to rural, remote and isolated communities, Arts Councils have sought to extend those communities' opportunities for active participation in the arts. Visiting artists and artists-in-residence programs are now a major factor in many of the Arts Councils' attempts to respond to the needs of people in country areas. The Board committed \$528 000 in support of the general programs of large groups other than the Arts Councils. On the 1982-83 funding of \$677 000, this constituted a 22 per cent reduction. In 1983-84, the Board also significantly redirected funding in this area. The Board dropped 15 groups from this category, reduced funding to five groups and cut significantly the number and value of smaller grants. Of the \$340 000 thus made available, the Board allocated 42 per cent to other areas. It used 31 per cent (\$106 000) to support six new groups and the remaining 27 per cent (\$90 000) to increase support to groups already receiving assistance under this program.

The 15 groups no longer receiving support in this area include organisations such as Sidetrack Theatre, Sydney Settlement and Fringe Network which have developed a general support base from other sources and now only come to the Board for

assistance with particular projects. The six new groups to receive Board assistance include two peak Union Councils (New South Wales and South Australia) whose arts officers have advanced planning beyond that for intermittent, one-off projects towards the development of a coherent, integrated program of arts activities throughout the year. At present the Board is the sole source of base support for these programs. The Board hopes to see this change in time.

As outlined in last year's Report, the Board will no longer offer general support grants to the Adelaide and Perth Festivals. The Board will consider requests for assistance from these Festivals with all other applicants, assessing particular projects in terms of the Board's criteria, particularly those relating to the level of community involvement and participation.

In 1983-84, the Board maintained support in real terms (an increase of eight per cent) to these Festivals on the understanding that this would be the last year in which they could expect to receive general program support from the Board. On the whole, the major Festivals have not objected to the Board's decision. However, while recognising that this sort of funding from the Community Arts Board is no longer appropriate, the festivals did feel that they had a legitimate argument to receive some measure of continued general purpose or core funding from the Australia Council.

Discussions are continuing and this issue will be addressed by the Inter-Arts Committee.

Apart from the Arts Councils, the largest grants in this funding category went to the Adelaide and Perth Festivals, Teenage Roadshow, Browns Mart, Childrens Activities Group, Pipi Storm and Kids Activities Newtown.

The Board's move away from funding by category to funding by objective has, in the main, been applauded by artworkers in the field. Applicants now appear accustomed to analysing their intentions against a set of clear assessment criteria published by the Board.

### **Specific projects**

The Board's decision to give higher priority to its support for specific arts projects is reflected in this category's growth from 23 per cent of the Board's funding in 1982-83 to 30 per cent in the period under review. The Board's 1983-84 allocation of an extra \$297 000 to this area constituted a 51 per cent increase on the previous financial year. As a result, the Board awarded an additional 87 grants, 54 per cent of these being to performance-based projects.

Major grants recipients (those allocated more than \$10 000) were Kids Convoy, La Trupe, the



42 Builders Labourers Federation, Theatre Studio 21, Logan City Community Theatre and Campbelltown City Council. In addition, the Board made more than 200 grants at under \$6 000 each.

Developments in this area spring from the Board's increasing commitment to facilitate intense and sustained interaction between artists and communities. Consequently the Board extensively promoted residencies — and received positive response from the field. While only 12 more grants were made in 1983-84 than in 1982-83, indications are that in 1984-85 applications will increase significantly.

One of the successful residencies which the Board supported in 1983-84 was that of Lyn Finch with the Queensland Division of the Federated Clerks Union (FCU). In consultation with FCU members, Lyn Finch produced a series of posters and leaflets which the FCU's Queensland Division believes have been instrumental in resolving many workplace problems about sexual harassment. The success of this residency has increased the FCU's awareness of the benefits of artists to pass on their skills to unionists and to have those skills available to reach the wider public.

The Board also assisted the Logan City Project in Queensland. This project involved a team of artists — writer, director, musical director, designer, musician, administrator and community arts officer — working with young people from two high schools in the Brisbane suburbs. These young people participated in all aspects of this music-theatre production: design, publicity and promotion, scriptwriting, composing and performing music and songs. Importantly, their involvement in the process of creative production has resulted in their awareness of possibilities in their lives which might not otherwise have appeared to them.

Apart from residencies the Board supports a myriad of community-based arts activities. The range is as varied as the imagination of the applicants. It includes performances, exhibitions, festivals, workshops and murals. In 1983-84, all of these activities increased significantly.

The Board funded the Ascot Vale Housing Commission Community Tenants' Group in Victoria which, with West Theatre Company, worked on a circus-skills project that involved 4 000 people living in this community and culminated in a successful festival. The Board also funded Australia's first major Vietnamese Festival which was held in Footscray Park, Melbourne. Approximately 20 000 people attended the two-day festival which involved theatre, dance and music performances. The Board regards this as a

seminal event in the development of arts activities within Melbourne's Vietnamese community. During 1983-84, the Board placed a lower priority on applications to run workshops — being aware that opportunities for initial arts tuition and experience exist through such institutions as Colleges of Advanced Education and Technical and Further Education. However, the Board was rigorous in ensuring that it offered support to applications that fell outside the ambit of such agencies. Successful applications were characterised by artist-tutors and workshop groups developing close working relationships based on a shared and equal commitment to the goals of the project. Usually these goals included a public expression of the groups' work. One particularly exciting workshop project was that of the Daylesford Banner Group in Victoria. This group, initially motivated by artist Margaret Leunig, now involves a wide cross-section of members of the Daylesford community in making banners on a variety of themes and issues. The group's work has been documented in an edition of one of the Board's publications, *Caper*.

### Organisers

The primary role of arts officers is to bring effective self-determination to the cultural practice of their community. This includes validating the arts activity that is happening in the community, suggesting possibilities for exploration and developing opportunities for arts practitioners to work with communities.

The Board spent an extra \$110 000 in 1983-84 compared to 1982-83 and raised the proportion of Board funds allocated to this purpose from 14 per cent to 16 per cent. The Board maintained 20 positions, supported 19 new ones, and increased from \$7 300 to \$9 100 the average value of each grant. This development is in keeping with the Board's opinion that artworkers have not been receiving adequate remuneration for their work. The Board's policy concerning arts officer salary support continues to be one of phase-out funding. In 1983-84, the Community Arts Board ceased to support 15 of the community arts officer positions it had supported in the previous financial year. The Board is pleased to report that nearly all of these formerly Board-funded positions continued after the Board withdrew its assistance.

The Board particularly welcomed the slow but steady growth in organiser positions outside the capital cities. Seven of the 19 new positions supported by the Board were in rural areas: two each in New South Wales and Western Australia; one each in Queensland, South Australia and Victoria. The placement of these officers will



greatly assist the Board in supporting a more equitable distribution of cultural resources to rural communities.

The Board hopes that this development will be further enhanced by the initiative of the New South Wales Arts Council which, through its rural branches, is seeking local government involvement and support for the appointment of regional community arts officers. To date the New South Wales Arts Council has been successful in creating positions in the Far West, the Mid North Coast, the South Coast and the South West regions of New South Wales.

### **Organisational and individual development**

The Community Arts Board increased its expenditure in this area from seven per cent of its total expenditure in 1982-83 to nine per cent in 1983-84, when it allocated \$260 000 to organisational and individual development projects.

The Board's increased funds enabled it to raise the number of ethnic arts fellowships from seven to 17, to increase the value of individual fellowships to \$18 000 per annum, and to support the Nanjing Project, a three-month residency by members of the Nanjing Acrobatic Troupe based in the New South Wales-Victoria border town of Albury-Wodonga. The Chinese acrobats worked intensively with the Flying Fruit Fly Circus, Circus Oz and a limited number of other performers on skills-development and teaching techniques. Besides the clear improvement in skills reflected in the practice of the two circuses, the quality of their own teaching of acrobatic skills to people in the community has improved markedly since the residency.

Other Board support for individual development in 1983-84 continued on much the same basis as in the previous financial year.

In the area of organisational development, the Board recognises that community arts practice will be furthered by the development of an autonomous, community-based structure to advocate the philosophy and practice of community arts and to represent the interests of artworkers in community contexts. It acknowledges the increasing potential of the State Community Arts Networks to fulfil these functions.

During 1983-84, the Board increased its funding to the Networks by supporting the employment of newly appointed full-time administrators in New South Wales, Queensland, Tasmania and Victoria. Both the South Australian and Western Australian Networks have indicated their desire to employ full-time administrators later in 1984.

Being aware of the different stages of development 43 in each State, the Board decided not to adopt a fixed, national plan of support for the Networks. Instead, the Board assessed each Network's application on its merits.

To facilitate a national overview of community arts development by the Networks, the Board is providing assistance for three national liaison meetings per year. Through this mechanism, community arts practitioners will be able to contribute to the development of national community arts policy and strategy.

During 1983-84, the Board recognised that its policies concerning the documentation and promotion of community arts philosophy and practice were under-developed. Too often these activities are not included in preliminary planning of projects nor are sufficient resources allocated to their realisation. The Board accepts that it has a responsibility not only to initiate documentation of the projects that it supports, but to encourage the community arts movement to become more aware of the need to do this. During the past year, the Board commissioned and produced six editions of *Caper*, an occasional publication covering particular community arts projects or issues. Subjects covered included the work of artists in prisons, trade union involvement in arts activities, and community arts residency projects. During 1984-85, the Board will review its documentation program. It will particularly study the relationships between its own program and documentation implemented by other sections of the Australia Council and State arts authorities. The Board will also consider overseas models.

### **Multicultural arts**

The Community Arts Board continued its support for arts projects reflecting Australia's multicultural society and is committed to maintaining its multicultural arts allocation of at least ten per cent of its total expenditure.

During 1983-84 the Board supported 109 projects to a total of \$376 000 as against 60 projects funded during the previous financial year. This increased the allocation of the Board's total expenditure in this area from 12 to 13 per cent.

The Board allocated 18 per cent of its multicultural arts funds in grants to individual artists and 60 per cent to dance and theatre groups, exhibitions and concerts. The remaining 22 per cent of the Board's multicultural arts budget went towards the salaries of ethnic arts field officers: two working in Victoria and one each in Queensland, the Northern Territory and Western Australia. Ethnic arts officers are a valuable and essential conduit between artists and

44 groups at the community level. As such they are crucial to the success of all Boards of the Australia Council in pursuing their multicultural arts programs.

Amongst the many multicultural arts projects which the Board funded during 1983-84 was the silkscreen posters exhibition, *Land of Promises*. This was produced by artists Andrew and Eugenia Hill in conjunction with people who had migrated to Australia during the past 30 years. It represents their impressions and experiences of immigration and settlement in this country.

Another project (co-funded with the Theatre Board) was the production of Slawomir Mrozek's *Emigrants*, presented by Theatre Studio 21 in Sydney before going on tour to the Australian Capital Territory and Victoria.

### Youth arts

During 1983-84, with the International Year of Youth imminent, the Community Arts Board gave serious consideration to its responsibilities in this area. Since the Board's inception, young people have constituted one of its special concerns. Currently, the Board has set a target of ten per cent of its annual budget for youth arts expenditure.

The Board came close to reaching this target in 1983-84, expending \$232 000 on 42 projects in which youth were directly involved. This represents eight per cent of the Board's total expenditure; it does not include support for the activities of groups whose general programs

contain significant youth involvement.

However, the Board is concerned that it received comparatively few applications which demonstrated a relevance to youth culture, initiatives emanating from rather than on behalf of youth, or ones which were intended to improve young people's access to the arts. It has become increasingly apparent that unlike other designated priority areas, almost no representative structures exist amongst youth through which the Board can contact them. The Board's biggest difficulty is to establish a means of communication with young people — the majority of whom are not aware that it exists.

The Board is developing its communication with the Community Youth Support Scheme (CYSS) centres, having conducted three projects through them in the period under review. The Board hopes that the increased emphasis on youth as 1985 approaches, will help it to increase its allocation to youth arts activities during the next financial year.

### Art and working life

The Board increased its support for art and working life projects by 82 per cent in 1983-84 compared to the previous year. For the past two years, the Board has established a target of 10 per cent of its total budget for expenditure on art and working life projects. In 1982-83, the Board achieved expenditure of 4.5 per cent; in 1983-84, it achieved 7.2 per cent; and indications are that in 1984-85, the Board will reach its target of 10 per cent. A useful indicator of increased activity is that



Residents of a youth detention centre participated in the mural project at the South Australian Youth Training Centre co-ordinated by muralist Zig Mosskwa



in 1982-83 the Board allocated 45 per cent of its funds to supporting the salaries of Union Arts Officers; in 1983-84, this fell to under 30 per cent. Various unions have shown increased interest in residencies. In 1983-84, the Board spent \$43 000 and made forward commitments of \$49 000 for art and working life residencies to take place in the next financial year.

Of the \$208 000 allocated in 1983-84, 57 per cent of the funds went to peak union councils. This funding covered both organisers' salaries and general programs of support. There are now full-time union arts officers in Newcastle, South Australia, Victoria, Western Australia and with the Australian Council of Trade Unions.

The Board is particularly appreciative of the growing interest in this area by the State arts funding authorities.

### Issues of concern

The Board is concerned by the findings of the Report of the Individual Artists Inquiry (*The Artist in Australia Today*). The labour of artists is still not accorded sufficient value in Australian society and the Board acknowledges its responsibilities, as a funding agency which creates employment for so many artists, to establish standards for working conditions and pay for artworkers in community contexts. At its annual policy review, the Board agreed to several principles. These included:

- adherence in funding decisions to a level of remuneration for artists consistent with the relevant union award;

- where an award does not exist, payment to artworkers within a set range of fees established by the Board;
- automatic indexation of rates of payment;
- the Board's responsibility to promote awareness in the community, particularly amongst employer bodies, of their responsibilities in relation to insurance, workers compensation, leave-loading and so on.

The Board anticipates that these issues may be compounded and others arise due to the impact on the arts of Community Employment Program (CEP) funding. The Board welcomed the burgeoning of new employment opportunities for artists through the CEP and believes that CEP funds will continue to have a profound effect on arts development generally and on community arts development in particular.

In some States — particularly Victoria, where State government policy actively pursues CEP expenditure in the arts — the injection of substantial funds over a short period will doubtless affect the expectations of artists and communities as to the level and type of future government support. In some States (again, especially in Victoria) the CEP's thrust was particularly evident in artists-in-the-community projects, thus introducing this concept to a wide range of government departments and community organisations. Whether the Community Arts Board or other arts funding authorities will have the resources to meet these new expectations remains to be seen.



Members of the Newcastle branch of the Metal Workers Union worked with artist Birgitta Hansen on a banner as part of the Workers Cultural Action banner project

The Board is also concerned that these substantial injections of short-term funding often occur without consultation with existing arts policy-making and funding authorities. As a result, an alternative arts policy is emerging which has evolved without community dialogue or co-ordination to reach commonly agreed goals — one which has little to do with arts-based cultural policies.

### **Arts training**

The idea of artists-in-the-community has come of age and been taken up in all sorts of quarters — making it one of the few areas of increasing job opportunities for artists. But while the capacity to articulate the theory has advanced, practice has not. There are insufficient artists with the interactive skills necessary to give all the projects proposed a good chance of working. Training is clearly a crucial issue.

The Board therefore is deeply worried by the lack of proper training possibilities for artworkers wishing to work in the community. Despite the recent growth in the number of 'community arts' courses being offered by post-secondary educational institutions, the Board is concerned that very few of these equip students with the theoretical framework for a clear understanding of the function of both art and the artworker in a community context; nor do they equip them with the social interactive skills essential to community work.

While frustrated in its inability to bring about any major changes in tertiary arts training, the Board was able to offer some artists the opportunity to learn community arts skills on the job by working with experienced practitioners. As in the previous year, in 1983-84 the Board supported five such projects.

During the past year, the Board was involved in advising various committees established to investigate arts training. The National Arts Industry Training Committee set up a task force on community arts training and the Commonwealth Tertiary Education Commission is co-operating with the Australia Council on a study of training for professional artists. In both cases the Board attempted to ensure consideration of those issues which it regards as crucial.

However, despite the Board's continuing advocacy in this area, it is unable to report any real progress being made in the past year.

A low key, but important aspect of the Board's individual professional development program was to provide artworkers in all fields with the opportunity to meet and exchange information and knowledge. Artworker exchanges and visits are a valuable opportunity to increase



understanding of community arts practice, its pioneering orientation and the skills relevant to functioning successfully within it.

As with artists-in-the-community, there is an increased demand for assistance under the Board's arts officer programs — and the same training problems exist. There are few experienced officers who are able to take on trainees. Nevertheless, the Board's policy of providing newly appointed officers with an opportunity to make contact with more experienced ones has been welcomed by the field, local government and other community arts employers.

In last year's Annual Report, the Board foreshadowed a research project designed to evaluate the effect that community arts officers have had on arts development and to establish the ingredients of success. The Board intended the project to examine such questions as the relationship between the officers and their employing bodies, the previous experience of officers, and the quality and quantity of local support. In 1983-84, the Board refined its brief for this project which will now take place in the latter half of 1984. A report will be made to the Board's policy meeting in February 1985.

### Conclusion

During 1983-84, the changes of policy developed in 1982-83 began to take effect. The Board's increased emphasis on specific developmental projects as distinct from general program support, resulted in the Board being able to offer support to several community arts initiatives that it would not have been able to assist under its previous funding policy. Support from various quarters for community-based arts activities also increased dramatically. Such sources of support included other Boards of the Australia Council, State arts funding authorities, other government departments and authorities, local government and the union movement.

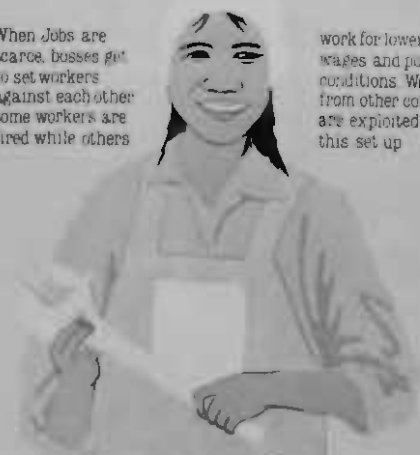
Future dangers identified by the Board include the greatly increased work demands on its staff. Moreover, field expectations are building at a much higher rate than the Board's capacity to meet them or to discover previously untapped sources of support.

The development of the Community Arts Networks in each State will provide a sound support base for future community arts practice and is the likeliest source of optimism for the future. As artworkers and communities develop clear ideas of the directions in which they wish to proceed, so the Networks will be able to give voice to their needs.

## WHO GETS BLAMED?

When jobs are scarce, bosses get to set workers against each other: some workers are fired while others

work for lower wages and poorer conditions. Workers from other countries are exploited by this set up



**Nobody Wins**

**RACISM IS NO ANSWER  
TO UNEMPLOYMENT!**

Garage Graphix

*Poster designed by Louisa Clarke of Garage Graphix a community access facility at Mt Druitt in Sydney*

In the year under review and operating with a total budget of \$1 673 888 compared to \$1 452 853 for 1982-83, the Crafts Board assisted the level of Australian crafts activity to grow strongly in both professional and organisational areas.

In making budget allocations to its major programs for the 1983-84 year, the Board increased grants to individual artists for professional development from 33 to 34 per cent and for exhibitions from 14.3 to 14.9 per cent compared with the previous financial year. These figures reflect Board policy priorities to maintain support for individual craftspeople and for touring and access projects favouring local and regional exhibition activity.

While grants to organisations and for education in 1983-84 indicate percentage reductions within the Board's overall allocations (from 36.7 to 36.3 per cent and from 16 to 14.8 per cent respectively), compared to the 1982-83 period, the application of the consumer price index meant that the Board increased grants in these areas in cash terms.

With reference to its major ambitions and current, comparatively minor resources, the Board has



Windows designed and made for Arabian Arts Centre, Alice Springs, by Aboriginal children working with glass artist Cedar Priest



Fibre artist-in-residence Sue Tryell working with children at the Royal Children's Hospital, Melbourne



chosen to concentrate on sustaining individuals in the creation of new crafts works, on providing opportunities for creative contact between professional crafts practitioners and between crafts professionals and the community, on developing strategies to encourage other agencies and organisations to become more involved with the crafts, and on promoting national and international recognition of Australian accomplishments in the crafts.

For instance, the Board has fostered the growth of institutional interest in the crafts. In the past decade the Board has supported such important initiatives as the exhibition and acquisition of contemporary crafts work by State and regional galleries, the opening up of tertiary education opportunities, and the establishment (with State government assistance) in most States and Territories of Crafts Centres to complement the work of the Crafts Councils by providing workshop, exhibition, selling and promotional facilities. While these developments have certainly raised the crafts profile in recent years, the Board believes more must be done to overcome the delay



*Collar of recycled paper, grass stems and linen thread designed and made by Jenny Toyden-Wilson from Cressa Currents jewellery exhibition*



*Bookbinder Roland Corbett working on press at Bookbinders Guild workshops at Sydney College of the Arts*

\$'000	1983-84	
421	Professional Development/Individuals	26%
159	Training	9%
289	Access and Participation	17%
570	Crafts Organisation	34%
236	Exhibitions	14%
1 675	Total	100%

in building an organisational base to cater for the public's proven potential as crafts consumers and growing demands to participate in the crafts as practitioners.

To achieve its objectives, the Board has developed a series of funding programs of which the four major categories are: Individuals, Organisations, Education and Access, and Exhibitions.

The Board believes it has successfully integrated the Australia Council's incentive programs (Art and Working Life, Artists-in-the-Community, Multicultural Arts and Youth Arts) with its own programs. The Board exceeded its target in these areas, most notably in the Artists-in-the-Community Program, where an increased number of Board grants, matched by Council's central incentive fund, enabled community groups and organisations, including trade unions, to invite a professional craftsperson to work with them. The dual function of such projects is to encourage community-initiated access to and

participation in crafts activity and to extend the experience of professional craftspeople in the special communicative and co-operative skills necessary for effective creative work within a community context.

During 1983-84, the Board also regarded support for innovation and exploration of new directions in the crafts as a high priority.

The Board is similarly supportive of the trend towards the small collective or group coming together to develop ideas, share resources, or for marketing and promotional purposes. During 1983-84, the Board assisted five groups to establish co-operative workshops and five other groups to develop special projects. This trend is consistent with overseas experience and the Board will monitor Australian developments in order to respond promptly and effectively to initiatives from the field.

### Board membership

The 1983-84 year began with the appointment of a new Chairperson, former Board member David Green who succeeded glass artist Cedar Prest when her term finished at the end of June 1983. David Green is a fibre artist and Senior Lecturer in Textiles at the Royal Melbourne Institute of Technology.

In July 1983, the Minister appointed three new Board members for terms of three years. They are Elsjé King (Western Australia), Lyn Tune (New South Wales) and David Wright (Victoria). Elsjé King works in textiles and is currently lecturer at the Western Australian College of Advanced Education. Lyn Tune is a jeweller working with precious and non-precious metals and synthetic materials in an experimental way, and David Wright is a full-time practitioner in glass who previously studied architecture in Melbourne. In March 1984, on the retirement of Carl Andrew (Assistant Director, Applied Arts, Museum of Applied Arts and Sciences, Sydney), Marjorie Johnson joined the Board. As Chair of the Board's Exhibitions Committee, Carl Andrew's contribution to the Board was particularly notable in the area of exhibition development and art museums. Marjorie Johnson, whose appointment is for three years, is General Manager of the Meat Market Craft Centre in Melbourne. She brings to the Board particular strengths in workshop development, exhibitions and crafts marketing.

### Contact with the field

Consistent with the Australia Council commitment to increasing its accessibility to the field, the Crafts Board developed several strategies as a matter of priority. The Board continued its



John Boulton

Prest moulded and cored stoneware construction by John Teschendorff in the overseas touring exhibition Contemporary Australian Ceramics



policy of holding at least one meeting per year away from Sydney, holding its February meeting in Melbourne at the offices of the Victorian Ministry for the Arts. At the same time, the Board convened a well-attended public meeting at the Melbourne College of Advanced Education, Board members visited several crafts studios and centres, and met representatives of the Crafts Council of Victoria and other specialist groups. During the period under review, the Board Chairperson and Director visited all States to meet individual craftspeople as well as representatives of crafts groups, State Crafts Councils, State arts ministries and authorities.

As another means of communicating its policies and priorities and encouraging general debate and comment upon developments and activities in the field, the Board re-introduced publication of its *Newsletter*. For wide distribution to crafts organisations, art galleries, art schools, and community arts officers, the *Newsletter* will complement the Board's customary practice of inviting crafts community contribution to Board decisions by circulating discussion papers and policy proposals.

#### Allocation of resources

The Board's policy priority of providing direct support to individuals, reflects its view that their work is essential to the professional base which sustains and leads widespread community involvement in the crafts. This view is consistent with the Australia Council's concern to assist individual professional development and community participation in the arts through enabling creative interaction between working artists and the general public.

In 1983-84, the Crafts Board reorganised its funding programs supporting the work of professional craftspeople by establishing three separate grant categories: Overseas Study-Travel, Special Projects and Workshop Development. A feature of Board policy on Professional Development is support to buy time to explore new ideas and develop craft work. In the period under review, the Board noted a sustained high level of demand for assistance within these categories under which it made fewer grants, but maintained expenditure at a level similar to 1982-83 to allow for cost of living increases. The low level of living allowances available to craftspeople is of constant concern to the Board which believes that further reforms are necessary to ensure appropriate remuneration for creative crafts work. The Australia Council publication, *The Artist in Australia Today* (the Report of the Individual Artists Inquiry), highlighted this inequity and, importantly, provided the Board

with information central to developing policies most appropriate to effective support of initial creative activity. The Board has already decided to offer a maximum of five Professional Development grants each at a level of \$17 500 in the next financial year.

In the Crafts Training category, the Board assisted 33 trainer-trainee combinations, a 22 per cent increase on the previous year which reflects the increased number of young people seeking practical workshop experience with established professionals. These Crafts Training projects cover all aspects fundamental to successful professional crafts practice including theoretical, technical and commercial matters. Throughout the past year, the Board remained concerned about the provision of basic, professional crafts training and the role played by art colleges.

#### Organisational activity

During the period under review, the Board allocated a total of \$538 000 or 32 per cent of its total budget to the Crafts Council of Australia and the State Crafts Councils to help defray administration and project costs. The Board is the sole source of government assistance by which the national body supports its own administrative costs, interstate exhibition touring, travel costs (which are available to the States) and the travel expenses of State Crafts Council Presidents and Executive Directors attending national meetings.



Warren Langley's mural of kiln formed glass slabs, fused glass and neon tubing in the Joint Coal Board building, Singleton, included in the photographic exhibition *Craft Works in Australian Architecture*

52 In the case of the State Crafts Councils, the Board's funds complement a larger contribution by State governments.

In a significant initiative, following consultation with the Crafts Council and the State arts ministries and authorities during 1983-84, the Board extended devolution of its funds to the Crafts Councils which agreed to accept, on a trial basis, responsibility for deciding the allocation of \$125 000 for State and national projects in the 1985 calendar year. The Board's objective was to strengthen the Crafts Council network and encourage the Councils further to develop plans linking State and national activity. If this strategy proves successful, the Board will continue it in future years.

Crafts Board funds devolved to the State Crafts Councils again provided financial support for local and regional crafts groups. With increased funds from the Board totalling \$30 000 for 1983-84, the Crafts Councils allocated grants to a maximum of \$500 each for activities such as community-based exhibitions, skills-development projects, specialised workshops co-ordinated within a particular area and using the region's resources and materials, and projects for people with special needs.

The success of the Crafts Councils network continues with the Councils being responsible for an impressive range of activities. These include the annual *Craft Expo* and a great range of other crafts exhibitions, a host of metropolitan and regional development programs, as well as workshops, lectures and residencies. The Councils are also the publishers of the magazine *Craft Australia* and their various State *Newsletters*.

The availability of CEP funds in 1983-84 enabled several State Crafts Councils to employ assistants to develop these activities.

One particular highlight of the crafts world in the past year was the commencement of the final stage of the *Colonial Crafts* national research project.

Co-ordinated by the Crafts Council of Australia since Victoria began the first stage of the project in 1977-78, *Colonial Crafts* has progressively involved all States. When complete, the combined Australia-wide research will constitute a major resource from which it will be possible to develop a series of projects leading up to the Bicentenary.

Another major development took place in Perth during February 1984 when the refurbished Perth Railway Station Crafts Council Centre became the new home for the Crafts Council of Western Australia. The Centre offers excellent exhibition and selling space, workshops available for rent, and meeting rooms and offices for the Crafts Council. This major crafts facility was funded by



*Jeannie Baker working with local school children on Alice Springs collage for the opening festival of the Araluen Arts Centre*

the Western Australian Government in response to the work of that State's Crafts Council and the strong level of crafts activity in Western Australia.

### New initiatives

During 1983-84, the Crafts Board commissioned Professor Carmel Maguire of the University of New South Wales to conduct a feasibility study into the development of a computerised, nationwide, crafts information service linked through the Crafts Council's network.

This study proposes the development of a micro-computer network providing a flexible system capable of responding to particular State information requirements while simultaneously enabling interstate, intrastate and national access to a crafts data base. This will consist of files on craftspeople, crafts outlets and crafts events, with the crafts register of professional practitioners a central feature. The Board has yet to consider the possibility of meshing this service with existing computerised arts information systems.

By constituting a nationwide basis for the collection and organisation of crafts information, the computerised information system would provide an improved service to professionals by promoting their work, increase public access to information about crafts, people and events, and assist the Crafts Councils in the management and production of crafts information resources. The Board sees this initiative as important not only for the benefits it will bring to crafts development, but to arts information generally in that it represents a pioneer activity with implications for all art forms.

The Board has circulated the detailed report of this feasibility study for discussion and comment. The Crafts Councils have endorsed the proposal and the Board estimated its costs for inclusion in 1984-85 budget submissions. The Board sees the implementation of this service as a high priority, but one which requires additional funding





*Jill Winer with basket weaver Stuart Lloyd at the opening of Craft Expo '84*

allocation from the Australia Council plus co-funding from State governments in the new financial year.

In a related initiative during 1983-84, in conjunction with the Crafts Council of Australia, the Board planned to undertake a national, comprehensive statistical study of the crafts in both social and economic terms. The results of the study will establish a statistical base for making a stronger case for more comprehensive government support for crafts. The Board's affirmation of the place of the crafts within the broader visual arts area is indicated by its invitation to the National Association for the Visual Arts (NAVA) to participate in the project from the outset.

### **Specialist professional groups**

The activities of specialist crafts groups organised on a State or national basis continue to grow in significance. In 1983-84, the Crafts Board contributed to the costs of several specialist, professional crafts organisations for conferences, visiting lecturers, documentation and promotional activity. These organisations included: the Australian Forum for Textile Arts, Australian Glass Artists, the Hand Weavers and Spinners Guild of New South Wales, the Jewellers and Metalsmiths Group of Australia, the Potters Society of Australia, the Queensland Potters Association and the Conference of Australian Leatherworkers.

Such groups have now assumed major importance as the means by which professional practitioners throughout Australia exchange ideas and technical information with each other and with their counterparts overseas.

In line with the Board's view that developments in wood, textiles, leather and glass crafts require priority attention, it assisted the visit to Australia of several craftspeople, for example: weaver Peter Collingwood (in collaboration with the British Council), textile artist Guntrud Witt (in

collaboration with the Goethe Institute), glass artist David Ruth who worked with the Eagle Foundry in South Australia, and Elizabeth Holder and Sue Wraight (from the United Kingdom) who attended the Conference organised by the Jewellers and Metalsmiths Group of Australia. The number of visitors to Australia will no doubt increase in the coming years coinciding with major projects celebrating several State sesquicentenaries and the nation's bicentenary.

### **Regional development**

In pursuing its policy to assist outer metropolitan and regionally significant crafts activity initiated at local level, the Board has funded a number of specialist groups and organisations. In the past financial year, these included the Millicent Crafts Group which received Board assistance towards the creation of a community tapestry project co-ordinated by fibre artist Kay Lawrence to mark South Australia's sesquicentenary celebrations. Another South Australian project involved the Riverland Regional Cultural Trust commissioning glass artist Cedar Prest to design and make a series of windows in the new Arts Centre at Berri. Cedar Prest also worked with Aboriginal children and local people in Alice Springs to complete a series of windows in the foyer, bistro, green room and board room of the new Araluen Arts Centre. In Tasmania, the Board assisted the Devon County Crafts Association with two wood and fibre workshops. The Board supported other group projects of regional importance at Kalbari (Western Australia), Mount Gambier and Whyalla (South Australia), Moe (Victoria) and in Queensland, the Flying Arts School's development of a correspondence course in fibre arts.

In the period under review, the Board was also involved in a La Trobe Valley (Victoria) project which is particularly significant in its potential as an example of co-ordinated regional development. In conjunction with the Australia Council's Visual Arts Board, the Crafts Board funded the La Trobe Valley Regional Commission to develop proposals for a series of arts activities (to be funded by the Commission itself, various local government authorities, the Victorian Ministry for the Arts and various Boards of the Australia Council) designed to foster a sense of regional community. In accordance with its policy of positive funding discrimination to promote regional development, the Board subsidised craft acquisitions by State art galleries to a maximum of 25 per cent, those by regional galleries to a maximum of 75 per cent — and was pleased to note a growing interest in the development of specialist craft collections in an



### Art and working life

The Australia Council's Art and Working Life Program, begun in a modest way in the crafts some years ago, has slowly grown. In 1983-84, the Board supported four important projects: Anne Learmonth as artist-in-residence with the Australian Council of Trade Unions (ACTU) in Melbourne; Marjorie Luck as fibre artist-in-residence with the Federated Miscellaneous Workers Union (FMWU) in Hobart; woodworker John Allen in residence with the South Coast Trades and Labor Council at Southport, Queensland; and the Community Media Association which was instrumental in the production of trade union banners at Torrensville in South Australia. The Board believes it must do more to explore the application of the crafts to the Council's Art and Working Life policy, for instance, perhaps in relation to industrial activities involving craft skills or specialist tools and techniques, both traditional and contemporary.

### Multicultural arts

The crafts have a ready application to the Australia Council's Multicultural Arts Program and the Board has supported several applications. During 1983-84, the Board assisted the South Australian 150 Year Jubilee Committee with a major research project into the backgrounds of ethnic craftspeople and their current resources in preparation for a major Folkcraft Festival in 1986. In Victoria, the Board supported the extension of the Ethnic Craft Advisory Service.

The Board regards one of its most exciting ventures as its support for the Lao Women's Traditional Weaving Co-operative which is establishing a workshop in Sydney's western suburbs to build on the skills of three leading Lao women weavers living in the area. They will establish a production workshop using their traditional Lao weaving, dyeing and spinning techniques. The workshop will be a valuable resource for Lao women and young Laotians in the community to gain work experience. It will also enable the expert Lao weavers to pass on their skills to other weavers, thereby extending community knowledge of traditional techniques in the medium and contributing to the development of fibre crafts in Australia.

### International activity

The Crafts Board supports the international presentation, promotion and recognition of Australian crafts accomplishments. In 1983-84, in collaboration with the Commonwealth

Department of Foreign Affairs, it funded the successful New Zealand and later North American tour of the *Contemporary Australian Ceramics* exhibition. The Board was pleased to note the exhibition's very enthusiastic reviews in Vancouver, Winnipeg, Washington, Boston, Bemidji and Montreal. In Washington, the Australian Ambassador to the United States officially opened the exhibition at the Smithsonian Institution's Renwick Gallery. On this occasion, Alan Watt and Marea Gazzard represented Australian ceramists and both later gave lectures at the Gallery during the exhibition.

While in Boston, the exhibition coincided with major conferences arranged by the International Ceramics Academy and the National Council for Education in Ceramic Arts. The Board assisted potter Janet Mansfield to attend these conferences as well as the opening of the exhibition at Boston's De Cordova and Dana Park Museum. Janet Mansfield arranged visits to the Australian exhibition for those attending the Boston conferences and presented lectures about her own work and Australian developments in ceramics. During 1983-84, the *Australian Jewellery* exhibition continued its highly successful European tour. Venues included the National Gallery of Arts (Athens), Ioannina (Greece), Dorrotya Utea Gallery (Budapest), Palazzo Barberini (Rome) and the Gulbenkian Foundation (Lisbon). Articles on Australian jewellery featured in German magazines such as *Gold und Silber—Uhren und Schmuck* and *Schmuck und Uhren*, Italian *Vogue* and other European periodicals contributed to the exhibition's enthusiastic reception. In Rome, Australian jeweller Helge Larsen was present at the opening and delivered a lecture to an enthusiastic audience of practitioners and other interested people. At most of the touring exhibition's destinations, not only did the Australian Ambassador assist with its promotion by performing the official opening, but Australian Embassy officials were invaluable in helping jewellers, critics and representatives of the press with information.

In ensuring Australian representation abroad at major international crafts events, the Board assisted several other craftspeople to travel abroad. Jeweller David Walker (President of the Jewellers and Metalsmiths Group of Australia, and Head of Crafts, School of Art and Design, Western Australian Institute of Technology) attended the Society of North American Goldsmiths Conference in New York in June 1984, visited art colleges specialising in jewellery and presented slide lectures about Australian work. Brian Hirst represented Australian glass artists at the



Bi-Annual Japan Glass Artcrafts Association National Conference *Glass '84 in Japan*. Brian, current vice president of Ausglass, was invited with five other Australians working in glass to contribute work for an exhibition being organised in Japan. The purpose of that exhibition, reflected in its title, *Talking to the World*, was to further cultural exchanges between Japanese and other glass artists.

During the year, the Board also combined with the Goethe Institute to assist the Jewellers and Metalsmiths Group of Australia which organised the visit to this country of an outstanding exhibition, *Four Thousand Years of Rings*. From the collection of the Schmuckmuseum (Pforzheim, West Germany) which has one of the world's best and most comprehensive ring collections, *Four Thousand Years of Rings*, comprising 300 examples of ring making in ancient and modern cultures, was shown to capacity crowds at the National Gallery of Victoria and at the Art Gallery of South Australia. In Adelaide, attendances topped 46 000 making it one of that city's most popular decorative arts exhibitions ever. The Director of the Schmuckmuseum, Dr Fritz Falk, visited Australia for the exhibition's opening and the Conference of the Jewellery and Metalsmiths Group of Australia in Melbourne.

### Promotion and advocacy

The Crafts Board's role as advocate and promoter of the crafts, covers a broad spectrum including consultancy and advisory responsibilities to the Commonwealth Government and liaison with overseas journals of international repute. The Board has contributed to the costs of special editions of the American publication *Express* and the Italian *Domus* which will feature major articles on the arts in Australia.

In Australia, the Board aims to promote the acceptance of crafts as part of the Australian experience by encouraging government agencies, private institutions, architects and their corporate clients to initiate substantial commissions for craftworks specifically designed for permanent display in public places. In tune with this policy, the Board is actively seeking the consideration of how craftworks might be included at the earliest, planning stages of architectural and environmental projects. To this end, it has established close links with appropriate Commonwealth government departments and authorities such as the Department of Housing and Construction and the Parliament House Construction Authority. During the period under review, the Board also collaborated with the New South Wales Chapter of the Royal Australian

Institute of Architects (RAIA) on a photographic exhibition, *Craftworks in Australian Architecture*, featuring representative examples of works commissioned for public places in the past decade. *Craftworks in Australian Architecture* has since been offered to other Chapters of the RAIA for display outside New South Wales.

The Board's commitment to crafts advocacy is also evident in various items of support such as its continuing assistance towards the costs incurred by the President of the World Crafts Council, Marca Gazzard, and its funding of the Institute of Childhood Studies for production of the film *Crafts, Visual Arts and Children*.

### Conclusion

Several factors currently inhibit the crafts from realising their potential. These are their relatively recent recognition as an art form, the limited involvement of traditional arts institutions, and a current minimum funding commitment. These represent an historical impediment to advancing the appreciation and practice of the crafts.

The Board requires a major increase in funds to offset these historical impediments and reveal the extensive, broadly based role that the crafts play in the lives of Australians. An adequate level of support would enable the Board to:

- maintain and increase direct and indirect assistance to the sound professional base which sustains and leads the widespread community involvement in the crafts;
- establish a co-ordinated program assisting regional residencies, exhibitions, special projects and regionally significant individual craftspeople
- maximise access to and distribution of computerised information resources linked nationally through the Crafts Councils network;
- establish a national exhibitions touring organisation and communication network in conjunction with the Australia Council's Visual Arts Board.

Widespread participation in crafts events, large attendances at exhibitions and a high level of demand for information already confirm the exceptionally broad community base of the crafts, their popular appeal, and genuine and contemporary relevance. In today's economic and social climate, the crafts — characterised by inherent accessibility and being a practical art activity with employment generating potential — are particularly adaptable to Commonwealth Government and Australia Council policies: to create job opportunities for professional artists and others, especially young people; and to increase general community access to and participation in the arts.

In formally establishing the Design Arts Board in April 1984, the Minister affirmed the Commonwealth Government's support for design in Australia. As the Minister said at that time, the Design Arts Board would be the first single body to be responsible for all forms of design, a relatively neglected area of Australian creative endeavour.

The aim of the Design Arts Board is to encourage excellence in all aspects of design. Its brief encompasses architecture, engineering, landscape architecture, planning, design in the performing arts, fashion and textile design, graphic, industrial and interior design.

The Board recognises that the work of professional designers has a significant impact on the everyday life of all Australians. By fostering excellence in design, the Board believes that it can help to improve the amenity of daily life, increase the competitiveness of Australian industry and contribute to the development of a national cultural identity.



*Canberra Times*

Three Chinese architects visited Australia assisted by the Australia China Council and the Board



### Board membership and functions

The Design Arts Board is the Australia Council's eighth art form Board and the first new Board since the formation of the Community Arts Board six years ago. It replaced the Design Arts Committee which Council established in 1982 to administer a limited program of support for design arts projects. This Committee's precursors were Council's Architecture and Design Committee (established August 1981) and the Architecture and Design Panel (established April 1980) of Council's Visual Arts Board.

The inaugural Chairperson of the Design Arts Board is John Andrews (New South Wales). One of Australia's foremost architects, he previously chaired the Design Arts Committee.

The diverse specialties of its members reflect the broad scope of the Board's concerns. They are: Sally Browne, fashion designer (Victoria); Michael Bryce, graphic designer (Queensland); Philip Cox, architect and town planner (New South Wales); Janne Faulkner, interior designer



Consulate di Milano

On the left: Agostino Agostini, Assessore alla Cultura (Milan) with the Australian Ambassador, Keith Douglas Scott, at the opening of Old Continent.  
See Building in Milan

\$'000	1983-84	
184	Design Communication	71%
51	Design Application	20%
23	Pilot Projects	9%
258	<b>Total</b>	100%

(Victoria); Barry McNeill, architect, urban planner and social scientist (Tasmania); Peter Miller, engineer (New South Wales); and Ken Wilby, theatre designer (South Australia). Philip Cox, Janne Faulkner and Peter Miller were previously members of the Design Arts Committee. Two Committee members retired: Sue Walker (who, as a member of the Australia Council provided an important link between the Committee and Council) and David Terry (who served the Committee for four years and was a member of the Architecture and Design Panel of the Visual Arts Board).

The Board's two main strategies to achieve its goals are advocacy and funding assistance for design arts projects. The Board believes that it has a major role to advocate for design and consult with all levels of government, the business community, community groups, industry, educational institutions, design and other arts organisations.

Through its grant program, the Board will assist individuals and organisations to undertake projects which are likely to widen public understanding of design and produce continuing benefits. The Board expects grant applicants to contribute to proposed projects, and will not offer support for projects which cannot be sustained without its continuing financial assistance. The Board is also committed to working with the various art form Boards of the Australia Council.

### Staffing

Pending an appointment to the position of



*Controversial critic of architecture and design from the United States, Rayner Banham, made a lecture tour of Australia with Board assistance*



Director of the Design Arts Board, the Director of the Australia Council's Crafts Board, David Williams, has acted in this capacity. During 1983-84, the staff servicing the Design Arts Committee and then the Board, consisted of a full-time Board secretary and a part-time consultant.

### Priorities

A major part of the work of the Design Arts Committee during 1983-84 was to develop policies and programs in anticipation of the formal establishment of the Design Arts Board. At its first meeting in May 1984, the Board endorsed the policies and the programs devised by the Committee, identifying the following three key objectives:

**Communication:** The Board will work to increase community awareness, interest and understanding of design.

**Application:** The Board will promote the benefits and use of design to industry, business, government, and the community.

**Capability:** The Board will assist the development of design skills in Australia.

To achieve its objectives, the Board plans to support organisations which provide resources to the design community or promote the development of design in Australia. It will seek to develop opportunities for collaboration between visual artists and craftspeople and planning and design professionals, especially on urban environment projects. It will encourage greater collaboration between designers in complementary fields of design. The Board will also strive to develop the potential of design as a medium which can forge links between art and science, art and industry, art and the environment, and art and the community. This latter goal is notably compatible with that part of the Australia Council's charter which commissions it to promote the general application



*Refectory of The Monastery near Stroud, NSW — one of the largest mud brick complexes in Australia — from the photographic exhibition Australian Buildings in Raw Earth*

### Allocation of resources

At its inaugural meeting in May 1984, the Board considered applications received in response to its first, nationally advertised grant program. In accordance with its policies and its budget allocation at this early stage of its development, the Board offered a limited and tightly focused grant program. Currently its three categories of grants are: Design Communication (projects intended to widen public understanding of design), Design Application (to assist projects promoting greater use of design), and Pilot Projects.

The Board expects that the scope of its grant program will develop concurrently with anticipated increases in its funding and staff resources. For instance, the Board has identified support for professional development of individual designers as a desirable extension to its grant program.

Because the Board only became operational shortly before the end of the period under review, it was unable to advance design through funding projects which would also be eligible for matching support from the Australia Council's four priority areas and their associated incentive funds: Artists-in-the-Community, Art and Working Life, Multicultural Arts and Youth Arts. However, Committee and Board support for youth arts is evident within the grants given throughout the past year. In the coming year, the Board will fund these areas for which the Council has established a target expenditure within the Board's programs of support.

In the period under review, funds were allocated to assist publications, exhibitions, educational materials, visits to Australia by members of the international design community, and special projects such as the preparation of information on design careers by the Sydney College of the Arts and by the Swinburne Institute of Technology in Melbourne. Overall, 39 project grants totalling \$257 769 were approved, compared with support for 15 projects totalling \$145 052 in the previous financial year.

An important project encapsulating the objectives of the Board was the formation of the Victorian State Urban Arts Unit. A major grant from the Design Arts Board enabled the Unit to engage the services of Bill Chandler, a practising designer, as Chairperson. As a complementary project, the Board assisted the publication of *Landscape and Art ... the collaborative approach*, produced in association with a seminar on the same theme, held at Knox in Victoria and supported by the Community Arts Board.

The Board continued to publish the quarterly newsletter, *Architecture and Design*, which the Design Arts Committee first published in late 1982 and which is unique in covering all areas of design in Australia. Moreover, the Board believes that *Architecture and Design* has been most successful in informing individual designers, design arts practices and organisations about the Australia Council's activities in support of design. Subscription to the newsletter is free of charge and available upon request to the Secretary of the Design Arts Board.

The increased coverage by design journals published overseas — including major features or even entire editions devoted to Australian design — was of particular interest during the period. With the support of the Design Arts Committee, several editors and journalists visited Australia to meet Australian designers and to gather material for their publications. These visitors included Haig Beck of *International Architect*, Alexandra Morphett of *Express Newspapers* (United States), Rory Spence of *Architectural Review* (United Kingdom) and John Thackara of *Design* (United Kingdom). The Design Arts Board approved grants to assist the visits to Australia in 1984-85 of the editors of *Architect* (United States), *Domus* (Italy) and *Interiors* (United States).

The Board also contributed support for the visits to Australia by other members of the international design community. These included Professor Reyner Banham (the renowned and fast-talking critic of contemporary architecture and design) for a lecture tour, and James Rhodes (architect and interior designer from the United States) for the *Restoration and Conservation of Historic Interiors Symposium* which was organised by the Sydney College of the Arts and assisted by the Committee. *Old Continent: New Building*, the exhibition of contemporary Australian architecture organised by the Design Arts Committee, concluded its European tour after showings in Paris, London, Geneva, Ghent, Bonn and Milan. It opened its tour of the United States in Los Angeles in June to coincide with the Olympic Games Arts Festival. The Committee's support for other exhibitions included assistance to the Earth Building Forum group to tour the photographic exhibition *Architecture in Raw Earth* to regional galleries in New South Wales in collaboration with that State's Regional Galleries Association. The Committee also assisted the National Gallery of Victoria (NGV) with its exhibition, *Vienna 1913*, which showed the work of Austrian architect and designer, Josef Hoffman. The Board hopes that elements of this exhibition will become part of a permanent design collection within the NGV.



During the year, the Board was encouraged in its work by the evident, increased interest by Australian and overseas galleries in presenting exhibitions dealing with different aspects of design or with the work of individual designers.

In its first round of grant allocations, the Board also supported several projects aimed at furthering the application of design in the environment and in industry.

The Committee supported fashion design through its grant to Party Architecture, a group of younger Victorian fashion designers, for *Fashion '83*, a showing of their work which was documented on video. This group formed a nucleus for the newly formed Fashion Design Council which received support from the Design Arts Board.

In Queensland, the Board assisted Noosa Shire Council to establish a Design Advisory Committee to establish policies on that area's visual environment. In New South Wales, the Board allocated funds to the Lane Cove River State Recreation Area Trust to assist the realisation of an innovative, landscape architecture project which involved music and sculpture. In Tasmania, the Board supported the Society of Saint Vincent de Paul's Tastex factory in Hobart to commission a designer for a range of fashion knitwear. In Western Australia, the Board funded the Queen's Park Progress Association to prepare a feasibility study on the development of a multi-use, cultural and recreational facility for their Perth suburb.

### Challenges

The Design Arts Board acknowledges that its work has just begun and is essentially long term. Although entering the post-industrial era, to a large extent Australia philosophically remains a frontier society where expediency is often more important than quality. Community understanding and expectations of design are generally low and Australian design is still seen as inferior to the overseas product — a situation which not so long ago was also true of Australian literature, music and films.

Only very recently has Australia developed a design arts base which reflects specifically Australian experience, custom and traditions. Australian designers are recognising their origins and an Australian way of doing things is emerging. The universal design ethic is being challenged by design that is responsive to our own time and place and Australian designers are producing notable work, both on the Australian and international scene.

The Board will assist this process of discovery, encouraging the genesis of genuinely Australian

design that is attuned to the contemporary requirements of Australian society and aware of its own traditions.

Considering the impact it has on our surroundings and on daily life, there is very little public debate about design. The natural environment is subject to much more discussion and passionate debate than is our built environment. And while there is some media coverage of the latter, it tends to stress more sensational elements such as conflict and dispute rather than design issues. There is very little writing or constructive criticism of design. Some books and magazines are produced, mainly on architecture. Exhibitions about design are rare and reviews of them even more so. Film and television treatment of design is slight, if any. The Board believes that one of its major tasks is to encourage greater dissemination of information and documentation about all aspects of design and the issues they raise for us as individuals and as a community.

The Board acknowledges that experience of design at an early age is central to people's development of an understanding of the processes by which we give shape to our surroundings and objects of daily use. The study of design in schools was a priority of the Design Arts Committee and will continue to be so with the Board.

While the results of design become part and parcel of our social and cultural fabric, the design process usually takes place in a commercial context.

Because the Board recognises that better design can make life more satisfying and stimulating, and simultaneously bring economic benefits to the community through the development of Australian industry and the better use of our resources, it will strive to promote the value and benefits of design to industry, business and government.

### Conclusion

The Design Arts Board believes that in the past ten years, the work of the Australia Council and its art form Boards has been central to the development of the arts in Australia. The Design Arts Board hopes that a decade hence, the same might be said of its work on behalf of design in Australia. The Board already enjoys widespread support from within the design community, from the Australia Council's other art form Boards, from commerce and from government. As it enters its first full year of existence, the Board is simultaneously aware of its potential and its responsibility to exert a positive influence upon the value which our community attributes to design, and to advance the quality of Australian life by encouraging excellence in design.

The Literature Board's aim is to encourage Australian writing. While the Board did not feel it necessary to make any significant policy changes in 1983-84, it did make some shifts in emphasis in implementing existing policies.

The Board particularly sought to improve the economic situation of Australian writers and their status in our community. The Board's resolve was strengthened by the findings of the Individual Artists Inquiry which highlighted the meagre, arts-related incomes of the majority of writers and the scarcity of such income-earning opportunities available to them.

The Board allocated 62 per cent of its 1983-84 funds to programs supporting initial creativity. It thus indicated the significance it accords to writers as the primary literary producers and reversed the decline in direct Board support to initial creators that had occurred over the previous six years when the Board had concentrated on supporting the development of Australian writing through assistance for book and author promotions. The Board's total budget allocation was \$2 370 625 compared with \$2 051 761 for the previous



Robert Adamson (left) and Mark O'Connor (second right) winners of the 1983 Park Writers Awards are congratulated by the NSW Minister for Finance, Bob Debus (centre), Bini Malcolm of the National Parks and Wildlife Service and the Director of the Literature Board, Tom Shapcott



Fellowship recipient Elizabeth Jolley winner of the 'The Age Book of the Year Award for Mr Scobie's Riddle

West Australian Newspapers



financial year.

As in previous years, the Board received more applications than it could fund. As a result, the Board rejected many worthy submissions for writers' fellowships and offered several writers' grants at a lower than desirable level.

Compatible with its commitment to the development of initial creative work, the Board accorded special emphasis to the four cross-art form programs designated by the Australia Council as priorities: Art and Working Life, Artists-in-the-Community, Multicultural Arts and Youth Arts. Within these programs, the Board endeavoured to assist activities that increased options for writers and provided opportunities for them to develop new skills. To facilitate this, the Board appointed an officer with specific responsibility to develop projects bringing writers and communities into closer contact.

#### **Board membership and functions**

As the Literature Board entered its second decade, poet and accountant Thomas Shapcott (a member of the inaugural 1973 Board) became Director,



*Solomon Rushdie, guest of the Adelaide Festival Writers' Week, reading at the Nimrod Theatre, Sydney*



*Winners of the National Book Council Awards, Dimitris Tsatoumas and Olga Masters, with members of the Hamilton Junior Writers' Group during a tour of Victorian regional schools*

\$'000	1983-84	
797	Writers & Emeritus Fellowship	34%
455	Special Purpose Grants & General Writing Grants	19%
207	Other Initial Creativity	9%
260	Book Publishing Subsidy	11%
180	Magazine Subsidy	7%
472	Literature Promotion	20%
2 371	<b>Total</b>	<b>100%</b>

succeeding Dr Michael Costigan who had earned the respect of all those who worked with him. Chairperson Brian Stonier and Board member Hugh Gilchrist completed their terms of office at the end of June. Ongoing members were: Rev Father Edmund Campion, educationalist, author and publisher (New South Wales); Joan Fitzhardinge (Phipson), children's author (New South Wales); Keith Gallasch, author and theatre director (South Australia); Professor Ken Goodwin of the University of Queensland's English Department; Geoffrey Lehmann, poet and lecturer in accountancy (New South Wales); and Michael Webster, publishing executive (Victoria).

The Board actively sought increased input from the arts community to its decision-making processes by holding meetings and discussions

with State funding bodies, the Australian Society of Authors, the Australian Writers Guild, the Australian Book Publishers Association and other groups representing the interests of writers. Board meetings in Tasmania and South Australia further improved contact with the field, particularly in those States.

The Board's greater use of artists, academics and appropriately skilled people on its assessment panels and working parties widened the base for its appraisal of grant applications and consultation with the community on Board policy direction.

### Staffing

For much of 1983-84 the Literature Board was understaffed. There was a four-month period between Dr Costigan's departure and Thomas Shapcott's arrival to take up his appointment as Director, and until February 1984 the Board was without a fourth project officer.

The Director and the Board's project officers visited all States during the year, developing their working relationship with community arts officers as well as maintaining their customary commitment to initiating and responding to requests for consultation with individual clients and organisations.

This process of improving public knowledge of the Board and its activities was limited only by staffing resources and a small travel budget. Nevertheless, the efforts of Board members, the Director and staff in preparing media releases to reinforce the advertisement of Board programs, and their willingness to give interviews and briefings to the media, are demonstrated by the substantial increase in grant applications which the Board received during the year. Writers' grants, particularly, showed a 12 per cent increase in the first half of 1984 compared with the same period in the previous financial year.

### Support for individual artists

In 1983-84, as in previous years, the Literature Board provided direct assistance to writers through Writers' Fellowships, research grants and Emeritus Fellowships (formerly known as literary pensions). Since its inception, Board funds have helped authors to 'buy time' to pursue their work from gestation through to the completion of manuscripts. The Board recognises that a long time may lapse before the product of a grant is evident. For example, in 1980, the Board awarded a new writer's fellowship to Nigel Krauth; in 1982, he shared *The Australian/Vogel Literary Award* for his novel *Matilda My Darling*; in November 1983, *Matilda My Darling* was published with much acclaim.



Helen Garner was writer-in-residence at Griffith University, Qld, and also visited Japan under the new Australia/Japan writers' exchange



With its increased funds the Board was able to raise the number of fellowships to 28 one-year and 2 two-year grants in 1983-84, as compared with 19 one-year and five two-year grants in the previous financial year.

The Board also increased the value of fellowships from \$18 750 per annum to \$20 000 per annum. Over the years, the Board has endeavoured to index the value of fellowships but the extent of their erosion in real terms is apparent when one considers that, in 1973, a fellowship was worth \$9 000, while a federal parliamentary backbencher's salary was \$9 500; as at June 1983, a fellowship was worth \$18 750 and a backbencher earned a \$36 000 salary. At current funding levels, the Board cannot even provide writers with income parity relative to other workers on lower salaries than parliamentarians (for instance with journalists, teachers and mid-range public servants) and simultaneously promote public access to writers' work.

The Board noted with interest that in the first half of 1984 it received a total of 692 applications for individual writers' fellowships and grants. Of these, 420 (60 per cent) were male and 272 (40 per cent) were female. In the period March 1973 to December 1983, the Board awarded 935 writing grants. Of these, 342 (36.5 per cent) were to women.

As well as funding writers directly, the Literature Board continued to work towards broadening the economic base of writers by creating employment opportunities for them and by encouraging publication and sales of their work, both nationally and internationally.

Under its Writers-in-Residence Program, the Board contributes 50 per cent towards writers' stipends, plus travel expenses and living allowances for established authors (either from Australia or overseas) whom tertiary institutions invite to take up residence on their campuses for nine or twelve-week terms.

In the period under review, 27 institutions applied for assistance under the Writers-in-Residence Program, and although Board funds were sufficient to support only 18 residencies, the number of applications it received indicated the program's potential to create short-term employment opportunities for writers.

A successful innovation was the overseas residency of Western Australian author, Fay Zwicky, at Florida's Rollins College in the United States. The Board now intends to develop other overseas residencies. It recognises that while residencies in this country have valuable impact on the students and staff of Australian tertiary institutions and on adjacent communities, overseas residencies can

give Australian writers the chance to establish an international, professional presence through contact with publishers and the media in other countries as well as the opportunity to contribute to the international academic study of Australian literature.

As part of its aim to broaden the range of experiences available to writers, the Board initiated another residency scheme which made studio space available for writers visiting Venice in Italy — not only a major European city but one which is a centre of Australian literary studies. Organised with the assistance of Professor Bernard Hickey of Ca' Foscari University, the Literature Board's Venice studio gave four Australian writers — David Foster, Christopher Koch, Bruce Pascoe and John Tranter — the chance to live and work in Venice between January and May 1984 and to discuss their work with students of Australian literature there.

Following the success of this pilot project, in 1985 the Board will continue to offer the studio.

In conjunction with the arts funding bodies of Canada and Scotland, the Board also participated in literary exchanges with those countries. The Canada-Australia Literary Prize, which was inaugurated in 1978, has been particularly successful in stimulating public interest in Australian and Canadian literature. Several



*Patricia Wrightson, winner of the 1984 Children's Book of the Year Award, for her book A Little Fear*

66 recipients of the Prize have subsequently made independent return visits to their host countries, often undertaking further professional engagements. Leon Rooke, the 1982 award winner from Canada, toured Australia in July 1983, while Barry Oakley, the Australian award winner, visited Canada. The Board has approved in principle a similar exchange program with New Zealand.

Another significant opportunity for writers to gain overseas exposure and experience comes with the Harbourfront International Writers Week — held annually in Toronto, Canada since October 1980 — which attracts capacity audiences. The Literature Board has assisted several Australian writers to participate at Toronto. In 1983 Barry Oakley and Elizabeth Jolley represented Australia with other writers from various backgrounds and all of high literary repute, such as Salman Rushdie, Ted Hughes and Lawrence Ferlinghetti. As a result of her Harbourfront reading — and as an instance of the fruits borne by such international literary fests — American publishers contacted Elizabeth Jolley to negotiate rights to her last two books.

It is worth noting that Australian literature is the only Australian arts subject that is studied in several universities throughout the world, for instance: in Italy, Yugoslavia, Germany, France, Sweden, Denmark, Switzerland, Japan, India, Singapore, Canada and the United States. The Literature Board has supported this international academic interest in Australian literary achievement by funding (often in conjunction with the Department of Foreign Affairs) the attendance of writers at key overseas conferences and seminars. In 1983-84 the Board assisted writers to participate at such events in Canada, England, France, Japan, Scotland and Spain and provided \$1 700 for the purchase of Australian books presented to various educational institutions by writer Anne Fairbairn on a lecture tour of the Middle East.

The Literature Board believes its overseas translation and publication subsidies have been a factor in the rapid acceleration of the number of foreign language translations of Australian fiction, and that increased international sales will assist Australian writers to achieve economic independence and affirm their recognition within Australia. Australian books recently translated and published overseas with Board assistance include Rodney Hall's *Just Relations* (into French) and Christina Stead's *A Little Tea, A Little Chat* (into Norwegian).

### Subsidies for publishing

The Literature Board's program of subsidies for

local publishers has ensured the availability of Australian works of literary merit and has also contributed indirectly, through royalties, to the incomes of writers.

In recent years the number of prizewinning books published under the Board's subsidy scheme has been high. In 1983, the winners of *The Age* Book of the Year Award (*Mr. Scobie's Riddle* by Elizabeth Jolley), The National Book Council Awards (*The Observatory* by Dimitris Tsaloumas and *The Home Girls* by Olga Masters), and the New South Wales Premier's Literary Awards (*The Cure* by Peter Kocan, *Tide Country* by Vivian Smith, *Five Times Dizzy* by Nadia Wheatley and *Faith of Our Fathers* by Spiro Zavos) were all Board-subsidised titles. At one time or another, the Board has also provided direct assistance to most award-winning Australian authors.

In February 1984, Hale and Iremonger published the 1000th book subsidised by the Literature Board: *Cicada Gambit* by Martin Johnston.



Judith Rodriguez received a fellowship to work on *Witchheart* a new book of poetry



## Promoting Australian writing

Many Literature Board programs promote public recognition of Australian writers and their works by bringing them into closer contact with the community.

The Board contributed \$43 500 to bring writers to the 1984 Adelaide Festival's Writers Week — now a key, national and international meeting place for writers, magazine editors, publishers, literary agents and media representatives. This year's gathering was generally regarded as the most successful in the Festival's history, attracting maximum audiences for its duration.

The Board's largest single client, the National Book Council, represents all professional groups concerned with 'the book'. Presentation of its Annual Book Awards in 1983 was screened on Melbourne television and the award winners, Olga Masters and Dimitris Tsaloumas, subsequently toured Victoria.

Keen to use contemporary media to link writers

and readers, in 1983-84 the Board funded the production of videotapes featuring poets Les Murray and Roland Robinson reading and talking about their works and their creative processes and production. The Board intends that these videotapes will be widely available to schools and community groups. This matter is currently in the process of negotiation.

The Board continued to fund Radio University 5UV in Adelaide for two nationally broadcast programs on writing: *Author's Proof* and *Writer's Radio*. In Melbourne, the Board assisted 3CR Community Radio Federation to serialise novels by Australian authors.

The Board's major promotional venture for 1983-84 was to support the production and initial Melbourne screening of 'Take a look at a book', a commercial television campaign devised by Phillip Adams (of the advertising agency Monahan Dayman Adams) and Alex Stitt (the originator of the 'Life be in it' campaign). The Board allocated \$70 000, the largest single grant in its history, to assist this campaign. It was launched with 67 Board-sponsored commercials promoting the concept of book-reading as pleasure. Publishers invested \$160 000 in the latter part of the campaign, using the commercial to promote specific book titles.

To complement the television campaign, 241 booksellers and newsagents spent \$7 000 on point-of-sale kits containing posters, streamers, lapel badges, car and window stickers, bookmarks and book bags. The National Book Council, which undertook the management of the campaign, sent complimentary library packs to 160 municipal and public libraries and 1500 school libraries received promotional leaflets and posters. At the Board's request, Spectrum Research Pty Limited conducted a survey of the campaign's impact which suggested that it succeeded more in raising general awareness of book reading as a pleasurable activity than in marketing specific titles.

## Improving access

As well as writers-in-schools, playwrights in work areas, oral historians and poets reading in public venues, Literature Board initiatives in the priority program areas of Artists-in-the-Community and Art and Working Life ranged from a pilot series of writing workshops conducted by established authors at Williamstown Naval Dockyards to funding a Writers-in-the-Community Conference in September 1984 in Melbourne.

One of the Board's pilot projects was to co-fund with the Tasmanian Arts Advisory Board the employment of a Community Literature Officer.



Robert Drewe's recent book *The Bodysurfers* was written with the assistance of a Board fellowship

Working from the headquarters of the Tasmanian Community Arts Network, this officer's brief is to stimulate interest in literature in Tasmania; to help literature groups to hold workshops and seminars; to assist local writers and publishers in their approaches to the Board and to other funding organisations; and to put them in touch with each other and with writers' organisations and publishers on the Australian mainland. This project will be monitored closely by a specially appointed committee of management representing the Tasmanian Arts Advisory Board and the Literature Board. If successful, the project could constitute a model for other States and regions. The Board envisages that by supporting the employment of Community Literature Officers, it would be pursuing its goal of increasing opportunities for writers to develop their craft and broaden their range of experience.

Literature Board assistance to magazines contributes to the provision of springboards for new and young writers. Literary magazines also constitute a marketplace for current development and trends. Besides funding established journals such as *Meanjin*, *Quadrant*, *Overland*, *Southerly* and *Poetry Australia*, in 1983-84 the Board subsidised some magazines for the first time. These include *Neos*, a journal for writers under 25 years of age; *Australian Short Stories*, which quickly established itself as a showcase for writers both new and well known; *Northern Perspective*, a Northern Territory journal; and the Adelaide publication, *Words and Visions*.

The Board funded the new multicultural literary magazine, *Outrider*, as the result of a conference which it sponsored in order to ascertain the needs of writers whose first language is not English. The magazine's first issue, edited by Professor Manfred Jurgensen of Brisbane and Dr Serge Lieberman of Melbourne, received high praise from writers and reviewers.

The Literature Board's Playwright-in-Residence Program began in 1978 with the intention of bringing new playwrights into direct contact with theatre companies and introducing them to the practical requirements of writing for theatre. The program has since expanded to enable youth and community theatres to benefit from the skills of established playwrights and also to provide a stimulus for those playwrights accustomed only to the demands of mainstream theatre. In 1983-84, the Board supported 17 residencies throughout Australia.

The Literature Board also contributed \$3 750 towards student residencies at the Australian Film and Television School. These enabled young and established writers to learn and practise basic



### Conclusion

The Literature Board's presence in many aspects of Australian literary life and its stimulus to writing in Australia has been noted in several recent literary conferences, ranging from the Association for the Study of Australian Literature (Ballarat, 1984) to the South Pacific Association for Commonwealth Language and Literature (Sydney, 1984). However, its strong presence in contemporary Australian culture and society is still frequently unremarked although it is many years since critics complained that writers shouldn't be 'clothed and fed at the expense of the taxpayer'. Through the Board, and for less than the cost of one beer each, Australian taxpayers in 1983-84 contributed to the upsurge of a vital literary culture that shows no signs of diminishing in its impact or its energy.

While the Board now receives international respect and acclaim for its contribution to Australian culture, the tasks that lie ahead of it are both difficult and challenging. One of the consequences of its success has been the increased level of expectations placed upon it by the national literary community. The recent development of programs stressing access to and community participation in the arts has further increased the demands made upon the Board's limited resources.

Being responsible for more individual artists fellowships than any other Board of the Australia Council, the Literature Board is keenly aware of the recommendations of the Report of the Individual Artists Inquiry, *The Artist in Australia Today*. That Report stressed the urgent need to improve the level of funding to individual creative artists, as well as the high priority that should be given to increasing the number of grants awarded to individual artists.

The Board plans to institute a major policy review during 1984-85 under its newly appointed Chairperson, Rosemary Wighton. In making its policy review, the Board will attempt to implement as effectively as possible, always bearing in mind its budget restrictions, the recommendations of the Report of the Individual Artists Inquiry. However, throughout its twelve-year existence, the range of Literature Board funding has become increasingly varied and diverse. The challenge for the Board will be to maintain consistency across the full spectrum of its support programs while reflecting change within the literary community.

The Music Board supports the development of Australian musical life by analysing its potential and needs, and accordingly formulating policies and offering direct subsidies to activities in Composition, Performance, Community Music Development, Education and Documentation. Most Board policies and programs simultaneously reflect the structures and needs of the art form and satisfy a number of Australia Council objectives. For instance, the Board's assessment criteria for applications for assistance to commission Australian composers parallel Council's commitment to the pursuit of excellence and the nurturing of a national cultural identity. In offering this support for Australian composition primarily by assisting commissions to composers, the Board also meets Council objectives for promoting community involvement with the creation of music, the expansion of community access to Australian works and increased participation in performance. The Board strives to assist the development of professional public performances of music



*The Seymour Group in performance at the Art Gallery of New South Wales*



*Larry Sitsky recipient of the inaugural Australia Council Composers Fellowship*



characterised by excellence in content, with special emphasis on music by Australian composers. The Board's goals encompass the performance of all musical styles, the development of high standards of performance, and of maximum access to these performances through their presentation to all segments of the population.

In assisting the development of community music, the Board aims to provide ever-broader access by the community as audience and greater opportunities for involvement in all musical activities.

By supporting music education through community-based programs and in schools, the Board endeavours to extend opportunities to learn music to the maximum number of people. The Board also supports exceptionally talented music graduates in their special studies within Australia and overseas.

By offering support to research, recording and publishing projects, the Board encourages the documentation of the musical work of Australian composers and musicians.



*Chinese composer Luo Dongming was visited Australia under the Composers Exchange project, receiving a book of Australian songs from Michael Easton of Allans Music (Aust).*



*Dancing to Romany music at the North Perth Ethnic Music Centre, W.A.*

\$'000	1983-84	
3 914	The Australian Opera	40%
3 212	Opera and Ballet Orchestras	33%
457	Composition	5%
146	Documentation	1%
703	Education and Community Development	7%
1 400	Performance	14%
9 832	Total	100%

### Board membership and functions

In July 1983, the Minister appointed Professor David Tunley as Chairperson of the Music Board. Professor Tunley had been a Board member since 1980, and so brought considerable experience to the Chair. He is a member of the Music Faculty of the University of Western Australia, a musicologist, pianist, organist and conductor. John Curro, who joined the Board in July, is a Faculty member of the Queensland Conservatorium of Music, and is known especially for his role in the development of the Queensland Youth Orchestra.

During the period under review, Geoffrey Brash resigned from the Board because of pressure of business. He had provided valuable assistance to the Board from his perspective as a successful businessman in music retailing. On occasion, Geoffrey Brash continues to assist the Board with his special knowledge of music business. The Board devotes two meetings each year exclusively to policy matters, reviews policy at each of its other three meetings, and constantly reviews its objectives, procedures and criteria for assessing applications for support under its various programs of assistance.

In developing its policies, the Board consults on a continuing basis with the music community and with other funding bodies. Thus, during 1983-84, the Board met directly with representatives of music publishers, music therapists, folk, rock and popular music, youth orchestras and opera companies, among others.

For some years the Board had met only in Sydney. However, in 1983-84 it met in Melbourne, Adelaide and Hobart. Because of insufficient funds, the Board had to cancel a meeting in Perth. The question which the Board must address is whether the whole Board should meet outside Sydney at considerable extra expense, or whether it would be better for small groups of Board members and staff to travel to all States for the express purpose of meeting local people.

As well as applying the Australia Council's policy decisions to Music Board funding programs, the Board also proposes policy to the Australia Council and to other bodies. In 1983-84, it

advised various government bodies on matters such as funding levels for the arts and for music, Australian music content in radio broadcasting, Australian music requirements in Australian films seeking tax benefits, matters concerning music education in State schools, and the need for orchestral development.

The Board's information booklet is regularly revised and is available free of charge. It outlines the Board's programs of assistance (currently about 30 in number), their specific purpose, the procedures necessary to apply for a grant, and the Board's criteria in assessing applications. The Board works strictly within the published calendar which lists closing dates for the receipt of grant applications within the various categories. In doing so, the Board seeks to give equal and simultaneous consideration to all applicants for assistance under a specific program and to effect maximum fairness and efficiency in distributing each program's limited resources. To assess grant applications, the Board convenes panels consisting of Board members and distinguished musicians. Those panel members who are music practitioners change with each round of assessments to preclude the development of any consistent bias in the Board's funding decisions, other than those defined by its stated policies.

### Staffing

Senior project officer Ian Johnston resigned from the Music Board during the latter half of 1983 to take up the position of General Manager of the State Opera of South Australia. The Board welcomed David Goodwin, formerly Orchestral Manager of the Australian Elizabethan Theatre Trust Sydney Orchestra, as a new project officer.



Members of the Victoria State Opera Company in the first performance of *Metamorphosis* by Australian composer Brian Howard



## Policy

In 1983-84, the Music Board distributed several policy discussion papers within the music community. These papers addressed such crucial matters as support for composers, the establishment of community music centres, the state of choral music, and the allocation of Board funds amongst various activities. In each case, the Board invited community comment.

In March 1984, the Board made public its discussion paper, *The Problem of the Allocation of Music Board Funds between Competing Uses*. The paper described the allocation of Board funds, and the great needs of various aspects of music activity for additional support. It explored the predicament of the Board, whose statutory brief is to consider equally and fund appropriately and equitably the needs of the various elements of Australia's music constituency. For instance, the Board's charter includes its responsibility to support development and innovation, to maintain its support for established music organisations and their hard-won achievements, and to implement Government policy which currently urges equity in Board funding and, particularly, the development of access to and participation in the musical life of this country.

In determining its grant allocations, the Board must deal with some apparent conflict between these various criteria for assistance. For instance, on the criterion of artistic excellence only, the Board funds some activities appealing only to a minority of the population. On the other hand — in accordance with those ideals of social equity which are embodied in the Commonwealth Government's policy to increase access to and participation in the arts — the Board might fund

an activity which attracts large audiences but is not of the highest artistic quality in the conventional sense. The criteria of 'excellence', narrowly defined, and 'access' broadly defined, thus would direct the allocation of funds in quite different directions. And yet both are required by the Australia Council Act.

The problem is made more acute by the insufficiency of Board funds to meet the community's expressed needs for either excellence or access. The Board has calculated that it would require a real increase of 73 per cent in its budget by 1988 in order to provide an adequate base for music activity in Australia in the medium term. Following the paper's distribution, the Board organised public meetings in all capital cities so that it might receive comment on this discussion paper and so that members of the music community might hear each other's opinions on the matters raised. Most major Australian newspapers reviewed *The Problem of the Allocation of Music Board Funds between Competing Uses* and the Board received more than 100 detailed responses from members of the music community. The opera companies were very critical of the paper on the grounds that it gave insufficient recognition to their achievements. Moreover, since the paper drew attention to the fact that opera and orchestras received 80 per cent of Board funds and proposed a change in this distribution, they argued that it was divisive within the music community. Virtually all other respondents welcomed the paper — both as evidence that the Board was willing to address such a contentious issue and as a substantially accurate view of the Australian music world.

Subsequently, the Board began to prepare a detailed, medium-range proposal for music development. The Board anticipates that it will progressively release sections of this plan for comment in 1984-85. For instance, the Board intends to move towards implementing policy through fixed, proportionate allocations of its funds. The Board acknowledges the difficulties in establishing a basis for determining percentage allocations. However, given its overview of the needs of the entire music community in Australia, and the pressure for more equitable distribution of its funds which continues to emanate from a majority of that community's members, the Board is convinced that proportionate allocation of its resources is both feasible and necessary.

## Allocation of resources

In 1983-84, the Music Board's total budget allocation of \$9 760 000, an increase of 13 per cent on 1982-83, enabled it to support significant



Gavin McCarthy (member of LIME) at the opening festival of the Araluen Arts Centre in Alice Springs, NT

74 growth in some areas of Australian music for the first time in several years. This increase in Board funds coincided with the Commonwealth Government's acknowledgement of the Board's responsibility for The Australian Opera and the Australian Elizabethan Theatre Trust Orchestras. For the previous six years, there had been a separate appropriation for The Australian Opera and the Elizabethan Theatre Trust Orchestras within the overall budget allocation to the Australia Council. During this time, Commonwealth Government funding for these bodies had outstripped support for all other music endeavour in Australia.<sup>1</sup> The effects on Australian music have been deleterious. In the period under review, the Board decided that it must move towards a more equitable distribution of its funds across music activity in

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1 Percentage increases in funding from 1975 to 1983 were: for The Australian Opera, 157 per cent; for the Australian Elizabethan Theatre Trust Orchestras, 116 per cent; for all other Music Board clients, 39 per cent.

Australia. It decided to allocate all of its budget increase in real terms to those programs which offered assistance to areas evidently suffering from the Board's inability to provide them with greater support during the previous six years. The Board engaged in lengthy deliberations to accord priorities to its various programs of assistance before implementing this redistribution of its funds for the support of music in Australia. The Board resolved to maintain lower-ranked categories (such as international touring and conferences) at existing levels or to allocate lesser increases to them. It allocated considerable increases to highly-ranked programs (such as those assisting composition, performance, the employment of music co-ordinators within specific communities, and innovative projects). Because it must fund some of its clients beyond the financial year, the Board made appropriate commitments beyond its 1983-84 budget. These are reflected in the final figures for allocations to choral music, composition and other categories in the period under review.

A table included elsewhere in this Report lists the Board's percentage allocations in 1983-84 to its main funding categories.

The Board awarded The Australian Opera and the Australian Elizabethan Theatre Trust Orchestras modest increases of approximately six per cent, these being related to the consumer price index. The Board thus maintained the viability of these organisations while at the same time reducing their share of Board funds from 79 per cent in 1982-83 to 73 per cent in the period under review.

Because several Board programs had functioned on a minimal funding base, in some cases their allocation was increased in the region of 100 per cent. For instance, choral and vocal ensemble music (which *The Problem of the Allocation of Music Board Funds between Competing Uses* had identified as one of several problem areas in Australian music) received \$120 000 in 1983-84 compared to \$60 000 in the previous financial year.

The Board is very concerned at the decline in the number of choirs throughout Australia, the number of choir members, the number of young people joining choirs, and the availability of conductors, accompanists and choral scores — all as revealed in its late 1983 survey of choral music. The increase in its funds enabled the Board to take the important step of developing career options outside opera for classical singers. With this in mind, the Board funded three new professional vocal ensembles: Canzona (in Brisbane), The Song Company (attached to the Sydney Philharmonia) and Polyphony (in Melbourne).



Don Burrows with the Sydney Conservatorium Jazz Ensemble at the 1983 Festival of Asian Arts in Hong Kong



The Board also decided that it would assist with conductors' fees to revitalise and upgrade choirs. The Board has communicated its concern about choral and vocal ensemble music to State Education Departments because of evidence that the relevant instruction for children attending State schools is insufficient.

The Board does not have sufficient funds to solve the various problems of music education which the discussion paper noted. It could be argued that if educational authorities could see their way clear to address these issues properly, there would be no need for financial intervention by the Music Board. Under the existing circumstances, the Board decided to provide limited support to projects which extend opportunities for music education.

The past financial year was the first in which the Board contributed to the costs of establishing music centres initiated and controlled by specific communities. The Board funded seven such schools: Townsville and Mackay in Queensland; Coffs Harbour, Gosford, Mount Druitt, Mullumbimby and Tamworth in New South Wales; and Elizabeth in South Australia. All but the last were operating by June 1984. For the most part these music centres have generated great enthusiasm and community support. One of the particular problems they address is the absence of professional musicians in country and regional areas. The seven centres now operating have already attracted 15 musicians to reside in their regions, and have persuaded another 11 to stay and work within those areas instead of moving elsewhere as they had planned. In addition to offering high quality instruction in various instruments, voice and musical styles, those musicians will form a core for local professional concert life and will also lead residents in many types of musical ensemble. To date, the Board's total expenditure on music centres is approximately \$80 000 — a low cost for high benefit.

During the latter half of 1983, the Board completed its review of its policy of support for composition. As a result of this review, the Board decided to concentrate on assisting projects which bring composers into more direct relationships with the community and which promote the public performance of Australian compositions. While Board support for commissions to composers is not sufficient to ensure that Australian composers can make a living from the practice of their art, the Board's increased budget of \$250 000 for 1983-84 (compared to \$134 000 for 1982-83) enabled it to move further towards facilitating that possibility.

The Board decided that its primary mechanism for the support of composition would be its Composer Commission Program. In the first part of 1984, the Board gave greater impetus to the growth of commissions for Australian composers to write choral and vocal ensemble music. It increased the number of grants supporting composer commissions to 94, compared with 65 in the previous financial year. In doing so, it almost doubled its 1982-83 allocation of funds for commissions to \$178 000 in the period under review. However, the Board continues to regard its funding of composition as pitifully small to nurture a national music culture.

Emphasising the primacy of the Composer Commission Program, the Board decided it would no longer offer support for composition through fellowships with the exception of one fellowship valued at \$30 000. (The Board regards this fellowship as a public honour and as a means of enabling a composer to work exclusively at the art for one year). Accordingly, the Board reduced its allocation of funds for fellowships from \$58 000 in



*Composer Martin Wesley-Smith was assisted under the Board's Composition and Performance Programs*

1982-83 to \$30 000 for the past financial year. The Board also decided to transfer its support for composer residencies away from educational institutions to host organisations involved directly in performances and interested in developing long-term working relationships with composers to assist them to further the practice of their art. The funds allocated to residencies increased from \$28 000 in 1982-83 to \$50 000 in the period under review.

During 1983-84, the Board was pleased to note the increased involvement of schools and amateur groups in the commissioning process. The Board regards this as a healthy trend which indicates that young people are experiencing contemporary music and that community recognition of Australian composers is on the increase.

### **Incentive funds**

In 1983-84, the Board made special efforts to increase its funding of those areas which Council has identified as developmental priorities: Multicultural Arts, Youth Arts, Art and Working Life and Artists-in-the-Community.

The Board's most dramatic increase in funding (a five-fold increase to almost \$150 000) was to support the development of music reflecting Australia's multicultural society. The Board awarded 43 grants to a wide range of music activities involving many ethnic groups. It allocated \$29 000 to performance projects, including the performance of music from India, Indonesia, Russia and Turkey. The Board also assisted nine teaching programs and anticipates the establishment in 1985 of at least two community music schools based on instruction in styles of ethnic music.

Because of its well established involvement with youth music and community music, the Board was able to make particularly effective use of the additional funds available to these areas through the Youth Arts and Artists-in-the-Community incentive funds.

However, the Board had difficulty in taking advantage of the Art and Working Life incentive fund. The arts activity nurtured by the trade union movement has focused more on other art forms so that there is little musical tradition to build on in this context. Nevertheless, the Board allocated a total of \$56 000 to ten projects which it identified as worthwhile. For instance, Board funds contributed to the residencies of composers and musicians to collaborate with other working people on projects expressing their life circumstances through music and song.

### **Conclusion**

There have been considerable achievements in



some areas of music which the Music Board has subsidised in recent years. The fourth generation of Australian composers is now emerging, and despite the very limited Board support available to them, a considerable body of their work is accumulating. Audiences for chamber music have increased dramatically and Australia now boasts several ensembles of international quality. Audiences for opera have also increased. The phenomenon of an audience of six million people for the Pavarotti-Sutherland television and radio simulcast in 1983 would not have been believed a year (or even a day) earlier. Similarly, contemporary music ensembles, such as Flederman, which provide an important outlet for the works of Australian composers, are now playing before sizeable audiences.

In terms of its policies, the Board believes that 1983-84 was a crucial period for the development of music in Australia. Community discussion of the Board's paper, *The Problem of the Allocation of Music Board Funds between Competing Uses*, canvassed fundamental issues of policy and fuelled the Board's determination to translate its policies into a plan to support the development of Australian music through more equitable and effective funding than has been available to the entire music community for the past several years. Australians might reasonably expect that the Board will continue to formulate and develop policies that reflect a much broader definition of excellence and simultaneously reflect the Board's intention to stimulate and encourage the broadest community access to and participation in the nation's musical experience. The Board intends to do so without sacrificing the primary and traditional objective of Music Board support for the pursuit of artistic excellence.

The Board believes that the prevalent desire within our community to build a more distinctive national culture will be felt in music as in other spheres of the arts. As an art form, contemporary music has, as its primary reference, the music which has preceded it. Therefore, we must expect that for some time at least, the music we make will continue to reflect the imported traditions which underpin the bulk of music currently created and performed in this country. Our own dialect may evolve in time. This will depend on our willingness to develop and nurture our musical creators in all styles, to respect and support creative risk (and perhaps, consequently, financial risk), to experiment rather than conform. The challenge not only belongs to the nation's musicians; it belongs to our community as a whole.

Australian theatre is at a crucial stage in its development. In the past decade, the Commonwealth Government has supported growth in all aspects of the performing arts. Where once there was limited professional theatre activity in Australia, there are now professional companies in every State and Territory. Formerly regarded as a novelty and a financial risk, plays written by Australian authors are now an essential part of the repertoire of these companies and the names of playwrights Williamson, Sewell, Hewett, Elisha and others are a draw at the box office. Local audiences now appreciate the work of Australia's world-class ballet and modern dance companies. Hundreds of theatre-in-education, youth theatre and dance groups perform throughout the country. There are excellent regional theatres and a well-organised and professional community theatre movement. Australian puppetry companies, working with adult as well as young audiences, are experimenting with a new form of visual theatre. Add to this activity, the *avant garde* work in theatre and dance, together with the growing influence of



Robert Grubb, Russell Kiefel, Gillian Jones and Janice Phillips in Neil Armfield's production of *Twelfth Night for Lighthouse*, State Theatre of South Australia



Arriving for work in the factory, a scene from the Sidetrack Theatre production of *Loco* at the Chullora Railway Workshops in Sydney's western suburbs



ethnic and Aboriginal cultures upon the existing mainstream, and Australia's potential to develop a truly exciting theatre is manifest.

The Theatre Board seeks to foster the development of this potential, largely through offering direct financial support to companies and individuals. The Board considers applications for grants of assistance according to various criteria. These include quality, contribution to improved community access to Australian theatrical culture and to participation as audience or practitioner, Australian content, innovation, and special factors such as geographical isolation.

#### **Board membership and functions**

Two Theatre Board members, Malcolm Moore (Director, Come Out Festival, South Australia) and Carol Rave (actor, New South Wales), retired during the year and the Minister appointed two new members, Malcolm Blaylock (Director, Association of Community Theatres, Adelaide) and Sue Beal (Assistant Federal Secretary, Actors Equity). The Minister extended the term of Chairperson Elizabeth Butcher (Administrator,



D. Russell

*Playbox production of Terry Johnson's Insignificance toured Tasmania, Adelaide and Sydney with Kate Fitzpatrick and Corillo Gantner*



A. Russell

*Newcastle group, The Constant Club, followed its great success at the Adelaide Festival with another at the Edinburgh Festival*

\$'000	1983-84	
1 913	The Australian Ballet Foundation	17%
4 837	Drama	44%
831	Youth Drama	8%
2 432	Dance	22%
184	Mime	2%
344	Puppetry	3%
385	Other programs	4%
10 926	Total	100%

National Institute of Dramatic Art) from July 1983 for one year. Continuing members are James McCaughey (Director, Mill Theatre, Geelong, Victoria), Barry Moreland (Artistic Director, Western Australian Ballet Company), Andrew Ross (freelance director, Western Australia), Gary Simpson (Senior Lecturer in Education, Macquarie University, New South Wales) and Cheryl Stock (freelance dancer, choreographer and teacher, New South Wales).

Staffing

The Theatre Board experienced several staffing changes throughout the year. In July 1983, The Australia Council appointed Michael FitzGerald as Director of the Board. He had been acting in this position for two years prior to this. There were a number of staff changes during the year, with two new project officers joining the Board in the drama area and a new appointee to the position of Board Secretary. Despite these new appointments, the Board remains concerned at the heavy workload caused by understaffing.

Policy

The Theatre Board constantly reviews its policies. Its current priorities are to consolidate a professional theatre infrastructure to service all States and Territories with theatre of quality. Recognising that its funds are insufficient to support all companies which apply for assistance, in 1982 the Board conceived and began to implement its Rotherwood Plan. The Plan designated categories for funding, its aims being to ensure that adequate, continuing support would be available to a number of established, mainstream companies while leaving funds available to assist innovative projects and the development of new companies.

The Plan provided for the adequate funding of a national ballet company, and of a drama and dance company in each State (Category I); of one

or more alternative drama companies and a dance company in each State, as well as theatre-in-education, youth theatre and puppetry companies (Category II); and of other projects by companies and individuals (Category III).

However, the theatre community criticised the plan on the grounds that it implied a hierarchy among companies, reinforced the *status quo*, did not allow flexibility in distribution of the Board's limited funds, and therefore did not encourage diversity of theatrical activity. Moreover, the Rotherwood Plan did not solve the Board's funding dilemma. So, during 1984, the Board reviewed its policy in order to determine how it could distribute its funds more equitably, without unduly jeopardising valuable, existing theatrical activity.

During 1983-84, Board policy also included support for those aspects of the arts which the Australia Council is assisting through its cross-art form incentive funds in line with the Commonwealth Government's and the Council's policy to improve access to the arts for all Australians. These priority areas are: Artists-in-the-Community, Art and Working Life, Multicultural Arts and Youth Arts.

Allocation of resources

The deficiencies of federal funding of the theatre arts are clearly evident in the 1983-84 statistics. With only a 13 per cent increase in overall funding during this period, the Theatre Board could not meet the demands on its resources. Total funds available to the Board for 1983-84 amounted to \$10.930 million compared to \$9.695 million in the previous financial year. The Board faced a choice between a range of imperfect options: to maintain existing levels or reduce funding to the larger, established companies; to deny increases to newer companies which, despite their artistic success, the Board recognised as severely underfunded; or to refuse applications for innovative projects. Despite its hope that the Rotherwood Plan would support the dual goals of maintaining and consolidating established theatre activity and assisting innovative and developmental activity, the Board was only able to make minor variations in allocating its funds. Details of the Board's grants to all companies, including general grants and project grants, are published elsewhere in this Report.

Drama

Although the Theatre Board contributed \$4.837 million in support of drama in 1983-84, 73 per cent of this allocation went to mainstream theatre companies. Of this, 56 per cent (\$2.730 million) was concentrated among the six major State



Theatre Conference. Held in Adelaide, it attracted 300 delegates from all over Australia and demonstrated a groundswell of support for the community theatre movement.

Adelaide was a centre of theatrical activity during 1984 with this being a Festival year. The Board supported productions in both the main Festival program and that of the Festival Fringe. The controversial production, *1984 AD*, devised by visiting Yugoslav director, Ljubisa Ristic, and produced by the Australian Elizabethan Theatre Trust was the major recipient of Board assistance within the main Festival program. Performances by Board-assisted cabaret groups such as the Castanet Club from Newcastle (New South Wales) and Tick Where Applicable from Melbourne were well received by Fringe Festival audiences.

During the year, the Board supported women's theatre through its grant to assist the Women Writers Workshops also held in Adelaide. In its first of three stages, this ambitious project (which was also funded by the Community Arts and Literature Boards of the Australia Council) brought together 50 women to practise and develop writing skills. The Theatre Board also provided assistance for the project's second stage in which leading English feminist playwright, Micheline Wandor, led workshop performances of eight plays written by first-stage participants. As part of Micheline Wandor's visit, she also participated in public seminars in Adelaide and Sydney.

In Canberra, the Theatre Board (in conjunction with the Australia Council's Aboriginal Arts and Literature Boards) funded the 1984 National Playwrights Conference (under the directorship of Anne Harvey). This Conference included plays which reflected the experience of daily working life in Australia and of ethnic and Aboriginal communities. It also included a workshop on new form theatre.

Several new alternative spaces opened in Sydney and Melbourne this year: the Performance Space and the Off Broadway Theatre in Sydney and the Church Theatre in Melbourne. The Board is assisting these spaces as much-needed venues for alternative projects.

### Dance

For the previous five financial years, the Commonwealth Government had allocated a separate appropriation to The Australian Ballet within the overall budget allocation to the Australia Council. In 1983-84, the Government reinstated funding responsibility for the Ballet to the Council's Theatre Board. During this time the Board also received greater demands to fund most other aspects of dance, currently a growth area in



Val Kullack in *Black Rainbow* by Keith Gallacher at the Canberra Youth Theatre

the performing arts and one in which participation — particularly from children and young people — is on the increase.

The Board continued its funding of Dance Works and Dance Exchange. The Board hopes that these two small modern dance companies will develop as important training grounds for dancers and choreographers.

A highlight of 1983-84 was the Australia New Zealand Dance Course which continued the successful initiative taken two years earlier by the Board. A two-week intensive workshop for professional dancers, musicians, choreographers and composers, it was held at the Victorian College of the Arts and funded by the Australia Council's Theatre and Music Boards in conjunction with the Queen Elizabeth II Arts Council of New Zealand.

As part of its continuing process of consultation with the dance community, the Board organised the Dance Debate which took place in June 1983 in Sydney. The Debate gave its participants (mostly artistic directors of Board-funded dance companies) the opportunity to discuss the state of their art and to make policy recommendations to the Board. The Debate covered the effects of the Rotherwood Plan; ways in which community access and dance education might be improved; training for dancers; developments affecting dance music; continuing mechanisms for choreographic development; and administrative and production issues. One motion of note was the participants' endorsement of the need to develop professional multicultural dance.

### Young people's theatre

In the course of the rapid expansion of youth



companies. The remaining 44 per cent was split among 25 companies. The balance of the Board's allocation to drama was distributed to alternative theatre (10 per cent), regional theatre (11 per cent), community theatre (4 per cent) and individual grants (2 per cent).

The larger theatre companies have built devoted audiences and provide work for many of our best performers, directors, designers and technicians. It takes time to develop these companies and skill, effort and money to maintain them. Moreover, several of these companies hope to expand their activities. The Sydney Theatre Company is seeking assistance to move into premises offered to it by the New South Wales Government and the Nimrod Theatre Company (after a year in which it recovered successfully from the threat of financial disaster) is ready to move into Sydney's Seymour Centre; the Melbourne Theatre Company and the Playbox Theatre need assistance to take advantage of the opportunity to use the Victorian Arts Centre in Melbourne; and in Perth, the Hole in the Wall Theatre plans to move to its new Subiaco premises. These companies believe that their new premises will allow them to perform for larger audiences, thereby improving both community access, their own financial viability and their ability to invest resources in financially riskier, experimental work in smaller venues.

While these State companies can and do produce some of the country's best work in drama, they also receive a major proportion of the Board's limited resources. To enable a more equitable distribution of its funds in Victoria, the Theatre Board decided in March 1984 to reduce funding to the Melbourne Theatre Company, Australia's largest drama company, by 20 per cent. Over the years, State and federal funding of this company had become seriously imbalanced, with the Theatre Board providing by far the major share of government assistance. The Board believes it is the responsibility of State funding authorities to provide at least an equivalent amount of subsidy to State drama companies as the Board. The \$180 000 retrieved from the Melbourne Theatre Company by this decision will be distributed to other companies and projects in Victoria. Disaster struck Melbourne's theatrical life in February 1984 when fire destroyed the Playbox Theatre. With emergency assistance from both the Victorian Ministry for the Arts and the Theatre Board, and from successful fund-raising events, the company survived — although it is yet to secure a new, regular venue and is working at several Melbourne theatres. In Perth, the National Theatre Company closed as a result of



*John Hannan, Nataly Mosco, Nancye Hayes, Karen Johnson and David Frezza in the Sydney Theatre Company's production of The Conquest of Carmen Miranda by Robyn Archer*

financial failure.

Throughout Australia, other companies struggled for survival. In Melbourne (Anthill Theatre), Adelaide (the Troupe), Perth (the Winter Theatre) and in other cities many smaller companies have made valuable contributions to alternative theatre — yet their members often work in excess of award hours and often for very poor wages. In North Queensland, the New Mocn Theatre Company has made remarkable progress in developing a new audience and attracting local government and corporate support, yet company members often work 80 hours a week for minimum salaries. Without the funding increases these companies desperately need, their members are in danger of creative burn-out as tiredness and frustration take their toll. For companies with no financial reserves, a box office failure is disastrous. Understandably, such companies may come to regard risk-taking and innovative ventures as potentially dangerous rather than as promising new theatrical developments.

In 1983-84, there was unprecedented growth in activity and interest in community theatre, multicultural, black and new form theatre. New form theatre concentrates on experimentation in style, often using strong visual imagery. In questioning theatrical conventions, it is attempting to develop a contemporary and specifically Australian form of theatrical expression. Those working in new form and other areas maintain that they have not had their fair share of funds — despite the fact that they are commissioning and presenting Australian work, introducing new actors, writers, directors and designers, and experimenting with form and content.

During the period under review, the new form lobby and the community theatre movement actively campaigned for a larger allocation of the Board's financial resources. In November 1983, the South Australian Association of Community Theatres organised the first National Community





Meryl Tankard in *Echo Point* a dance/theatre production at Off Broadway, a new experimental theatre space in Sydney

theatre over the past year, the Theatre Board initiated a meeting of youth theatre workers in Melbourne, in February 1984, to hear their views on future policy direction. The meeting made a number of suggestions to improve the Board's service in this area. Since then, groups have met in several States to consider mutual concerns, thus reducing the isolation which has characterised the development of young people's theatre. The Board welcomes this new spirit of co-operation within the youth theatre community. Funding from the Commonwealth Government's Community Employment Program (CEP) enabled the formation of many youth theatre groups throughout the country. The Board was pleased to see so many groups and their projects launched. However, it noted that the total funds available to young people's theatre through the CEP during 1983-84 exceeded the funds available from the Board's own budget allocation for the period. Moreover, the Board is acutely aware — and the Government has reminded the community — that it does not regard the CEP as a source of continuing support. The Board is therefore concerned that the 1983-84 injection of CEP funds has created expectations within the theatre arts community (particularly in young people's theatre and community theatre) that the Board will not be able to meet unless it receives a commensurate increase in the 1984-85 budget. Theatre-in-education continued to flourish. Seven new artistic directors were appointed to theatre-in-education companies throughout Australia and this promises sustained achievement for the future. These companies continued to create original works — which comprised over 80 per cent of their repertoires in the past year.

Closer contact between theatre-in-education companies over the past few years has resulted in their increased use of the best available scripts. Some of these, for example, Richard Tulloch's *Year 9 Are Animals*, have been presented in several States. The Board has promoted this growing contact among theatre-in-education companies by assisting the annual conference of their directors and the production by Cardew Youth Performing Arts Centre (Adelaide) of *Lowdown*, a magazine for people involved in arts education, youth arts performance and administration. Youth theatre groups, which do not usually benefit from serious press-coverage or criticism, benefit greatly from the exchange of information and experience which the annual conference and this magazine facilitate.

The Board continued to assist professional artists — such as writer Keith Gallasch at Unley Youth Theatre, and Tony Strachan who taught movement skills at Canberra Youth Theatre — to work with youth theatre groups.

The Board is keen to support a variety of theatre experiences for young people. In 1983-84 it was encouraged by the success of seasons conducted in venues which enabled the exploration of theatrical possibilities different from those offered by plays designed for school facilities.

The Board is disappointed that young people's theatre in Australia remains hampered by a lack of support for many companies from State arts and education departments. In some States, the Theatre Board is carrying the main burden of funding youth theatre. Given that many companies are receiving barely adequate support, and that each year they perform to audiences larger than those reached by any other sector of the theatre profession, the Board regrets that a broader base of funds is not available to assist the development of theatre for young people.

### Puppetry

In the period under review, the Marionette Theatre of Australia, one of the Theatre Board's general grant recipients, became the only puppetry company in Australia to have a regular venue. In September 1983, it officially opened its new, Sydney premises — formerly the Sydney Sailors Home. The company received generous private sector support towards the renovation of the building which also provides performance space for other groups such as the Sydney Dance Company and Musica Viva.

During the year the Board supported several large-scale experimental projects. In Sydney, the Marionette Theatre of Australia presented Kim Carpenter's *Rapunzel in Suburbia* (based on poems by Dorothy Hewett) and in Melbourne, a group

of independent artists presented Kate Bowman's *Transfigurations*. These productions were provocative in their style and content. In-house training has been a particular feature of the practice of the newer companies receiving the Board's support. Terrapin Puppet Theatre (Hobart) conducted a number of workshops for artists in the fundamental areas of writing and directing which traditionally have been regarded as the weaknesses of puppetry. Japanese-trained puppeteer, Noriko Nishimoto, conducted training for puppeteers in Tasmania, Victoria and in Western Australia where she is based with the Spare Parts Puppet Theatre (Perth). Australian puppetry has been strengthened by the recent arrival in Australia of a number of emigrant artists from Europe. During 1983-84, Jindra Rosendorf, formerly a performer-director with the prestigious Drak Theatre Company in Czechoslovakia, worked with the Terrapin Puppet Theatre in Tasmania.

Australian puppeteers also made their mark overseas. The Melbourne-based, Handspan Theatre followed its Sydney Festival season of Nigel Triffitt's *Secrets*, with a successful tour of Europe and North America. The Board made a small contribution to support the company's performance at festivals in Spoleto (Italy) and Charlestown (United States) where it met with both popular and critical acclaim. The Australian Elizabethan Theatre Trust also toured *Secrets* to Brisbane, regional centres in New South Wales, and to Canberra.

### Support for individual artists

Given the essentially group nature of theatre activity and the Board's priority to consolidate the infrastructure of the theatre profession, direct assistance to individuals has not been a significant element of Board programs. The Board makes some grants to individual artists for travel and study and to directors, designers, choreographers and production managers for professional development. The Board intends these grants to cover expenses incurred by artists in extending their experience or to allow artists to take time off from income-earning work in order to pursue a professional development program with new or established companies. In addition, the Board provides traineeships for individuals to work with companies to develop specific skills.

During 1983-84, the Board made 51 grants totalling \$315 492 to individuals. These grants represented 18 per cent of the total number of grants made by the Board and three per cent of total funds allocated. The Board awarded travel-study grants to 11 people in 1983-84, compared



Mary Hinkson conducts a workshop during the Australia/New Zealand Dance Course at the Victorian College of the Arts



with 19 in the previous financial year. In other grant categories the number of grants to individuals did not change significantly between 1983-84 and the previous year. Similarly, the value of the maximum travel-study grant remained at \$3 000 and the maximum level of assistance available for professional development remained at \$14 000 between 1982-83 and the period under review.

In response to the recommendations of the Report of the Individual Artists Inquiry (which highlighted the economic plight of artists), the Board plans to increase its assistance to individual artists. The Board is considering increasing the monetary value of individual grants and the possibility of introducing fellowship schemes for senior theatre artists.

### Incentive funds

In 1983-84, the Theatre Board claimed a total of \$251 000 from the Australia Council's central incentive funds which provide dollar-for-dollar support to match Board grants to eligible projects within the four target areas of Art and Working Life, Artists-in-the-Community, Multicultural Arts and Youth Arts. This amount was 99 per cent of the total incentive funds available to the Board. When matching funds are taken into account, it represents expenditure of more than half a million dollars on theatre projects in the incentive areas. In the areas of youth arts and artists-in-the-community, the value of assistance requested by suitable applicants exceeded the total incentive funds available to the Board. However, the Board had difficulty in meeting its funding level targets in the areas of multicultural arts and art and working life. In the next financial year, the Board will consider ways in which it might encourage more applications eligible for support under these two incentive funds.

### Conclusion

The Theatre Board regarded 1983-84 as a difficult period. Throughout the year the Board struggled with the dilemma of how best to distribute its current budget without sacrificing one form of theatrical activity for any other. Recognising that its funds are insufficient to meet the theatre community's existing and future needs, the Board hopes that the Commonwealth Government will increase its support for Australian theatre. The exciting, creative work which took place during the year, and the potential it promises for future development, constitute a powerful incentive for the Board to maintain its commitment and energies to increasing the base of support for theatre in Australia.

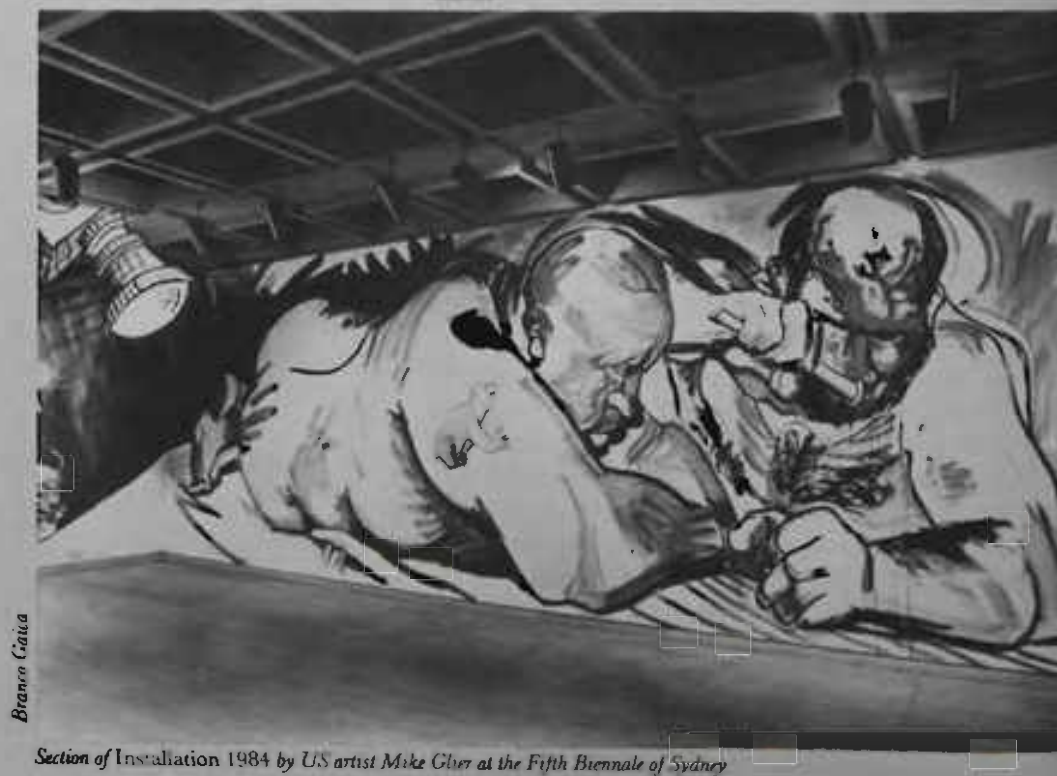


*David Collins with Bear in the adult puppet show Bear Dinkum at the Marionette Theatre in Sydney*

In its work in support of the development of Australian visual arts culture over the past decade, the Visual Arts Board has consistently based its priorities on the mainspring of art, the individual artist. The Board also recognises that all elements of the visual arts in Australia constitute one community of interest and that the Board's responsibilities are wide.

The Board assists a great variety of visual arts structures, facilities, services and practices, providing professionals with resources and opportunities for development and the public with substantial points of access to contemporary visual art.

The Board's allocation of \$1 803 000 for 1983-84, including \$105 000 from Council's incentive funds, represented 5.6 per cent of the Australia Council's total support for the arts funds and an increase of 12.2 per cent in Board funds on the previous financial year. This increase helped the Board to begin its long overdue task of restoring effective funding of the visual arts in Australia. It also gave the Board the opportunity to review its policies and programs with a view to responding to major new developments emerging from the field.



*Branch Catia*

*Section of Installation 1984 by US artist Mike Gher at the Fifth Biennale of Sydney*

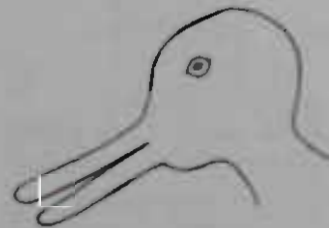


### Board membership and functions

The year 1983-84 brought substantial changes to the membership of the Visual Arts Board, including the appointment of a new chairperson, Betty Churcher (Victoria), who is a respected arts educator, historian and administrator.

Three members — Tony Bond, John Delacour and Lesley Dumbrell — completed their terms of office during the year, each having made a valuable contribution to the work of the Board. Alison Carroll (South Australia) continued her term of membership and the Minister extended the appointment of Margriet Bonnin (Queensland) as a Board member until June next year. He also appointed five new Board members, each for a three-year term. The new appointees are: Grace Cochrane (Tasmania), Ian Howard (New South Wales), Philippa O'Brien (Western Australia), Jan Senbergs (Victoria) and Maurice Symonds (New South Wales).

To ensure an even distribution of business, the Board met five times during the year to consider a wide range of matters concerning the practice of the visual arts in Australia and to make decisions on grants (usually based on the recommendations



\$'000	1983-84	
745	Direct and Indirect Assistance to Artists	38%
269	Contemporary Arts Spaces	14%
672	Assistance for exhibitions/regional and professional development	34%
271	Art Education & Artists Representation	14%
4	Other	—
1 961	Total	100%

of Board working parties and panels of assessors who are not Board members). The Board devoted one of these five meetings entirely to policy discussion. The very large commitment of time and energy that Board members make in their consultative and advisory roles is not easily visible to the community nor widely understood.

In relation to the number of Board members, their part-time capacity, and the number of meetings able to be held each year, the amount of general business (in addition to grant decisions) with which the Board deals, seriously infringes on the time available to it for policy making.

Nevertheless, the Board continued to review a wide range of issues on which it was anxious to develop policy and which are of concern to the visual arts community. The Board conducted this policy process not only in its meetings but through public forums and seminars and in consultation with visual arts organisations such as the National Association for the Visual Arts (NAVA), the Artworkers Union and the Art Museums Association of Australia.

As part of its emphasis on providing the public and the visual arts community with genuine access to members and staff of the Board, and opportunities to contribute to the development of Board policy, the Board convened a major public forum and series of seminars at Artists Week 1984 (a major event on the Fringe program of the Adelaide Festival).

### Staffing

As determined by the needs of the arts community, the Visual Arts Board's programs are complex and wide-ranging, requiring a labour intensive administrative and Board review process which makes heavy demands on staff resources. These, like financial resources, are severely strained.

In November 1983, Nick Waterlow retired as Director of the Board. Although he held office during a very difficult time, characterised by declining funds and organisational restructuring within the Australia Council, his contribution to the international representation of Australian art was outstanding. His successor, Ross Wolfe, is an

artist and former publisher and founding editor of *Art Network* magazine.

Senior project officer Katrina Rumley also left the Board during the year. Her work, particularly in regional development, was especially noteworthy.

### Objectives and implementation

In the period under review, the priorities of the Visual Arts Board were to reform and widen the base of assistance for individual artists, for instance, by establishing exhibition participation fees, increasing the number of its half and full standard grants, and through generally supporting the professional development of artists. The Board also encouraged greater public access to the experience of the visual arts, and pursued its commitment to build and maintain the visual arts fabric, and constantly to develop and review Board policies.

The Board's seven main funding categories reflected these priorities: Direct and Indirect Assistance to Artists; Contemporary Art Spaces; Assistance for Exhibitions; Regional and Professional Development; Information Exchange Programs; Publications and Promotion; and Community Arts.

Historically the Board's single largest category of support, the programs of Direct and Indirect Assistance to Artists (including artists exhibition



Founding Director John Buckley outside the new Australian Centre for Contemporary Art in the Domain, Melbourne



fees'), accounted for 42.3 per cent of Board expenditure in the period under review. The proportion of Board expenditure on these programs has remained fairly constant at approximately 40 per cent for several years. The remaining 57.7 per cent in 1983-84 covered those grant categories which assist structures, facilities and projects that provide resources for, support the development of and facilitate public access to the experience of contemporary visual art.

The eight programs of Direct and Indirect Assistance are: Grants to Artists, Artists-in-Residence, Artists-in-Community, Overseas Studios and Fellowships, Public Art, Assistance with Murals, Australian Contemporary Art Acquisitions and Australian Contemporary Art Special Purchase.

These programs channel funds to artists either directly (as through the Grants to Artists Program) or indirectly (as through the Public Art Program which provides financial assistance to bodies commissioning artists to produce original works for public places).

### Access to the visual arts

Another priority was to improve public access to

1 Exhibition fees included in the 1983-84 figures reflect expenditure in the International Exhibitions Program only

the visual arts. The Board provided funds urgently needed to consolidate its Contemporary Art Spaces Program. In doing so, the Board began to rectify the serious deterioration suffered by these key structures due to under-funding over several years. Contemporary art spaces are now a vital element in the infrastructure of contemporary Australian visual arts in providing venues for innovative and experimental exhibitions, a context for the discussion of contemporary art, and an avenue for direct participation by artists and the wider community alike.

Further consolidation of the program came about this year when directors of these spaces developed a network for communication, forward planning and exhibitions exchange. A national network of Board-assisted contemporary art spaces will be completed should organisations in Tasmania, the Australian Capital Territory and the Northern Territory become established.

The Board also funded the production of a pilot program for a national television series on the visual arts. The Board supported this project with the aim of assisting the development of new means to disseminate and promote the understanding of the visual arts in Australia.

During the year, the Board funded the Art Museums Association of Australia to administer the dispersal to regional galleries of the Board's collection of works purchased under the acquisition programs of previous years.

### Exhibitions program

The 1983-84 calendar of innovative exhibitions within Australia reflected a growing commitment by State and regional galleries to contemporary art. Some of the important shows that the Board supported under its Assistance for Exhibitions Program during 1983-84 included: *Recent Australian Painting* at the Art Gallery of South Australia; *Vox Pop* and the *George Baldessin Retrospective* at the National Gallery of Victoria; *Animal Imagery Today* at the Ballarat Fine Art Gallery; and *Aspects of Australian Figurative Painting 1942-1962* at the S.H. Ervin Gallery in Sydney. A number of these and other exhibitions toured nationally with Board assistance.

The Board noted that an important feature of exhibitions during this period has been a heightened degree of imaginative and energetic curatorial activity, both from within public art museums and by freelance curators.

In the past twelve months, Australians have enjoyed a number of overseas exhibitions of exceptional quality. These included exhibitions of works by Leonardo Da Vinci and Pablo Picasso,



Visiting US graffiti artist, Keith Haring, working on mural in the Art Gallery of New South Wales



90 as well as works from the collections of the Solomon R. Guggenheim Museum and the Courtauld Institute. The tours to Australia of such exhibitions — considering their value — would not be possible without the generous support of the Commonwealth Government Indemnification Scheme or, in most instances, without the efficient management provided by the International Cultural Corporation of Australia.

In 1984 the Board also supported the Fifth Biennale of Sydney, an event which has earned international repute. Initially conceived to introduce recent overseas developments in the visual arts to Australian audiences, the Biennale plays a seminal role both in forging international links and nurturing an international identity for Australian art practice and criticism. Moreover, the Biennale contributes substantially to Australian visual arts debate, not only through the exhibition itself, but also through the presence of visiting overseas artists and the public forums which are organised by the Power Institute of Fine Arts (University of Sydney). The 1984 Biennale was thematically titled *Private Symbol — Social Metaphor* and was directed by Leon Paroissien, a former Director of the Visual Arts Board.

There are very few patrons for contemporary visual art in Australia and the Biennale has been fortunate to have enjoyed, from its beginning, the support of Transfield Pty Limited and that company's chairperson, Franco Belgiorno-Nettis. This year Transfield received the Business in the Arts Award presented by Mobil Oil Australia Limited.

In 1984 another exhibition of singular ambition and scope was realised through imaginative

private patronage. *An Australian Accent*, conceived and sponsored by Australian patron, John Kaldor, opened in April to critical acclaim at New York's PS1 Gallery. The Board is assisting the Australian tour of this exhibition which includes the work of Mike Parr, Imants Tillers, and Ken Unsworth.

For several years the Board has maintained a steady commitment to ensuring that Australia, despite its geographic isolation, participates in international dialogue through representation of Australian art in such established contexts as the Venice and Paris Biennales, the Indian Triennial, Kassel Documenta and in others such as the *Eureka* exhibition in England in 1982, *Continuum* '83 in Tokyo and the Australian contemporary art exhibition at the 1983 *Festival d'Automne* in Paris. The Board has extended this process through other programs which establish and make opportunities for international contact available to Australian artists and, at the same time, promote understanding of Australian art. These are its Overseas Studios and Fellowships, Artists-in-Residence, Conservation and Curatorial and Visiting Artists Programs.

Visitors to Australia this year under the Visiting Artists Program included: Bob Smith, Director of the Los Angeles Institute of Contemporary Art (LAICA); Richard Demarco of the Richard Demarco Gallery in Edinburgh; Kynaston McShine, Curator of Contemporary Art at the Museum of Modern Art, New York; and Diane Waldman, Deputy Director of the Guggenheim Museum in New York. Each of these visits resulted in major exhibitions of contemporary Australian art being presented at the above



*Three Fishes of the Sea* by Jan Murray, 1984 artist-in-residence at the Künstlerhaus Bethanien, Berlin



institutions during 1984, mostly through co-funding arrangements with the Visual Arts Board.

### Incentive funds

The Board increased its support for those new areas of arts practice emphasised by the Australia Council's central incentive funds, such as Artists-in-the-Community and Art and Working Life. A positive working relationship and increased co-funding with the Community Arts Board contributed to the improved range and number of grants that the Board awarded under these programs. Given its limited resources for extending its support to new areas, the Board's substantially increased expenditure in support of these practices is a measure of its commitment to creating new relationships between artists and the community. These are providing a range of working contexts for artists, thereby extending their opportunities for employment. During 1983-84, the consolidation of the National Association for the Visual Arts (NAVA) into a cohesive organisation with a representative national structure was a significant development in the visual arts. The absence of a strong, united and independent voice has been a disadvantage to the visual arts. The emergence of NAVA represents an historic opportunity for the visual arts and related disciplines to combine to articulate their needs and concerns. In its first year, NAVA (which recently appointed its first director) will establish priorities and a program for their implementation.

### Issues of major concern

The findings of the Australia Council's

publication, *The Artist in Australia Today* (The Report of the Individual Artists Inquiry), exposed the desperate circumstances of artists as one of the most disadvantaged professional groups in the community. It provided authoritative confirmation of the inequities faced by artists in this country and of problems in the distribution of arts funding caused by limited resources. The Report is a reminder of how many of the great achievements of the visual arts in Australia, particularly in recent years, depended on the independent struggle of individual artists in the face of severe financial hardship.

The Visual Arts Board welcomed the Report and is analysing its recommendations as a basis for future Board policy. However, implementation of the Report's recommendations will require a substantial commitment of funds, thus limiting options for other development. The equation for reform, therefore, is unsatisfactory.

In this respect, creating a more appropriate level of living allowance for artists and lifting the number of grants awarded is a Board priority — as is the development of new opportunities for the employment of artists in community contexts. To a large extent, existing Visual Arts Board policy and priorities already reflect the Report's recommendations. The Board has achieved significant reforms with its policies on exhibition participation fees, its initiative to establish artslaw services, its research on contracts and legislation to protect the moral rights of artists, and in improving its Grants to Artists Program. In 1983-84, under this program, the Board awarded the unprecedented number of five, full living allowances of \$17 500 for 12 months to Bill



*Quegli Ultimi Momenti (Those Final Moments)* an installation at the Australian Centre for Photography by Dennis Del Favero and FILEF

Dennis Del Favero

92 Brown, Lou Lambert, Frank Littler, Robert Rooney and Wendy Stavrianos; and two living allowances of \$8 750 for six months to Judith Alexandrovics and Anthony Pryor. Nevertheless, this is an absurdly small number of half and full standard grants and indicates that, in spite of the fact that 42.3 per cent of the Board's funds are devoted to direct and indirect assistance to artists, the level of funds available is inadequate.

In the past year, under its Contemporary Art Spaces Program, the Board assisted an important research project designed to identify the needs of unfunded small organisations, artist-run and collective spaces, studios and workshops in Australia. The Board recognises the high degree of commitment of the individuals constituting such groups and the severe financial constraints under which they operate. The Board hopes that the research project will strengthen the case for additional funds in this area, as the Board is presently without the means to respond on a reliable basis.

### **Touring exhibitions**

Another recommendation of The Individual Artists Inquiry related to the need for an exhibitions touring structure in Australia. Following the collapse and liquidation in 1981 of the Australian Gallery Directors Council (AGDC), the Australian visual arts community was left without an integrated structure for national exhibitions touring. The AGDC had also provided opportunities for professional development in this area; curatorial practices had been well established and standards raised. Its demise had injured this development, and adversely affected the faith of lenders, the willingness of sponsors and, ultimately, opportunities for artists. The widespread unease in the absence of an integrated structure for supporting national exhibitions has not been helped by the lack of a newsletter, common working manuals or a platform for public debate and discussion of pertinent issues.

In the absence of the AGDC, the Board's exhibition program provided considerable support for exhibitions and their tours. Not only did it facilitate ambitious curatorial proposals, but given its national overview, the Board assisted the maximisation of limited resources available for this purpose. Nevertheless, public galleries have been understandably reluctant to pursue touring activities without specialist, professional management support.

Inevitably, during the last two years the Board has given serious consideration to these issues. In consultation with State funding authorities and in

co-operation with the Crafts Board of the Australia Council, the Visual Arts Board convened a national Regional Development and Exhibitions Touring Conference in Melbourne in April 1984 to identify possible options and facilitate further development. The conference brought together art museum professionals and people working in related areas. It generated debate on four main areas of concern: professional development; the communication needs of regional and other non-State galleries; regional development; and the urgent need for the means to tour exhibitions within Australia.

The Visual Arts Board proposed a non-centralist structure using diverse resources to fulfil these separate though related needs rather than attempting to service them through a single organisation as was the AGDC. The concept is for a small, non-curatorial touring agency, restricted to exhibitions management and with a capacity for sponsorship development. This would be supplemented by the employment of regional development officers in each State and the establishment of a secretariat in an existing organisation which would be responsible for communication and research.

The Visual Arts Board and the Crafts Board have agreed to co-operate in this matter, although together they are still without sufficient resources for the task. Nonetheless, this matter remains a major item on the Visual Arts Board's agenda and there is some optimism that the foundations for a new structure will be laid in the coming year.

### **International program**

The unprecedented number of international opportunities available to Australian artists this year created problems for the Board arising particularly from its limited staffing and financial resources and the absence of a suitable organisation to manage international touring. The increased international activity also generated increased expectations of the Board. These were reflected in debate on issues such as the priority for international representation and the high cost of such participation. As the Board is not always in a position to insist on Australian curatorial involvement in exhibitions in which it is invited to participate, issues concerning the content of exhibitions and the representation of artists are problematic and have, indeed, become controversial.

The Board moved quickly to consolidate its policy on exhibitions in which it is involved. It acted to ensure the payment of exhibition participation fees and, where appropriate, other benefits for artists such as travel costs. The Board also stipulated



that, where possible and with the agreement of lenders, international exhibitions of Australian art tour this country on their return from overseas. It is clear that the establishment of such policy, and the necessary shift to more formal practices in managing international exhibitions, has introduced a substantial new cost element and unavoidable bureaucratisation to a program which formerly operated without such restraints. These practices involve the use of contracted managers to oversee the myriad administrative details necessary to the success of exhibitions and to ensure that proper standards (for example, in packing and transportation) are maintained. The Board has learned from experience that avoiding such a labour-intensive approach to the management of exhibitions, invites problems and further expense.

However, given the Board's inadequate budget for exhibitions and its limited entrepreneurial capacity, this does raise questions as to the most suitable directions and methods for future development in this area. Such questions encompass the role of Australian curators, the urgent need for private sponsorship and the need for a suitable structure to manage and tour specialist exhibitions internationally. The Board will undertake a major review of all aspects of its international program, with a view to articulating guidelines and standards at the same time as extending opportunities for Australian artists. It expects to convene a forum during the coming year for further public discussion of these issues.

### Conclusion

As we move through the eighties, the visual arts in Australia appear to reflect exceptional health. This is seen in the growth of facilities and communication networks, and in the expanding role and visibility of arts practitioners and professionals. The substantial and increasing commitment to exhibitions of contemporary art, evident in public and private galleries, recognises the ability of the visual arts to educate, to engage and to give pleasure.

The field of practice is diverse and the informed debate accompanying it is centred on issues which more than ever are of relevance to a larger community. This is indicative of a progressive visual arts culture and the presence of artists whose maturity is ascendant. Similarly, Australia is presently blessed with several, critically-based, visual arts publications and is benefiting from the growth of important regional and national forums of debate. The Board has encouraged and will continue to support the means through which the

Australian visual arts community can contribute to Board policy and the improved functioning of its programs of assistance.

The Board's International Program is another indicator of achievement, its effectiveness being reflected in the enthusiasm for Australian art shown recently by major overseas museums and entrepreneurs and by Australian patrons. However, despite such interest and the conspicuous success of Australian art, this apparent health belies the fragility of significant strands in the visual arts fabric. Like the other art form Boards of the Australia Council, the Visual Arts Board has struggled for many years to reconcile growing needs with shrinking funds. Under those circumstances, the Board's options were either to restrict growth or to respond to new developments by redistributing funds to the detriment of existing programs — ultimately creating a line of support for all programs at considerably below maintenance level.

Ironically, the Board's judicious seed-funding of visual arts activity (for example, through programs such as Grants to Artists, Contemporary Art Spaces or Publications) generated structures, needs and reasonable expectations amongst both practitioners and non-practitioners that were, and are, beyond the Board's resources. Circumstances of growth which in other industries would be welcomed as healthy are today problematic in the visual arts industry. For example, the Board cannot offer ongoing assistance to whole sections of the visual arts community such as the predominantly artist-run, collective galleries and workshops throughout Australia.

The visual arts in this country remain in an invidious financial situation, one which causes unwarranted hardship and is socially and professionally divisive. The Board now faces so many crucial needs (evident not only in increased applications to existing programs but also in newly emerging areas worthy of its support) that it believes it can no longer substantially shift its resources amongst them without causing irreparable damage to the visual arts.

The Board must therefore increase its advocacy on behalf of the visual arts and artists in Australia. It intends to do this through its existing policies and programs of assistance, through its participation in the work of the Australia Council's various cross-art form committees and through its support for the field, particularly for those structures which enable both practitioners and non-practitioners constituting the national visual arts community to become their own articulate and powerful advocates.





# AUDITOR'S REPORT

Commonwealth of Australia  
Auditor-General's Office

Cnr Moore and Rudd Streets  
Canberra City ACT 2601  
19 September 1984

The Honourable the Minister for  
Home Affairs and Environment  
Parliament House  
CANBERRA ACT 2600

Dear Minister

Australia Council  
Report on Financial Statements

Pursuant to sub-section 38(3) of the Australia Council Act 1975, the Council has submitted for my report its financial statements for the year ended 30 June 1984, comprising a

- statement of assets and liabilities,
- statement of activity,
- statement of capital accumulation,
- trust funds — statement of receipts and payments,
- statement of sources and applications of funds

together with notes to and forming part of the accounts.

The statements have been prepared in accordance with the policies outlined in the Notes to the accounts and are in the form approved by the Minister for Finance pursuant to sub-section 38(1) of the Act. A copy of the statements is attached for your information.

In accordance with sub-section 38(3) of the Act, I now report that the financial statements are in agreement with the accounts and records of the Council and in my opinion:

- (a) the statements are based on proper accounts and records; and
- (b) the receipt, expenditure and investment of moneys, and the acquisition and disposal of assets by the Council during the year have been in accordance with the Act except as indicated in Note 28 to the statements.

Yours faithfully

(Signed)

PL Liddbetter  
First Assistant Auditor-General

**AUSTRALIA COUNCIL  
STATEMENT OF ASSETS AND LIABILITIES  
AS AT 30 JUNE 1984**

97

	Note	30 June 1984 \$	\$	30 June 1983 \$	\$
<b>CAPITAL ACCUMULATION</b>	1		327 583		1 485 177
(Balance Transferred from Statement of Capital Accumulation)					
This is represented by:					
<b>CURRENT ASSETS</b>					
Cash at Bank and on Hand	2	59 700		130 368	
Cash at Bank-Trust Funds		50 992		55 717	
Debtors	3,4	20 501		24 208	
Loans	3,5	7 720		20 345	
Prepaid Expenses					
Administration		80 815		75 756	
Support for the Arts		10 449		—	
			230 177		306 334
<b>NON-CURRENT INVESTMENTS AND LONG TERM LOANS</b>					
Investments	6				
Loans	7	12 000		24 500	
	3,5	12 120		12 120	
			24 120		36 620
<b>FIXED ASSETS</b>	8				
Computer Equipment		179 781		274 090	
Furniture and Equipment		288 371		434 373	
Leasehold Improvements		3 401		111 980	
Library	9	—		58 948	
Musical Instruments		56 601		58 372	
Works of Art		279 731		398 294	
			807 885		1 336 057
<b>LESS</b>			1 062 182		1 679 011
<b>CURRENT LIABILITIES</b>					
Creditors and Accrued Expenses					
Administration	10	121 232		84 514	
Support for the Arts		46 389		50 603	
Funds held in Trust		50 992		55 717	
Grants approved but not paid at 30 June 1984	11	—		3 000	
Provision for Long Service Leave	12	181 824		—	
Provision for Recreation Leave	13	333 962		—	
			734 599		193 834
<b>BALANCE OF ASSETS OVER LIABILITIES</b>			327 583		1 485 177
<b>CONTINGENT LIABILITIES</b> see note 14					

To be read in conjunction with the notes to the financial statements

**PRINCIPAL OFFICERS' STATEMENT**

In our opinion the financial statements, including notes thereto have been properly drawn up so as to show fairly the financial transactions of the Australia Council for the year ended 30 June 1984 and the state of its affairs as at that date.

John Kitney  
Director, Management Services

Timothy Pascoe  
Chairman

Date:  
20 August 1984



98 **AUSTRALIA COUNCIL  
STATEMENT OF ACTIVITY  
FOR THE YEAR ENDED 30 JUNE 1984**

	Note	\$	1983-84 \$	\$	1982-83 \$
<b>INCOME</b>					
<b>PARLIAMENTARY APPROPRIATIONS</b>					
Australia Council Act (1975)	15		38 235 000		33 600 000
LESS Capital Funds Transferred to Capital Accumulation			103 625		157 066
			38 131 375		33 442 934
<b>MISCELLANEOUS INCOME</b>					
	16		557 297		550 556
			38 688 672		33 993 490
<b>ADVANCE FROM THE DEPARTMENT OF EMPLOYMENT AND INDUSTRIAL RELATIONS</b>					
Community Employment Act (1983)	17		50 000		—
<b>TOTAL INCOME</b>			<u>38 738 672</u>		<u>33 993 490</u>
<b>EXPENDITURE</b>					
<b>SUPPORT FOR THE ARTS</b>					
Council Programs	18		969 720		1 058 099
Board Programs	19				
Aboriginal Arts	20	2 149 211		1 938 413	
Community Arts		2 881 323		2 532 199	
Crafts	21	1 694 322		1 452 825	
Design Arts	18	257 769		145 052	
Literature		2 370 125		2 051 761	
Music	22	9 824 623		8 556 952	
Theatre	23	10 926 469		9 694 686	
Visual Arts	24	2 040 389		1 639 664	
Total Board Programs			<u>32 144 231</u>		<u>28 011 552</u>
<b>TOTAL SUPPORT FOR THE ARTS</b>			<u>33 113 951</u>		<u>29 069 651</u>
<b>ADMINISTRATION</b>					
Salaries and Allowances		3 054 110		2 692 313	
Overtime		55 329		31 757	
Advertising		78 526		33 653	
Board Assessors		18 569		4 266	
Computer Services		43 106		31 389	
Fees to Part-time Members		162 499		163 746	
Incidental and Other Expenditure		282 221		250 200	
Library	9	49 446		10 202	
Office Requisites, Stationery & Printing	25	226 203		167 071	
Postage, Telegrams & Telephone Services		225 279		161 085	
Rental		579 003		475 583	
Repairs and Maintenance		73 864		34 160	
Representation		22 281		19 119	
Superannuation Contribution		318 337		275 929	
Travelling and Subsistence		657 687		494 291	
Workers' Compensation	14	17 542		7 539	
<b>TOTAL ADMINISTRATION</b>			<u>5 864 002</u>		<u>4 852 303</u>
			<u>38 977 953</u>		<u>33 921 954</u>

To be read in conjunction with the notes to the financial statements

(continued)

**AUSTRALIA COUNCIL**  
**STATEMENT OF ACTIVITY (CONTINUED)**  
**FOR THE YEAR ENDED 30 JUNE 1984**

99

	Note	\$	1983-84 \$	\$	1982-83 \$
COMMUNITY EMPLOYMENT ACT (1983)	17				
Salaries		19 790		—	
Materials, Equipment & Rentals		6		—	
Other Costs		10 314		—	
TOTAL COMMUNITY EMPLOYMENT PROGRAM			30 110		—
<b>TOTAL EXPENDITURE</b>			<u>39 008 063</u>		<u>33 921 954</u>
EXCESS (DEFICIENCY) OF INCOME OVER FUNDED EXPENDITURE			(269 391)		71 536
LESS:					
PROVISIONS AND UNFUNDED CHARGES	1				
Doubtful Loans	3,5	10 000		—	
Depreciation	8	102 281		—	
Long Service Leave	12	60 538		—	
Recreation Leave	13	11 467		—	
			<u>184 286</u>		<u>—</u>
ADD: Gain on sale of assets			(453 677)		71 536
			<u>610</u>		<u>—</u>
<b>SURPLUS (DEFICIENCY) TRANSFERRED TO CAPITAL ACCUMULATION</b>	26		<u>(453 067)</u>		<u>71 536</u>

To be read in conjunction with the notes to the financial statements



100 AUSTRALIA COUNCIL  
STATEMENT OF CAPITAL ACCUMULATION  
AS AT 30 JUNE 1984

	Note	\$	1983-84 \$	\$	1982-83 \$
<b>BALANCE 1 JULY 1983</b>			1 485 177		1 444 892
<b>LESS</b>					
Accumulated provisions at 1 July 1983, not previously brought to account:	1				
Depreciation	8	354 025		—	
Long Service Leave	12	121 286		—	
Recreation Leave	13	322 495		—	
			797 806		—
<b>ADJUSTED BALANCE AT 1 JULY 1983</b>			687 371		1 444 892
<b>ADD Capital Funds transferred from Statement of Activity —</b>					
Computer Equipment		22 619		45 259	
Furniture and Equipment		25 725		64 821	
Leasehold Improvements		40 811		14 357	
Library	9	—		6 219	
Musical Instruments	27	250		—	
Works of Art	27	6 500		520	
Loans	5	7 720		25 890	
			103 625		157 066
			790 996		1 601 958
<b>ADD/LESS</b>					
Surplus/(Deficiency) transferred from Statement of Activity	26	(453 067)		71 536	
			337 929		1 673 494
<b>LESS</b>					
Loan repayments	5	10 346		7 000	
Disposal of shares		—		1	
Donations of Works of Art and Exhibition Equipment	1	—		113 085	
Losses/disposal of assets	1	—		68 231	
			10 346		188 317
<b>CAPITAL ACCUMULATION TRANSFERRED TO STATEMENT OF ASSETS AND LIABILITIES</b>	1		327 583		1 485 177
To be read in conjunction with the notes to the financial statements					

**AUSTRALIA COUNCIL  
STATEMENT OF SOURCES AND  
APPLICATIONS OF FUNDS  
FOR THE YEAR ENDED 30 JUNE 1984**

101

	Note	\$	1983 84 \$
<b>SOURCES OF FUNDS</b>			
Deficiency transferred from Statement of Activity to Statement of Capital Accumulation			(453 067)
Profit on Sale of Fixed Assets			(610)
Net Value of Assets written-off and donated	(1)		180 880
Increase in Provisions and Unfunded Charges			
Long Service Leave		60 538	
Recreation Leave		11 467	
Depreciation		102 281	
Doubtful Loans		10 000	
			184 286
Capital Funds transferred to Capital Accumulation			103 625
Reduction in Current Assets	(2)		63 532
Increase in Current Liabilities	(3)		24 979
<b>TOTAL SOURCES OF FUNDS</b>			<u>103 625</u>
<b>APPLICATIONS OF FUNDS</b>			
Increase in Fixed Assets	(4)		103 625
<b>TOTAL APPLICATIONS OF FUNDS</b>			<u>103 625</u>

**NOTES**

	\$
(1) Net Asset Value Donations and Write-offs	168 215
Adjustment to Asset opening balance	165
Investments written off	12 500
	<u>180 880</u>
(2) Decrease in Current Assets	76 157
Less: Movement in Loans	(12 625)
	<u>63 532</u>
(3) Increase in Current Liabilities	540 765
Less: Increase in Provisions	(515 786)
	<u>24 979</u>
(4) Fixed Asset Purchases	95 905
Loans made	7 720
	<u>103 625</u>



**AUSTRALIA COUNCIL  
TRUST FUNDS  
STATEMENT OF RECEIPTS AND PAYMENTS  
FOR THE YEAR ENDED 30 JUNE 1984**

	Note	\$	1983-84 \$	\$	1982-83 \$
<b>BALANCE 1 JULY 1983</b>			55 717		34 078
<b>RECEIPTS</b>					
Arts Information Film and Video Program		2 260		7 934	
Requests to the Literature Board from the Macready Foundation		148		5 342	
British Council, towards Europe/Australia jewellery exhibition		6 080		—	
Department of Foreign Affairs, towards the cost of Ceramics Exhibition to New Zealand and America		892		8 000	
Department of Foreign Affairs, towards the cost of Venice Biennale 1981-82		—		3 000	
Department of Foreign Affairs, towards the cost of Australian Jewellery Exhibition		128		8 000	
Department of Foreign Affairs, towards the cost of Paris Biennale 1982		—		10 017	
Department of Foreign Affairs, towards the cost of Sao Paulo Biennale 1983		—		9 000	
Department of Foreign Affairs, towards the cost of Australia art Exhibition to Guggenheim Museum		10 000		—	
Department of Foreign Affairs, towards cost of Old Continent/New Building exhibition		5 000		—	
Department of Foreign Affairs, towards the cost of exhibition Trieste Venice Biennale		2 000		—	
Department of Foreign Affairs, towards the cost of Australian participation at South Pacific Festival of Arts Noumea		20 000		—	
Department of Foreign Affairs, towards the fares for artists to attend Los Angeles Olympic Cultural Festival		15 000		—	
Department of Foreign Affairs, towards the cost of Los Angeles Institute of Contemporary Art exhibition		5 000		—	
Department of Foreign Affairs, towards the cost of Australian art exhibition at Edinburgh Festival ANZART		5 000		—	
Department of Foreign Affairs, towards the cost of travel expenses for visiting artists		—		9 000	
Enamel Crafts Exhibition		—		2 033	
Lansdowne Press, royalties from <i>Australian Dreaming</i>		—		5 331	
Miscellaneous Items		6 016		3 579	
Sponsorship for Design Arts Program		—		24 103	
Tableware Exhibition of Australian Artists and Potters, Gallery fees		—		4 900	
Unclaimed payments		—		4	
Victorian Ministry for the Arts, towards orchestral resources study		6 000		—	
			83 524		100 243
			139 241		134 321

To be read in conjunction with the notes to the financial statements

**AUSTRALIA COUNCIL  
TRUST FUNDS  
STATEMENT OF RECEIPTS AND PAYMENTS  
FOR THE YEAR ENDED 30 JUNE 1984 (continued)**

103

	Note	\$	1983-84 \$	\$	1982-83 \$
<b>PAYMENTS</b>					
Aboriginal Artists Agency, towards Australian participation South Pacific Festival of Arts Noumea		20 000		—	
Aboriginal Literature Trust		8 285		—	
Arts Information Film and Video Program		3 670		3 772	
Australian Jewellery Exhibition		5 492		3 125	
Ceramics Exhibition to New Zealand and America		4 000		8 758	
Enamel Crafts Exhibition		—		4 650	
Europe/Australia Jewellery Exhibition		5 500		—	
International Cultural Corp of Australia, fares for artists to Los Angeles Olympic Cultural Festival and toward I. A. I. C. A. exhibition		20 000		—	
International Cultural Corp of Australia, towards Australian art exhibition at 1984 Edinburgh Festival		5 000		—	
Jenny Isaacs, Contractual royalty from <i>Australian Dreaming</i> book sales		—		5 331	
Kassel Documenta Exhibition		—		3 134	
Miscellaneous Items		6 039		3 583	
Paris Biennale 1982		—		9 919	
Sao Paulo Biennale — 1983		9 000		—	
Sponsorship for Design Arts Program		—		24 096	
Tableware Exhibition of Australian Artists and Potters		1 263		4 236	
Travel expenses for visiting artists on behalf of Department of Foreign Affairs		—		5 000	
Venice Biennale 1981-82		—		3 000	
			88 249		78 604
<b>BALANCE 30 JUNE 1984</b>			50 992		55 717
			<u>139 241</u>		<u>134 321</u>

To be read in conjunction with the notes to the financial statements



104 **AUSTRALIA COUNCIL**  
**NOTES TO AND FORMING PART OF THE**  
**ACCOUNTS**  
**FOR THE YEAR ENDED 30 JUNE 1984**

1. Statement of accounting policies:

These financial statements have been prepared on accrual basis of accounting, in accordance with generally accepted accounting principles and consistent with accounting standards issued by the Australian Society of Accountants and the Institute of Chartered Accountants in Australia. Particular accounting methods are described in notes 8, 9, 10, 11, 12, and 13 to these accounts.

The form of these financial statements is in accordance with the Guidelines for the Form and Standard of Financial Statements of Commonwealth Undertakings issued by the Commonwealth Department of Finance in May 1983 which became operative in respect of accounting periods ending after 1 July 1983. Accordingly the Council has prepared its financial statements for the period ended 30 June 1984 for the first time in accordance with the Finance guidelines.

There were three principal changes prescribed by the Finance guidelines:

- the requirement to account for depreciation, long service leave and recreation leave in the financial statements. Accordingly an adjustment of \$797 806 is included in the Statement of Capital Accumulation to bring these provisions to account as at 1 July 1983. Increases/decreases in the provisions for the year are included in the Statement of Activity. This change in accounting method is one of the reasons for the reduction in the Capital Accumulation balance in the Statement of Assets and Liabilities. Previously, these matters were only disclosed in the notes to the accounts.
- the statement named the Income and Expenditure Statement to be called the Statement of Activity.
- the value of donations and losses of fixed assets to be treated as an expense item against the appropriate head of expenditure in the Statement of Activity. In prior years, these items were written off in the Statement of Capital Accumulation.

2. Cash at bank and on hand consists of:

Cash at bank	\$	\$
Administrative Expenses Account*	51 910	
Support for the Arts Account	1 930	
		53 840
Cash on Hand		4 460
Cash in Transit		1 400
		<u>\$59 700</u>

\*The Administrative Expenses Account includes \$20 931 for the Community Employment Program.

3. Of the amounts owing to the Australia Council at balance date, all but \$10 000 of current loans are considered to be fully recoverable.
4. This amount includes Administration debtors of \$12 501 and Support for the Arts debtors of \$8 000.
5. Loans have been made by some Boards of the Australia Council to assist arts projects.

During 1983-84 loans totalling \$7 720 were made and in the same period loan repayments of \$10 346 were received. These amounts are included in the Statement of Capital Accumulation.

At 30 June 1984 loans outstanding amounted to \$29 840. Of that amount, \$17 720 is for repayment within twelve months. This is shown as \$7 720, which is net of a Provision for Doubtful Loan of \$10 000, included in Current Assets in the Statement of Assets and Liabilities. Further, \$12 120 is for repayment on or after 1 July 1985 and is included in Non-Current Investments and Long Term Loans.

The Provision for Doubtful Loans in Current Assets was \$4 825 as at 30 June 1983. During 1983-84 this amount was reduced to zero through:

- receipt of \$1 400 in respect of a loan accounted for as doubtful in 1982-83; this amount is now included in miscellaneous income.
- the Music Board approving the conversion of a loan of \$3 425 to a grant against the provision.

In 1983-84 a loan of \$10 000 was considered doubtful and the Provision charged accordingly; the charge is included separately in the Statement of Activity.

6. At 30 June 1984, Council did not own shares in any company. However, Council does control the appointment of members to the Board of the Australian Art Exhibitions Corporation Limited, a company limited by guarantee, incorporated in Victoria.

7. The amount of \$12 000 is an investment at cost in the literary work *Australian Dreaming*.

During the year investments at cost of \$5 000 in the television series *Australian Aboriginal Archivists* and \$7 500 in the film *In Search of Our First Culture* were written-off as recoupment of cost was considered highly unlikely. These are included in Aboriginal Arts Board expenditure — see note 20.

8. In these financial statements all Fixed Assets are recorded at historical cost. Computer Equipment and Furniture and Equipment are depreciated on a straight-line basis. Leasehold Improvements are amortised over the life of the Council's lease. Musical Instruments and Works of Art are not depreciated.

Fixed Assets are shown net of provisions for depreciation and amortisation in the Statement of Assets and Liabilities. Below are Fixed Asset balances as at 30 June 1984:

	\$	\$
Computer Equipment	296 172	
less Accumulated Depreciation	<u>116 391</u>	179 781
Furniture and Equipment	434 870	
less Accumulated Depreciation	<u>146 499</u>	288 371
Leasehold Improvements	152 791	
less Accumulated Amortisation	<u>149 390</u>	3 401
Musical Instruments		56 601
Works of Art		<u>279 731</u>
		<u>807 885</u>

9. From 1 July 1983 there was a change in accounting treatment of library expenditure. The cost of library books is now shown as an expense rather than as a fixed asset. To effect this change the net asset value of library books at 30 June 1983 amounting to \$27 220 is included in library expense in the Statement of Activity.

10. The amount of \$121 232 for Creditors and Accrued Expenses for Administration does not include the liability of the Australia Council to the Commonwealth by way of employer superannuation contributions for increased pension costs during the period 13 March 1975 to 30 June 1984, the amount involved has not yet been determined by the Australian Government Retirement Benefits Office.

11. Grants approved but not paid at 30 June 1983 represented liabilities for which there were corresponding funds at bank.

#### 12. Provision for Long Service Leave

The Provision represents the Council's liability for long service leave. The estimate is based on a qualifying period of ten years' eligible employee service. All amounts owing are considered to be current and therefore the Provision is included in Current Liabilities in the Statement of Assets and Liabilities. Payments of long service leave are funded by Parliamentary Appropriation as and when required and are included in Salaries and Allowances in the Statement of Activity.

#### 13. Provision for Recreation Leave

The Provision represents the Council's liability for recreation leave. The estimate is based on the accrued value of entitlements at 30 June 1984 and includes a leave loading component. All amounts owing are considered to be current and therefore the Provision is included in Current Liabilities in the Statement of Assets and Liabilities. Payments of recreation leave are funded by Parliamentary Appropriation as and when required and are included in Salaries and Allowances in the Statement of Activity.

#### 14. Contingent Liabilities

##### Forward Commitments

Forward commitments are mainly grants approved by the Council and Boards for payment in future years for which signed conditions of grants have been received as at 30 June 1984. The following table is a summary of these commitments.

Expected Year of Payment	Amount
	\$
1984-85	2 978 394*
1985-86	60 000
1986-87	—
	3 038 394

Forward Commitments approved by the Minister for Finance

Expected Year of Payment	Limit
	\$
1984-85	4 563 000*
1985-86	525 000
1986-87	95 000
	5 183 000

\*Included in the forward commitments for 1984-85 is an amount of \$32 317 representing obligations of the Council's administration against a limit of \$53 000 approved by the Minister for Finance for the purpose.

##### Workers Compensation

The Council is in litigation with a former employee over a claim for worker compensation. At 30 June 1984 the Council's liability in respect of the action, if any, is not known.

Further, the Council has accepted a claim under the Compensation (Commonwealth Government Employees) Act 1971 from an ex-employee. In 1983-84 \$12 053 was paid in compensation and included in the Statement of Activity. This is a continuing liability until the ex-employee recovers from the condition. At 30 June 1984 an estimate of the total liability cannot be determined.

15. Funds appropriated to the Australia Council in 1983-84 totalled \$38 235 000.

This amount was made up as follows:

Division 336.1	
Australia Council Appropriation Act (No1) 1983-84	37 900 000
Division 336.1	
Australia Council Appropriation Act (No3) 1983-84	97 000
Division 312	
Special funds for expenditure in relation to Government programs at the direction of the Minister for Finance, Appropriation Act (No1) 1983-84	238 000
	<u>\$38 235 000</u>

Of the above amounts the Council allocated \$32 510 000 for Support for the Arts and \$5 725 000 for Administration.

16. Miscellaneous Income of \$557 297 comprises grants returned \$137 359, interest \$389 504 and other income of \$30 434. Interest was earned from investments in the official short-term money market and from operating current accounts which accrue interest. The Australia Council does not have any fixed term investments with banks.

17. In November 1983, Council entered into an agreement with the Commonwealth Department of Employment and Industrial Relations, under sub-section 7(1) of the Community Employment Act 1983, to implement an artists-in-community employment project. A total of \$200 000 was allocated to the Council for the project which provides for the employment of fifteen artists and a co-ordinator. The project is scheduled to terminate in February 1985. At 30 June 1984, ten people had been employed.

A progress advance of \$50 000 was received from the Department of Employment and Industrial Relations in 1983-84. At 30 June 1984 of this amount, \$30 110 had been spent.

18. There were three changes in 1983-84 to the presentation of Support for the Arts expenditure and 1982-83 comparisons have been reworked accordingly:

- Music Board expenditure now includes grants made to The Australian Opera and the Australian Elizabethan Theatre Trust Orchestras. Theatre Board expenditure now includes the grant made to the Australian Ballet Foundation.
- Council Program expenditures are no longer shown separately.
- Design Arts Program expenditure is now shown as Design Arts Board expenditure following the establishment of the Board by the Minister for Home Affairs and Environment on 6 April 1984.