



AUSTRALIA COUNCIL

ANNUAL REPORT 1979-80



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Australia Council
168 Walker Street
North Sydney, NSW 2060

October 1980

Dear Minister,

The Council has pleasure, in accordance with section 38 of the *Australia Council Act* 1975, in presenting its annual report for 1979-80.

The report reviews the main activities of Council and its seven Boards, sets out the financial statements and includes a summary of what five of the long-standing arts programs have achieved.

Council expresses appreciation of your support for the arts during the year.

Yours sincerely,
Geoffrey Blainey
Chairman

The Hon. R J Ellicott, QC, MP
Minister for Home Affairs
Parliament House
Canberra, ACT 2600

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AUSTRALIA COUNCIL

Chairman

Geoffrey Blainey

Deputy Chairman

Nicholas Hasluck

General Manager

John Cameron

General Members

Richard Austin

Anthony Berg

Sir John Bunting

Government Members

Donald McMichael

Nicholas Parkinson

(to October 1979)

Peter Henderson

(from October 1979)

Artist Members

Roger Covell

Jacqueline Kott

(from October 1979)

Graham Richards

Elizabeth Sweeting

Chairmen of Boards

Peter Botsman (Community Arts)

Robert Brissenden (Literature)

Gordon Jackson (Music)

Darani Lewers (Crafts)

Elwyn Lynn (Visual Arts)

Wandjuk Marika (Aboriginal Arts)

Brian Sweeney (Theatre)

MEMBERS OF STANDING COMMITTEES OF COUNCIL

Executive Committee

Chairmen

Geoffrey Blainey (Policy and Administration)

Nicholas Hasluck (Finance)

John Cameron (General Manager)

Robert Brissenden

Sir John Bunting

Gordon Jackson

Graham Richards

Jane Thynne

International Committee

Chairman

Sir John Bunting

Jean Battersby

Roger Covell

Gordon Jackson

Elwyn Lynn

Public Lending Right Committee

Chairman

William R Cumming

Barbara Jefferis

Anthony Ketley

Barrett Reid

Thomas Shapcott

Harry Shore

Frank Thompson

Australian Bureau of Statistics

Representative (as consultant)

BOARD MEMBERS

Aboriginal Arts Board

Chairman

Wandjuk Marika

John Atkinson

Mary Duroux

Wendy Feifar-Nannup

Larry Lanley

Larry Nelson

(from March 1980)

Val Power

Jimmy Stewart

Jack Wunuwun

Community Arts Board

Chairman

Peter Botsman

Paul Barron

Ken Conway

Ted Greenwood

Anthony Hart

June Jeremy

Suzanne Roux

Paul Varma

Crafts Board

Chairman

Darani Lewers

Chris Abbott

Barry Armstrong

Grace Cochrane

Pru La Motte

Tom McCullough

Jeff Shaw

Col Levy

Literature Board

Chairman

Robert Brissenden

Thea Astley

Hugh Gilchrist

(from April 1980)

Tony Morphet

Jill Morris

Andrew Taylor

Michael Zifcak

Fay Zwicky

Music Board

Chairman

Gordon Jackson

Claude Alcorso

Murray Khouri

Richard Meale

Ian Neil

Jan Sedivka

Kevin Siddell

John Sturman

Theatre Board

Chairman

Brian Sweeney

Alan Edwards

Anne Godfrey-Smith

Jack Hibberd

Tom Lingwood

John Milson

(to April 1980)

Graeme Murphy

(from April 1980)

Carol Raye

(from May 1980)

Jonathan Taylor

Visual Arts Board

Chairman

Elwyn Lynn

John Andrews

Tony Bishop

Guy Grey-Smith

Jonathan Holmes

Michael Meszaros

Michael Shannon

Nancy Underhill

SENIOR STAFF

General Manager:

John Cameron

Chief Executive Officer:

Jean Battersby

Deputy Executive Officer (Finance):

Robert Taylor

Director, Aboriginal Arts Board:

Robert Edwards

(to May 1980)

Director, Community Arts Board:

Rosalie Bower

(to December 1979)

Andrea Hull

(from January 1980)

Director, Crafts Board:

David Williams

Director, Literature Board:

Michael Costigan

Director, Music Board:

Clive Pascoe

Director, Theatre Board:

Robert Adams

Director, Visual Arts Board:

Leon Paroissien

(to March 1980)

Nick Waterlow

(from March 1980)

Director, Program Services:

Devon Mills

Director, Administration:

Barry Claremont

Council Secretary:

Gwen Sweetland

Australia Council

P.O. Box 302

North Sydney

NSW 2060

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Participants in the South Pacific Festival of Arts held in Papua New Guinea this year. Twenty-five countries of the region were represented at this third Festival. (Jennifer Steele photograph)



COUNCIL REPORT

This year several million Australians gained stimulus from arts activities supported by money and advice from the Australia Council. They ranged from children at school to old people in nursing homes, from television viewers to ballet audiences, and from library borrowers to gallery visitors. Countless artistic events and performances — in city and country halls or on streets and in workshops, or in Aboriginal camps far in the outback — were supported by the Australia Council.

People living in many lands saw Australia this year through the eyes or activities of actors, musicians, potters, painters, writers and dancers whose work has been aided directly or indirectly by the Australia Council.

Some Australians dismiss the arts as irrelevant, as a luxury, a fringe activity, which should not receive public aid. Increasingly, however, the arts are becoming a key activity with a power to contribute positively to many facets of Australian life. They are a vital influence on how we see ourselves as a nation and on our view of the paths we should follow. They influence our physical environment — the suburbs we build, the articles we use each day, the traditions we preserve.

Through the arts Aboriginal people are regaining self-esteem and earning international respect, and new immigrants are continuing those traditions which are culturally vital in their first decades in a new land. Through the arts, hosts of Australians are using much of their leisure in intensely satisfying ways. A century and a half ago the average person suffered from the great burden of daily work but now many suffer from the great burden of leisure.

Opinion polls suggest that the average Australian is now at least as eager as the average parliamentarian that public money should be spent in promoting and disseminating the arts.

The opera is sometimes described as the most exotic of the arts, as the preserve of an exclusive few and the least entitled to public subsidy. In 1980, however, a large ANOP poll revealed that 94 per cent of those who regularly went to the

opera were in favour of public subsidies. Furthermore, 64 per cent of those city Australians who had never seen an opera — in theatre or on television — believed that it was an important activity and deserving of government subsidy.

In recent years the income of the Australia Council has not kept pace with inflation or the increase in population. Under the Commonwealth-States financial arrangements of the second half of the 1970s the States have probably been in a stronger position than the Commonwealth to fund the arts; and the States' increasing aid for the arts has helped to compensate for the decline in Federal funding. But in the year 1979-80 the combined Federal and State funding of the arts in Australia was not adequate for the main priorities.

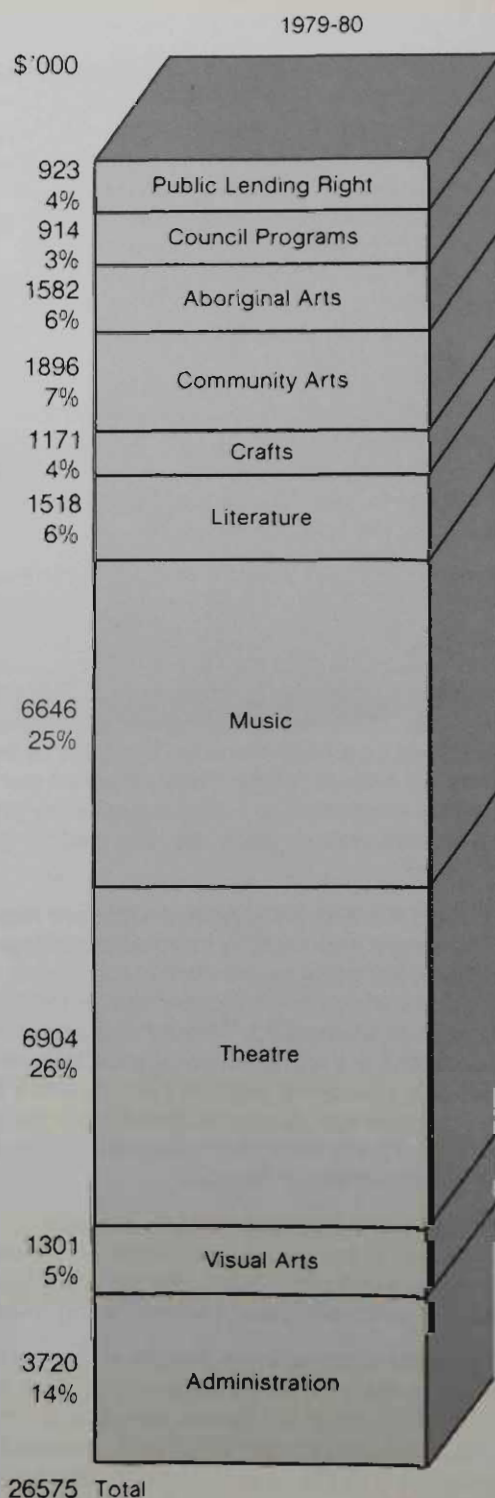
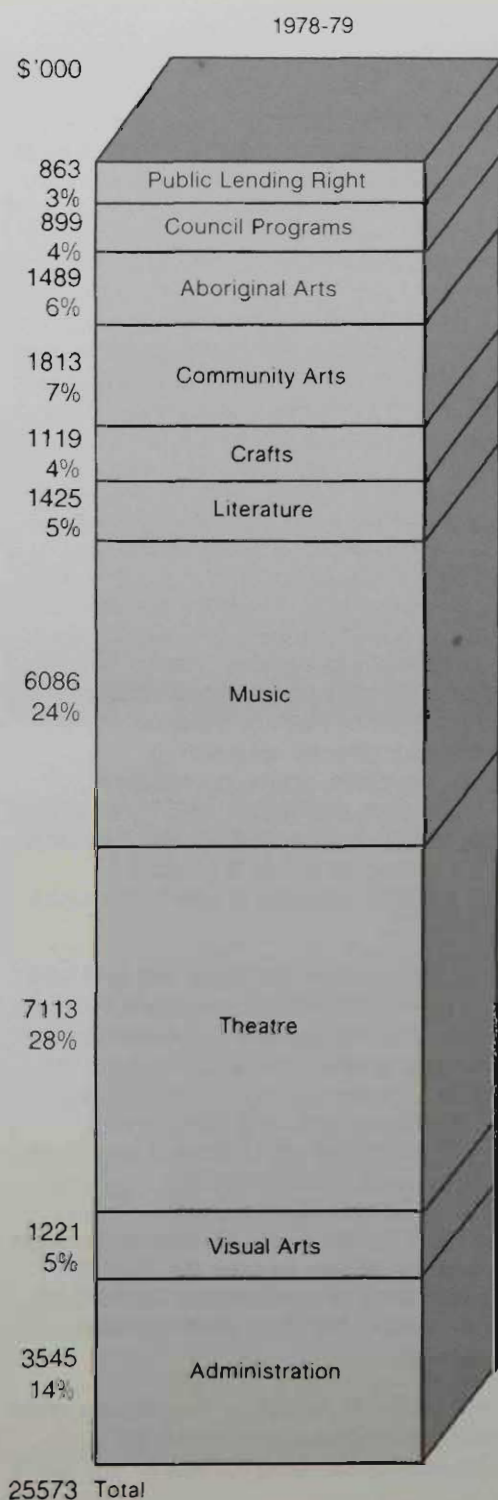
As the various State governments rarely give direct help to individual artists — they concentrate on organisations and buildings — the Australia Council has the national responsibility for directly sponsoring playwrights, novelists, poets, composers, painters, sculptors, craftsmen, Aboriginal artists, and a wide range of other individuals. Inevitably, total aid for individual artists throughout Australia has fallen strongly in real terms since the year 1974-75.

The best in the arts has inevitably become less accessible to Australians living outside the main capital cities. The big national companies in the performing arts spend more and more of their time in the south-east corner of the country. Travelling costs are high, and many artists, groups and exhibitions which should visit Perth and Brisbane cannot afford the visit: regional cities such as Darwin, Cairns, Townsville and Mount Isa have fair cause for complaint. Through the slow erosion of real income the Australia Council could tend to become the South-East Australia Council in terms of several of the performing arts.

The achievements in the arts in the last ten years — achievements impossible without the imaginative support of Commonwealth and State

ALLOCATION OF COUNCIL FUNDS

Note: Figures in these charts for Administration include balance-day adjustments and expenditure on capital items. Public Lending Right figures include the scheme's survey expenses. Board expenditure in these and succeeding charts includes investments, loans and purchase of works of art where applicable.



governments of all political shades — are impressive, but some of those achievements are now threatened. The disseminating of the arts to remote regions and remote States is one achievement which is definitely receding.

It is easy to pass the blame. It is easy to insist that a large boost in income is the only solution. Ways must also be found of making money go further. The Council during this financial year confronted its own activities critically in a search for administrative economies. The Boards have met less frequently, and the Council resolved to reduce its number of meetings. The travel of staff has been curtailed more than is probably sensible in a big country, the computer has been used more efficiently in accounting procedures, substantial rent has been saved by reducing the office space by one quarter, and some activities have been transferred to outside organisations. Under the Government's staff ceilings the Council's staff has continued to dwindle: the fall since 1976 has totalled more than 30 per cent.

The Boards have begun an intensive and systematic review of their long-standing programs in order to see whether there had been failures or only part-successes in some areas, and to revise alling programs accordingly. Each completed review has come before the Council for debate, and some reviews have been returned to the Boards for further analysis and, if necessary, for the pruning or reshaping of programs. This is one of the most ambitious reviews yet undertaken by an arts authority in a western country. Brief summaries of three of the completed reviews (Community Arts Centres, Crafts Workshop Development, Literary Pensions) and two interim reports (Aboriginal Literature, Artists in Residence) are included in later sections of this report.

In October 1979 the Council set up a committee of inquiry into opera and music theatre in Australia. Led by Dr Ken McKinnon, the chairman of the Schools Commission and a former deputy-chairman of the Council, the committee presented a printed report of 150 pages to Council in May 1980 on the present state of opera and music theatre and made wide-ranging proposals for the future. Four members of the Council (Elizabeth Sweeting, Roger Covell, Gordon Jackson and Brian Sweeney) served on the committee and Robert Taylor was the secretary. In order to produce their thorough report the members gave more time than has been demanded by any previous Council investigation into the arts.

At a cost of more than \$40 000 the Australia Council commissioned the gathering of statistical data which provided a wide but not complete picture of the money spent annually from all sources on the arts in Australia. The report is the beginning of a data bank which will ultimately provide reliable and recent figures on a

wide range of arts expenditure. The data will aid the making of decisions, the reallocating of funds and the evaluating of expenditure.

Council made submissions or gave evidence to a variety of public inquiries during the year, including a submission to the Committee of Review into the operations of the Australian Broadcasting Commission, and to the Senate Standing Committee on Finance and Government Operations.

A preliminary report on taxation and the arts, prepared for Council by two of its members, Richard Austin and Tony Berg, was submitted to the Minister in March 1980. A report in final form is to be submitted on completion. Many individual artists, ranging from craftsmen to writers, believe that their erratic incomes are sometimes taxed unfairly under the present taxation system. At the same time the Government's new policy (January 1978) of allowing tax deductions on gifts to public galleries and museums and libraries — a policy not widely known — has enriched many public collections in the arts. The Australian Copyright Council, which receives most of its income from the Australia Council, continues to do important work in protecting the financial and artistic rights of artists.

In 1979 the Federal Government created three new cultural agencies — an Art Bank which will buy and display Australian works of art, an International Cultural Corporation to manage major art exhibitions coming from overseas or originating here, and the Bicentennial Authority to plan celebrations of the 200th anniversary of the British settlement in New South Wales. The Australia Council hopes to work closely with these new agencies.

In December 1979, in Perth, the Federal and State ministers for the arts met in conference for the first time. It is Council's belief that much can be gained by more coordination of State and Federal activities in the arts. While there are advantages in the present division, especially insofar as it avoids the dangers of the One Big Patron, money can be wasted by duplicating administrative machinery and decision-making.

A booklet entitled *Cultural Policy in Australia* was published during the year by Unesco. The text was written by Dr Jean Battersby, Chief Executive Officer of the Australia Council. The booklet is the latest in a series giving valuable information on cultural policies in different countries.

Tony Frewin, one of the nineteen members of Council, completed his term of office on 30 June 1979; his wide experience of the performing arts made him a valuable member. He was succeeded by Jacqueline Kott, the actress. The secretary of the Department of Foreign Affairs, Sir Nicholas Parkinson, resigned as a member of

Council when he went to Washington as ambassador, and his seat on Council was taken in December 1979 by his successor, Peter Henderson. Council acknowledges the valuable cooperation of the Department of Foreign Affairs in a wide range of activities in Australia and abroad.

Three of the Board Chairmen completed their terms of office on 30 June 1980. Wandjuk Marika (Aboriginal Arts), Darani Lewers (Crafts) and Elwyn Lynn (Visual Arts) had each worked for four years as chairman, and their contribution to their Boards and to meetings of Council has been widely recognised.

During the year the Council lost the services of four of its senior staff. Rosalie Bower, who became the inaugural director of the Community Arts Board in 1978, retired as a result of illness. Council records with pride her great contribution to the arts and with deep sadness her death on 19 May, 1980.

Other directors to leave the Council were Robert Edwards, the director of the Aboriginal Arts Board since 1975, Leon Paroissien who had directed the Visual Arts Board since 1974, and Charles Buttrose who supervised the secretariat after 1976. The Australia Council owes much to its directors. They work long hours and their home life is often disrupted by the demands of their work. It would be inappropriate not to pay special tribute to Bob Edwards who has served the Aboriginal Arts Board from its inception and now goes to direct the new International Cultural Corporation of Australia.

Each year about sixty people — mainly artists, arts producers and administrators and critics — serve on the seven Boards. Their work is invaluable. Each art-form is different, and one of the strengths of the Council is the practice of entrusting artistic decisions to these specialist Boards. During the year many members of the Boards completed their terms of three or four years; and to them — and to all the staff — we offer thanks.

COUNCIL PROGRAMS

PUBLIC LENDING RIGHT

Background

In 1973, the Literature Board of the Australian Council for the Arts established a committee to report on the introduction of Public Lending Right (PLR). The following year a PLR committee began to implement and administer the scheme through a body called the Australian Authors Fund. It comprised representatives of authors, publishers and librarians, and representatives from the Attorney-General's Department and the Australian Bureau of Statistics. It was attached to the Department of the Prime Minister and Cabinet.

In July 1975, the first annual program began. In 1976, administration of the Scheme passed to the Australia Council, with members of the existing committee continuing, under a new chairman. From October 1980, following changes to the Australia Council Act, responsibility for the Scheme will rest with the Department of Home Affairs. The Scheme will continue to be based in Sydney, and will receive some administrative assistance from the Council.

The principal argument for PLR is one of economic justice. The multiple use of books in public lending libraries represents a loss in royalties to many Australian authors and publishers. The need for compensation to Australian authors and publishers is highlighted by the strong competition from books published in the larger overseas English-speaking countries. The existence of PLR does not challenge the free library system but seeks to overcome the economic penalty created by that system so that the production of Australian books and access to them can continue and flourish.

PLR is paid according to the estimates of numbers of books held in public lending libraries throughout Australia. Library bookstocks are surveyed annually and from the results the payment is made at the rate of 50 cents per copy for authors and 12½ cents for publishers. (From 1980-81 this will be 60 cents and 15 cents respectively.) The survey covers about half of the total public lending library bookstock and is designed in consultation with the Australian Bureau of Statistics.

The role and scope of PLR in Australia was subject to examination by the Industries Assistance Commission during its enquiry into Australian publishing. The Commission's recommendations, which included the abolition of PLR payments to publishers, were rejected by the Government late in 1979.

In the same year, the PLR Committee carried out its first general review of operations since its inception. The examination was important. It gave the Committee an opportunity to consider its effectiveness and to evaluate some of the fundamental features of the Scheme.

In the five years since the first annual program the Committee has been able to establish a scheme which it believes compares favourably with PLR schemes overseas. The costs of administering the scheme in Australia are under 15 per cent of total expenditure (payments and administrative cost). If the basic rate had been indexed to cost-of-living increases, the ratio would be more favourable.

Consideration of the basic rate and the funding of PLR raised the question of the Scheme's relationship with Council.

Although it strongly supports the concept of PLR and is sympathetic to its expansion, Council considered that separation of PLR from its responsibility was desirable, because there would always be a conflict of interest while PLR funds were part of the Council's Support for the Arts budget. The bookstocks in libraries are increasing from year to year with a consequent increase in claimants for PLR. This results in a steady increase in the annual PLR payments. This growth, even without adjustment for inflation, threatened the available funds at the disposal of Council. Both the Council and its PLR Committee agreed that a separation of funding was necessary for the PLR Scheme to flourish.

Year Under Review

During the year the Committee continued to seek an increase in the basic rate. The rates, which were introduced in 1974, had come to represent half their original value. While appreciating the difficulties faced by Government and the particular problem that

Council had in supporting an increase, the Committee felt that unless there were some adjustment for inflation, the prime purpose of the Right — compensation — would be undermined. Until this fundamental problem was resolved, changes in the scope and application of the Scheme could not reasonably be considered.

The 1979-80 year saw changes in Committee membership. Two members retired — David Martin who represented the Literature Board and Colin Simpson, the authors' representative. Both were members of the original Australian Authors Fund Committee. Mr Martin was replaced by Barbara Jefferis, with Thomas Shapcott taking over as representative of authors.

The Program for 1979-80 showed an expected steady growth in numbers of claims submitted. About 3 000 new claims were received and of these about half were accepted for processing within the Scheme. This involved the verification of information utilising the National Library of Australia MARC record system. Once verified, the book records were then loaded on to the Scheme's computer system. Concurrently with the processing of information about books, information about claimants was also checked and loaded on to the system.

The work on claims commenced in July 1979 and by December a list of titles was prepared for distribution to selected libraries. Seventy-four libraries participated in the survey, conducted in February 1980. By now many libraries have been involved in PLR more than once and the familiarity with its requirements and the cooperation offered was most gratifying. Timing for all stages of the annual cycle is tight and the assistance given by libraries in meeting the timetable meant that other parts of the annual program were not jeopardised.

By the beginning of March the processing of the results of the library survey commenced at the Scheme's computer bureau. The survey results were checked for validity and reliability prior to the estimation of annual payments. This involved the Bureau of Statistics consultant to the Committee and Committee members. The process involves conversion of survey results into payment amounts according to the claimant details held for each book. Because not all books are surveyed each year, final calculations consist of current and prior survey information. The final estimates were also checked prior to being approved by the Committee and by the end of May cheques and claimant advices for the 1979-80 Program were distributed to over 3 000 claimants.

The Committee has recommended that no changes be made to the basic structure and operation of the Scheme. The last five years have shown that even without major changes in policy, the maintenance of the PLR system with its extensive records and use of professional

library and computer techniques represents a full workload for the available staff resources. They have also shown that changing practices in authorship, publishing and librarianship will require the continuation of a Committee.

INTERNATIONAL

Council has approved the creation of a permanent International Committee with responsibilities for formulating and reviewing policies for international activities undertaken by the Council and its Boards and allocating funds for projects from a central fund. This action followed the recommendation of the International Review Committee in its final report to Council in October 1979.

In its recommendations to Council, the International Review Committee argued for a central policy-making body to guide both Council and the Boards in the development of a program of international exchanges. It also suggested the need for a central liaison point within Council to maintain contact with the numerous government or subsidised agencies involved in overseas arts exchanges.

The new International Committee, chaired by Sir John Bunting, met for the first time in April 1980. Progress has been made towards defining the Committee's role in making longer term policy. The inability of Council, within its present staff ceiling, to make available sufficient staff to the International Committee of course has a hampering effect.

The International Program itself continued to operate over the 1979-80 financial year according to established procedures, pending the development of new policies and priorities. The central international fund was allocated \$819 000 of which \$651 000 was devolved to the Boards in the course of the year for the direct administration of projects approved within their own programs of activities.

Devolved funds were the major source of finance for international activities sponsored by the Boards although all Boards also allocated funds from their own budgets. The approaches by the Boards to the central fund in the last financial year were numerous, as a number of Boards wished to increase their international cultural involvement. The Theatre Board, for instance, planned a major series of exchanges between Australian and overseas theatre companies under its World Theatre Exchange Program. With a growing awareness of the need to stimulate Australian cultural development by exposure to overseas training, audiences, critics, performers and ideas, and with increasing airfares and other costs, the pressure for a larger allocation of Council funds to Board-sponsored international programs will continue.

The International Program itself could assist relatively few projects. Recognising the

importance of the South Pacific Arts Festival (held in Port Moresby in June 1980) to Australia's cultural relations with its Pacific neighbours, the Committee made a major grant of \$100 000 for the participation of Australian groups in the Festival. These groups included Circus Oz, a group of writers, an Aboriginal dance group and an Islander dance group. The grant also allowed for the mounting of tapestry, art and film exhibitions at the Festival.

Decisions to assist in the funding of amateur groups touring overseas were made, and the first grants under this category were approved. The Program also provided, through the newly created International Cultural Corporation of Australia, initial funding for feasibility studies of major international events in the future.

ARTS INFORMATION

The demand for information on all aspects of Council and Board activities continued strongly throughout the year.

Artforce, the Council's bi-monthly news digest, increased its circulation in Australia and overseas and included supplements on the ethnic arts, education and the arts, the arts on film and a special colour feature on art galleries and museums.

Directories and reports constituted the bulk of the Council's publishing program — an area of increasing demand. Two of the most important were *Housing the Arts*, a booklets and slides kit designed to give practical advice on the construction and financing of arts centres, and *Ozarts*, a guide to arts organisations in Australia. The pilot edition of *Ozarts* is already out of print and this directory, which has been enthusiastically received, will be reprinted late in 1980.

Other major reports published during the year included *Tertiary Visual Arts Education in Australia* (for the Visual Arts Board); *Australian Theatre /1* (Statistical Analysis of Subsidised Dance, Drama and Puppetry Companies 1974-78, for the Theatre Board); and the revised edition of the *Ethnic Arts Directory* (for the Community Arts Board).

In addition, Arts Information published a poster 'Contemporary Australian Writers' and has a musicians' poster in preparation. A revised series of seven program booklets for the Boards was published.

The regional arts column, written by professional arts journalists, now appears in thirty-nine newspapers in New South Wales and Victoria and was extended this year to South Australia, where it appears in the magazine sections of twenty-two country newspapers. Special photographs illustrating events are supplied from Arts Information's extensive photographic archive.

A pilot tape for country radio stations, containing several 3-4 minute spot-features of arts events of particular relevance to country audiences, was made by well-known radio and television broadcaster Freda Lesslie, and this service is on offer to country radio stations.

Through the film and video program, financial assistance was given to a number of projects, including a major film on music in Australia (produced by William Fitzwater for the Australia Music Centre), a film on the arts and crafts of the Maningrida region of Arnhem Land, and archival films on the distinguished Australian writer Christina Stead and the Sydney Dance Company's ballet *Rumours*.

Arrangements were made with several organisations — both government and private — for the production of arts documentaries and archival films. Arising from these arrangements a number of projects have been planned for the remainder of this year and for 1981.

A film-distribution agreement was entered into with the Tasmanian Film Corporation to ensure maximum exposure of Australia Council-funded films, and one — *Big H* — is to be shown in cinemas around Australia as a supporting short to a major feature film.

RESEARCH

A crucial element in a nation's cultural development is the way in which its population perceives the arts. Australia's first major national survey of public attitudes to and involvement in the arts was conducted for the Council this year.

The survey contains a large amount of information about the way Australians see the arts; much of this information will be useful for the Council and Boards as existing programs and funding patterns are reviewed. The main practical objective of the survey was to identify those factors responsible for encouraging people to become interested and involved in the arts, and those factors which Australians see as barriers to their becoming more involved.

The formulation of policies for the allocation of scarce financial and other resources is a key function of the Council. Knowledge about the economic effects of certain forms of subvention is being built up gradually as the results of studies conducted in Australia and abroad are published. The Council is sponsoring a series of studies examining economic aspects of the operations of cultural institutions and government arts funding.

The first in the series was conducted by the School of Economics and Financial Studies at Macquarie University (N.S.W.) and analysed the economic impact of a cultural institution in a particular regional community.

Solid financial and statistical information is a

necessary foundation for the development of effective government policies in the arts. The Council has a small computer-based system which provides it with statistical information about grant-making. However, a much wider system of data collection and analysis is required. To meet this need the Council, in consultation with the State arts authorities, has begun to establish a national arts data bank to provide information on funding, resources, activities, and public participation.

It is proposed that, in time, the system will involve the collection of statistics from a large number of government and commercial sources. The structure of the data bank will be similar to that devised by Unesco for the collection of international cultural statistics.

Communicating the arts and increasing knowledge about them can be achieved effectively through the electronic media. Although the Council has no specific responsibility for broadcasting in Australia, it has a special interest in encouraging the greater use of these media for cultural purposes. In preparation for a proposed submission on broadcasting the Council commissioned a study of the present state of arts programming on radio and TV, with a view to identifying ways in which it could promote improvements in the quality and range of the arts content of broadcasting.

An important theme in the plan for Australia's participation in the International Year for Disabled Persons in 1981 is promoting 'access to community life' for the disabled. Council has a responsibility to help the disabled in gaining greater access to the arts. Special initiatives and projects are being planned and supported, and a study was conducted to identify the options available.

Other projects funded under the Research Program include a survey and analysis of arts education initiatives in Australia, a discussion paper on copyright issues and a paper examining occupations in the arts.

EDUCATION AND THE ARTS

The Education and the Arts Program is coordinated by a National Liaison Committee consisting of representatives of the Australia Council, the Schools Commission and the Arts Council of Australia. Seconded to the Committee is a representative of the Australian Film and Television School. Each State and Territory has its own Education and the Arts Advisory Committee working in close coordination with local educational authorities.

The objectives of the Program are to further the implementation of recommendations contained in the nine-volume *Education and the Arts* report released in 1978, and by means of conferences,

Dr. Willard Boyd, keynote speaker at the 'Arts on Course' national conference on education and the arts



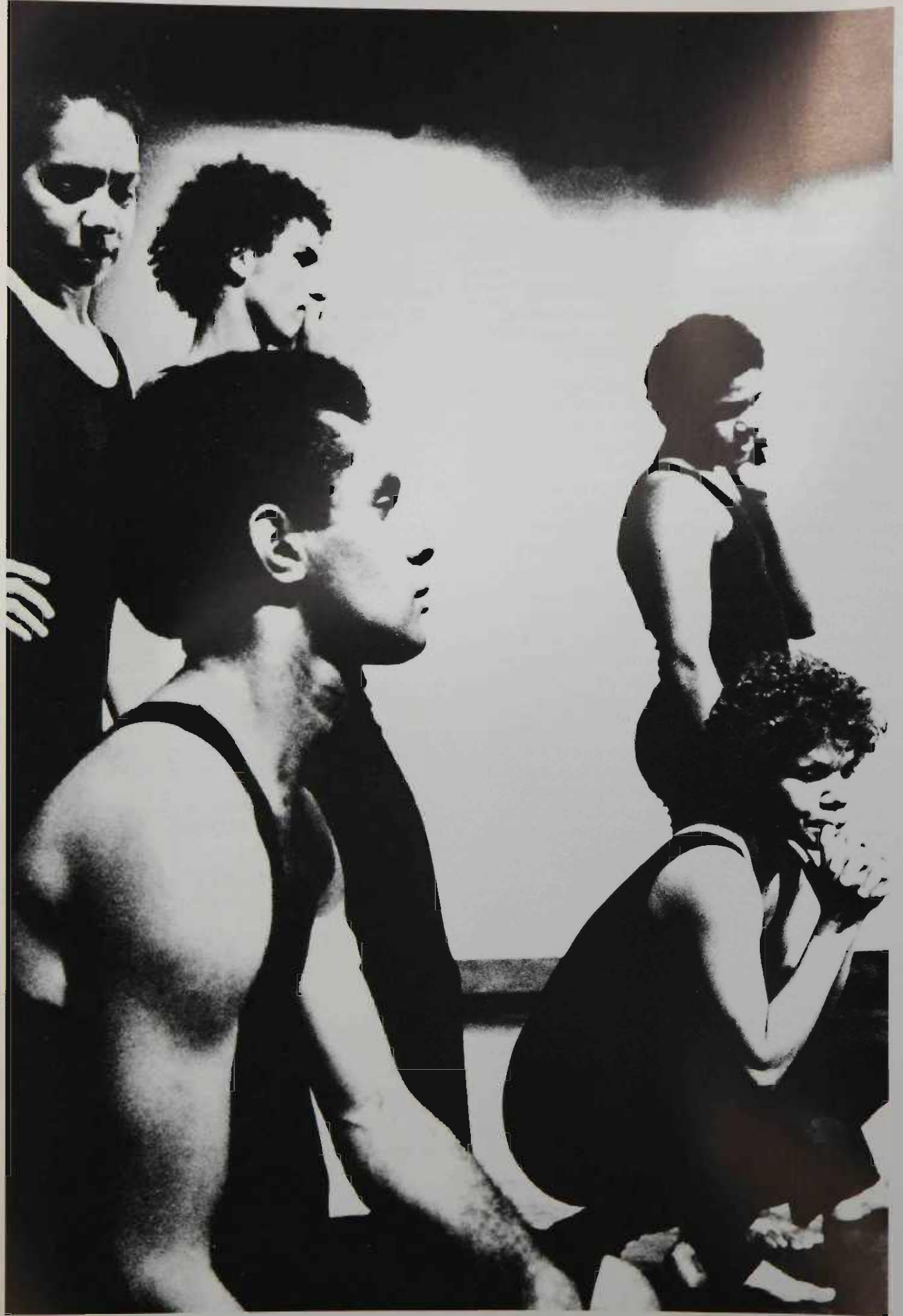
seminars and publications to maintain an awareness of achievements in this area.

The major national activity in the past year was the 'Arts on Course' Conference held in Sydney during April 1980. At this conference some sixty educationists, artists and arts administrators discussed achievements of the previous five years and their plans for the future. The participants were encouraged by the forward planning being undertaken by Education Departments. Dr Willard Boyd, President of the University of Iowa and Co-chairman of the US Task Force on Education, Training and Development of Professional Artists and Art Educators was keynote speaker at the meeting. Dr Boyd also visited several States to speak with senior educationists and parliamentarians.

A film, *Are You Listening?*, directed by William Fitzwater and dealing with primary music education in the western suburbs of Sydney has been made and is available through the Tasmanian Film Corporation office in Sydney. This film stresses the importance of music education and shows one method by which musically untrained primary teachers can learn to introduce music to their pupils in an effective way.

A seminar was held in September 1979 with the aim of bringing together representatives of national arts education associations, members of certain professional arts groups and artists working in the field of education. The value of communication between such groups was apparent at the seminar.

The State and Territory Education and the Arts Advisory Committees have had a successful year in the coordination of planning and research, local seminars, publication of newsletters and information kits, and in maintaining a high level of interest in their field.



Aboriginal/Islander Dance Theatre Group which toured Canada

ABORIGINAL ARTS BOARD

As in previous years the majority of funds available to the Aboriginal Arts Board in 1979-80 was allocated to the major Aboriginal arts organisations. Whilst the investment in these organisations has been high the returns are steadily increasing in terms both of the promotion and development of Aboriginal arts and improved incomes for Aboriginal artists and performers.

The biggest of the major organisations is the national marketing company, Aboriginal Arts and Crafts Pty Ltd, which has galleries in The Rocks area of Sydney and in Alice Springs, Darwin, Perth and Adelaide. The Company promotes the marketing of all forms of Aboriginal art and craft both in Australia and overseas. It provides orderly marketing and equitable returns for Aboriginal artists and craftspeople, many of whom live in remote bush communities and are dependent on such income. In 1979-80, the Company's sales exceeded \$1 million for the first time.

The Aboriginal Artists Agency, another of the major organisations funded annually by the Board, also had considerable success in 1979-80. Its responsibility is security of copyright and equity for all Aboriginal artists, including painters, storytellers, musicians, dancers, potters, writers and actors. It also provides an advisory service to artists and to entrepreneurs seeking Aboriginal performers and musicians.

The Agency succeeded in tightening control over the use of Aboriginal work and talent in a wide range of art forms, from theatre to publications. In the last financial year, it collected for Aboriginal artists more than \$10 000 in copyright royalties and negotiated fees totalling more than \$20 000. In both categories in the previous year, payments were negligible.

Through the Aboriginal Cultural Foundation, based in Darwin, the Board supports traditional tribal events and ceremonies to encourage the retention of cultural traditions. The Board also funds such cultural events directly, when appropriate.

Where Aboriginal people still retain their cultural traditions a major concern of the Board has been

to develop arts enterprises which service the needs of Aboriginal artists and craftspeople living in tribal communities and outstations. Twenty such enterprises were funded by the Board in 1979-80. These enterprises act as wholesalers, collecting the work of artists living in small camps scattered throughout some of the remotest parts of Australia, and then supplying it to the retail outlets. Such community-based enterprises provide the security which enables many traditional artists to continue to practise, and more particularly to continue to produce works of high quality. Community enterprises producing traditional art and craft which received support in 1979-80 include Amata in northern South Australia, Aurukun in Cape York, Queensland, Papunya in Central Australia and Ramingining in central Arnhem Land.

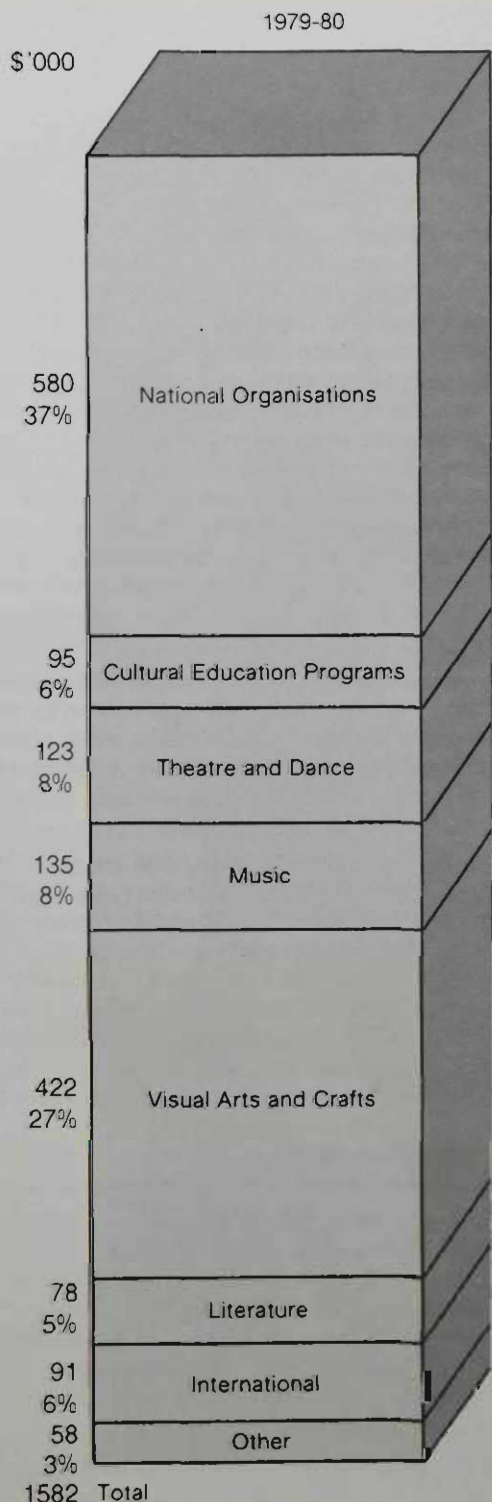
Support was also given to several community-based industries which involve Aboriginal artists using new media to give expression to their creative talents. These include a silk screen printing enterprise and pottery at Bathurst Island (NT) and a batik and wool weaving industry at Ernabella in central Australia.

Aboriginal people in many non-tribal communities around Australia have organised themselves in bodies committed to re-identification through the arts with their own cultural roots. The Nyoongah Community (WA), the Victorian Council for Aboriginal Culture, Gumbangerri Progress Association (NSW), Goolarabooloo Group (WA), Rockhampton Aboriginal and Islander Arts Association (Qld), and Shepparton Aboriginal Arts Council Cooperative (Vic) are examples of some that have been funded by the Board in 1979-80.

At many communities across the north and centre of Australia, regular support is provided by the Board for the production of literature in local languages. Such literature helps to perpetuate artistic and social traditions at all community levels and supports community morale.

Many communities have also set up, through their schools, teaching programs in which local elders are employed to instruct children in their

ABORIGINAL ARTS BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES



own cultural traditions by storytelling, demonstrating bushcraft and teaching traditional art and craft techniques. The Board supports such programs at Bathurst Island (NT) and Mornington Island, Townsville and Doomadgee, all in Queensland.

A major cultural education program which takes place in largely non-Aboriginal schools, and which tries to increase awareness and appreciation of Aboriginal culture and people, is being funded by the Board through the Sydney-based organisation, Australian Aborigines Woomera. The group comprises tribal performers and teachers from the Queensland community of Mornington Island. In the past year the group has toured schools in Queensland, New South Wales and Victoria, contacting over 100 000 students. Their work has been highly praised by both educational and arts authorities.

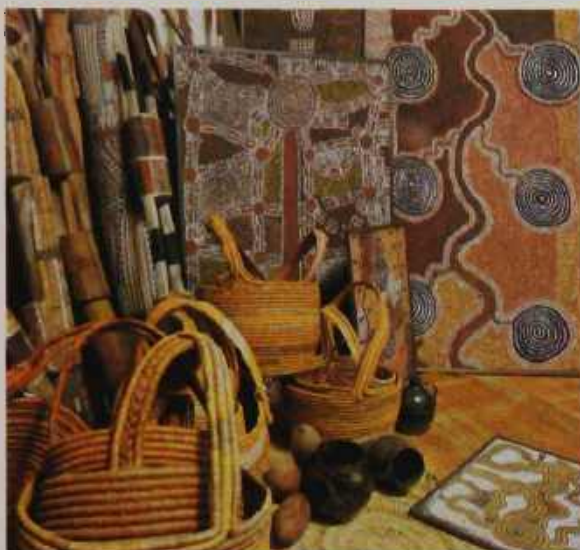
The continuing program of the Centre for Aboriginal Studies in Music, at the University of Adelaide, is supported by the Board in its efforts to develop a wider musical identity for Aboriginal people through urban and tribal musical interaction. Traditional musicians from the Indulkana Aboriginal Community have played a major role in the Centre's program, teaching their tribal music to both Aboriginal and non-Aboriginal students. Within the urban community the Centre has produced many talented and highly trained musicians who are performing regularly in classical and popular music.

The Aboriginal and Islander Skills Development Scheme, based in Sydney, takes students from all over Australia and trains them in dance — ballet, modern dance, jazz ballet and traditional Aboriginal and Islander dance. Aboriginal and Islander tutors are brought to Sydney to teach traditional culture. In 1979 the first students graduated from the three-year course.

Support from the Aboriginal Arts Board and the Commonwealth Department of Education allows the Scheme to continue producing performers, teachers and choreographers, all with unique skills grounded in traditional Aboriginal culture. Its dancers are already finding their way into other, established performing groups.

As well as embracing bicultural community literature programs and the operational support of the Aboriginal Publications Foundation which produces the magazine *Aboriginal and Islander Identity*, the Board's literature program supports projects undertaken by individual writers and publishers each year. A summary of an interim review of the program is provided at the end of this report.

Recently the Board assisted the publication of *Australian Dreaming: 40,000 Years of Aboriginal History*, which contains a wealth of traditional legends and tales from contemporary storytellers, illustrated by photographs of people, places, ceremonies and art.



Aboriginal artefacts from the Aboriginal Arts Board collection

In the last year, several excellent publications received support, including *Australian Aboriginal Rock Art* by Frederick McCarthy (third edition, revised and illustrated in colour); *Oenpelli Bark Paintings*; *Long Live Sandawarra*, a novel by Aboriginal author Colin Johnson; and *Tjuma: Stories from the Western Desert*, told in Ngaanyatjarra and English, and illustrated by the people of the Warburton Ranges.

Colin Johnson, who was supported in his work during the past year, is finishing two manuscripts — a history and a novel. Other writers assisted include Stella Coulling, who is writing a history of her mother's tribe, the Barunggam of Queensland; Joyce Johnson, whose subject is her life on Lake Condah Mission; Robert Bropho, spokesman for the Aboriginal fringe dwellers of Western Australia; and Peter Read, who is recording an oral history of Erarnbie Mission, Cowra, NSW.

The Aboriginal Arts Board Newsletter, with its fifth issue released, is successful in reaching Aboriginal people in the most remote areas and largest cities of Australia with news about the Board's work.

During the year, the Australian Gallery Directors Council took over responsibility for administration of Board funds for the major exhibition program. This program has formed a large part of the Board's activities since 1973. 'Oenpelli Paintings on Bark' was taken by the Australian Gallery Directors Council to Europe, where it opened in Paris in December 1979, moved to Leipzig in February 1980, and opened in Venice in May to coincide with the International Biennale. In Paris this exhibition was acclaimed as the most successful Australian exhibition held there in recent years. It will continue to tour major European galleries until mid-1982.

In 1979-80 the Board joined with other bodies to assist in the funding of five films on Aboriginal art and culture. One of these, documenting the involvement of Aboriginals in the recording and protection of significant Aboriginal sites in New South Wales, illustrates the richness, importance and continued vitality of the culture. It is funded in equal shares by the Board, the National Parks and Wildlife Service, the Australian Film Commission and the film's producer, Roger Whittaker.

During the year, Curtis Levy's film *The Morning Star Painter* was released. It documents, over half an hour, the life and work of bark painter Jack Wunuwun of Maningrida, Arnhem Land. Jointly funded by the Board and the Australia Council's Arts Information Program, the film is distributed by the Tasmanian Film Corporation.

Individuals and groups receive assistance with specific projects which cover a wide range of arts activities. The participation of Aboriginal people in museum activities, ranging from research to conservation, received great



Daryl Williams Woonum
from Mornington Island, at
the Sydney Opera House
with Aborigines Woomera

impetus from the 1978 seminar on *The Role of Museums in Preserving Indigenous Cultures*, organised by the Australian National Commission for Unesco, and the Board. As a result of this, and previous initiatives, Aborigines are employed at the West Australian Museum, the Australian Museum in Sydney and the Materials Culture Research Unit at Townsville's James Cook University. The Board supports the employment of an Aboriginal worker in research and conservation at the Queensland University Museum.

Aboriginal museums, or keeping places, have been set up with Board assistance at Yuendumu, Maningrida and Galiwinku, in the Northern Territory, the latter incorporating an art and craft centre. A keeping place on Bathurst Island is nearing completion, and at Shepparton in Victoria another keeping place is being built at the International Village complex. Beginning in 1974 with the Board's help, the Shepparton Aboriginal Arts Council Cooperative acquired cultural property valued at \$100 000 and prepared plans and a model of the proposed museum. Construction and equipment funds were allocated by the Victorian Government (\$240 000 on the basis of \$2 for \$1), and by the Federal Government through the Australia Council. This is one of the most important Aboriginal arts projects to be supported by a State government.

During the past year, grants were provided to continue the Aboriginal Country Music program. The fifth national festival, culmination of the various State festivals, was held in Melbourne over Easter. More than 10 000 people attended the festivals during the year and over 300 Aboriginal musicians performed, many of them singing original material drawn from their own cultural experience. This program has done much to promote pride among people on the fringe of white society, who have lost their tribal identity but can regain something through the recognition of Aboriginal country music as a form of cultural expression.

Individual artists received support for projects in film-making, painting, writing, dancing, music and acting, as well as for tutoring in these areas. Given the opportunity to practise and develop their talents, individuals who achieve a measure of success in particular arts are then in a position to feed back those skills, and the assurance that goes with them, to their communities.

The arts play a vital part in sustaining and renewing Aboriginal cultural identity. Much has been achieved over the last seven years, but obstacles to cultural progress are still strong. The Board plans initiatives, focused on Aboriginal community organisations, which will include arts and crafts, inter-community festivals, school performances, women's ceremonial activities, and traditional teaching and cultural involvement for young Aboriginal

people. These programs, particularly those for young people, will use the arts in practical ways to combat the symptoms of social disorder — for example, alcohol and drug dependency — caused by the sense of cultural dereliction felt in many Aboriginal communities.

PROGRAM REVIEW SUMMARY:

ABORIGINAL LITERATURE (Interim Report)

The Literature program of the Aboriginal Arts Board has had considerable success in putting on the market books written by and for Aboriginals. The program has enabled Aboriginal writers to develop and communicate their views to a much wider group in a medium they had not had an opportunity to use before. Traditional Aboriginal society had no written literature. There existed over millennia, and still exists, a vast body of oral literature in the form of legends, stories of tribal custom and lore, history, poetry and song.

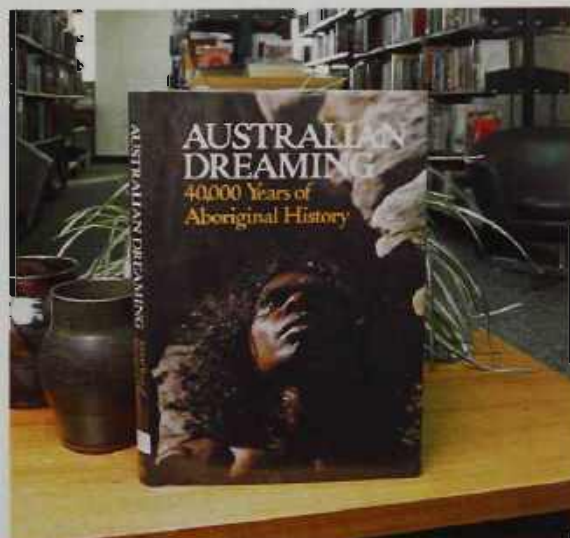
The Board believes the role of written literature in this context is to provide the means for Aboriginals to record in their own language or in English, either for themselves or for the world at large, their rich traditions in the arts, religion and society.

Language has been too often ignored by educationalists located outside Aboriginal communities but responsible for the formal education of those communities' children. The benefits of initial mother-tongue literacy in education were disregarded, making bilingual literacy harder to achieve for adults and children, and leaving whole communities with a strong sense that their own language — and, by implication, the culture it carried — was second rate. The introduction into the educational process of mother-tongue teaching is beginning to eliminate these bad effects.

In the seven years of the Board's literature program to February 1980, 180 separate grants were made in five categories of activity (see table). The number of projects served by these grants is less than 180, as more than one grant was provided in certain cases.

Direct assistance to writers is given principally in the form of fellowships, which offer a living allowance and expenses for a fulltime project, and special writing grants which offer research expenses only for what is usually a part time project. Fellowships have produced almost entirely satisfactory results. The greater experience of writers who apply for fellowships helps to account for this, together with their commitment to fulltime work. The results of special writing grants have been mixed, but the Board is determined to allow as many writers as possible the opportunity of contributing to the new wave of Aboriginal literature. The Board recognises that it must adopt a flexible attitude to the funding of projects involving inexperienced writers.

The aim of the Board in providing publishing



Australian Dreaming: 40,000 Years of Aboriginal History, the Aboriginal people's own story compiled by Jennifer Isaacs and published by Lansdowne Press

SUMMARY OF GRANTS

Description	No. of grants	No. of projects	Amount	Total
A Fellowships, special writing grants, etc.				
(i) Fellowships	12	11	77 596	
(ii) Special writing grants	27	26	60 753	
(iii) Development of MSS and book projects	6	6	30 679	
(iv) Book illustrators' fees	3	3	1 680	
(v) Editorial expenses	5	5	4 163	
				174 871
B Publication subsidies for books, journals, newsletters, booklets and pamphlets				
(i) Commercial publishers	58	58	224 558	
(ii) Aboriginal Community Groups and Councils	12	12	33 646	
				258 204
C Bilingual literature programs: purchase of equipment & materials and workers' fees	32	19	102 358	102 358
D Seminar attendances and promotional activities	15	15	9 964	9 964
E Aboriginal Publications Foundation Inc.	10	1	376 920	376 920
Total	180	156		\$922 317

subsidies is to ensure the publication of works of value to Aboriginal Australia — in terms of communication with the wider community and of Aboriginal literary aspirations. This has been achieved by subsidising projects to reduce the recommended retail prices of books to a point where they present the least possible obstacle to potential buyers. As early as 1974, the Board realised it must share responsibility for the content of publications with which it was associated financially. In particular, the Board tried to ensure that certain materials offensive to Aboriginals, such as photographs of secret or sacred material, were not published.

The production of bilingual publications helps to train writers, translators, artists and production workers. It upgrades skills in the vernacular and in English, making fresh talent available for traditional and other literature projects. Ten literature-production centres have been supported.

The Board recognises the need for Aboriginal writers to maintain contact with the wider literary world. It has provided funds to enable authors to attend conferences and seminars, including Writers' Week and the National Playwrights Conference, and to take part in promoting Aboriginal literature.

The aims and history of the Aboriginal Publications Foundation have contributed to the special position it occupies in the framework of Board policy and operations. The Foundation

came into being in 1970. Its brief, apart from the publication of a journal of creative work by Aboriginal writers, included the commissioning and publication of Aboriginal literature and the provision of fellowships and training opportunities for writers. This brief overlapped that of the Board, which was established in 1973, and in 1975 the Board took responsibility in all areas except publication of journals. In 1976-77 funding of the Foundation became a Board responsibility.

CONCLUSIONS

A. Fellowships, special writing grants, development, illustration and editing

(i) Fellowships

Of the eleven authors, ten of them Aboriginals, who were awarded full or partial fellowships, four have produced a published work, and one has produced two. Two have presented significant drafts, three projects are continuing, and one author has failed so far to fulfil his commitment.

(ii) Special writing grants

Of twenty-six projects, five have produced published works; six have produced manuscripts which mostly have good publication potential; six projects continue satisfactorily; two project grants have been expended without satisfactory result but with some prospect of material eventually coming

to hand; and seven grants have been withdrawn partly expended with little or no positive result.

(iii) Development of manuscripts and book projects

From the six grants in this small subcategory, one outstandingly successful book has been published and another just released. A reference book is assured of publication and work continues on an art book. The remaining two grants were not aimed at book publishing, but have been successful within their terms of reference.

(iv) Book illustrators' fees

All illustrations commissioned have been published and, in the case of the commercial publications *Kwork Kwork* and *People of the Dreamtime*, with considerable success.

(v) Editorial expenses

Two of the books involved are now published, two are being released, and one manuscript has proved unsatisfactory for publishing.

B. Publication subsidies for books, journals, newsletters, booklets and pamphlets

Some thirty books and forty smaller publications have been published with success in standards of presentation, and with only one failure to fulfil cultural expectations. The Board's approach to publishing has been successful.

C. Bilingual literature programs: purchase of equipment and materials and workers' fees

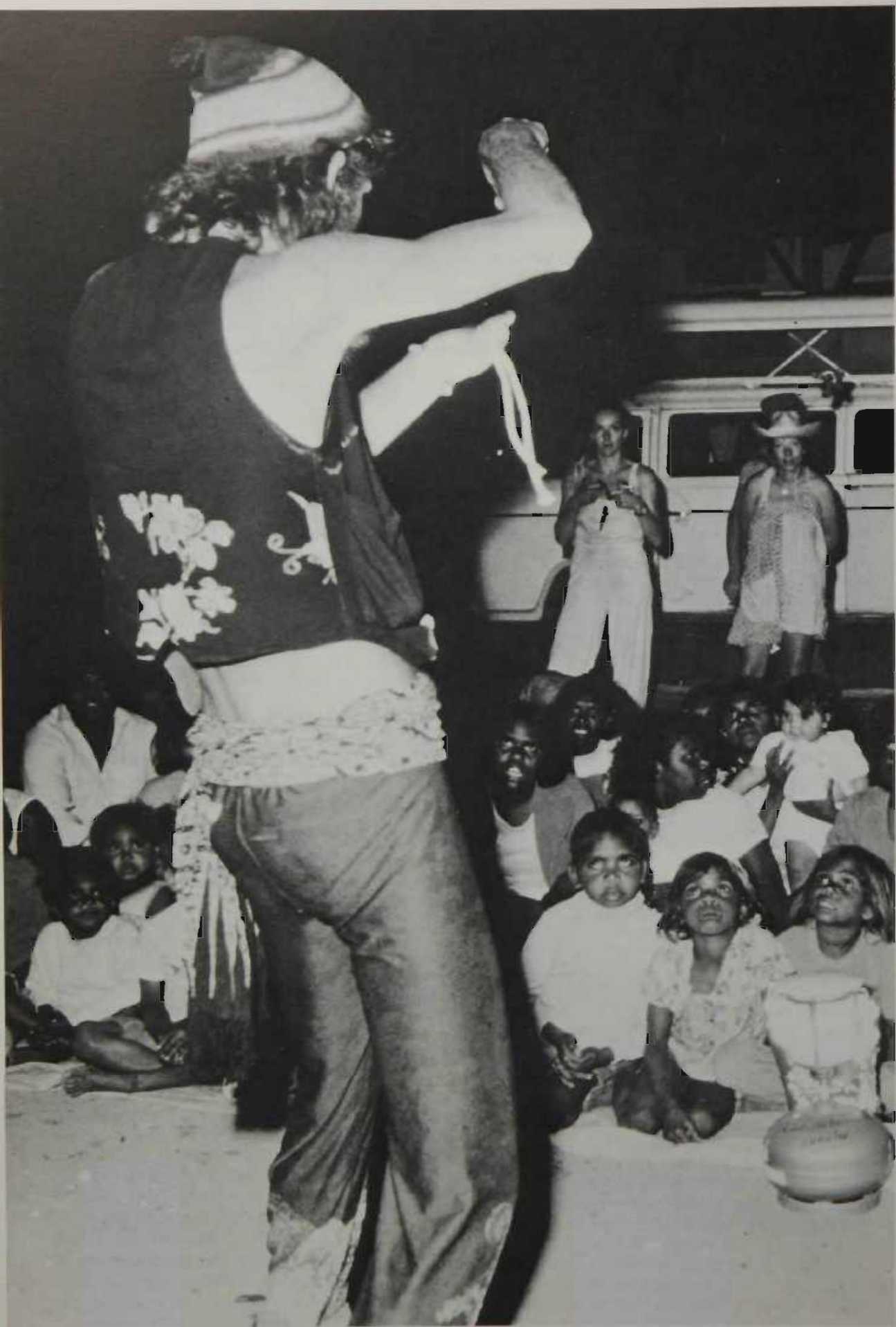
The Board, educational authorities, Aboriginal community councils and community members are satisfied with the standard, content and volume of works produced and their effectiveness in increasing cultural identity, literacy levels and pride in community achievement.

D. Seminar attendances and promotional activities

Reports from authors indicate that personal artistic gain and valuable general experience have resulted from these activities. In many instances there has been further work in chosen areas as a result of the exchange of ideas at conferences and other gatherings.

E. Aboriginal Publications Foundation Inc.

For several years the Foundation's magazines have played a valuable part in Aboriginal literature and communication. However, *Aboriginal and Islander Forum* has not appeared since January 1979 due to disruptions to operations, and *Aboriginal and Islander Identity* is behind schedule though not irretrievably so.



Puppeteer Greg Temple of Kids Convoy, at Brunette Downs, Northern Territory (Gilbert Herrada photograph)

COMMUNITY ARTS BOARD

The Community Arts Board covers a wide range of activities. Its purpose is to draw the arts and the community closer together. It helps to bring people's needs and interests to the attention of Federal, State and local authorities. It has responsibility for arts centres and festivals; provides funds for selected projects involving two or more of the arts; and cooperates with other Boards in funding major community programs. It supports the development of arts programs in vacation workshops, workplaces, prisons and institutions. It assists activities initiated by community organisations which provide for wider participation in the arts, or serve the needs of particular groups.

The Board has a special interest in encouraging and helping to preserve the arts of the ninety-five national groups which have come to live in Australia since World War II. During 1979-80 it conducted public meetings of ethnic artists and art groups in Brisbane, Adelaide, Perth and Sydney in an effort to learn more of their needs; advertised widely in the ethnic press, giving details of funding available; and began preparing a second edition of the *Ethnic Arts Directory*, which it plans to publish in the new financial year.

The Board also reappraised its ethnic arts policies, taking into account the pattern of funding that began about five years ago, the needs of artists and communities, and developments in the ethnic field being stimulated by other government agencies. As a result, it will establish an Ethnic Artists Service and an Ethnic Artists Fellowship pilot project in conjunction with other Boards of the Council.

The Board continued to assist service enterprises such as the Festival of All Nations and the Greek arts centre, Laiki Skini, both in Melbourne; and Sydney's Ethnic Arts and Crafts Cooperative, which greatly increased its membership during the year. An ethnic arts field officer was employed by the Ethnic Communities Council of Queensland with financial assistance from the Board.

Ethnic festivals have been strong this year. They included a major Latvian Festival in Sydney with

700 participants and a program that covered concerts, plays, choral works, folk-dance displays and exhibitions of arts and crafts. It was attended by about 11 000 people from all States. Between October and December 1979 Melbourne was the venue for the Festival of All Nations, the Italian Festival and, for the first time, a Spanish Festival which brought together Spanish-speaking communities.

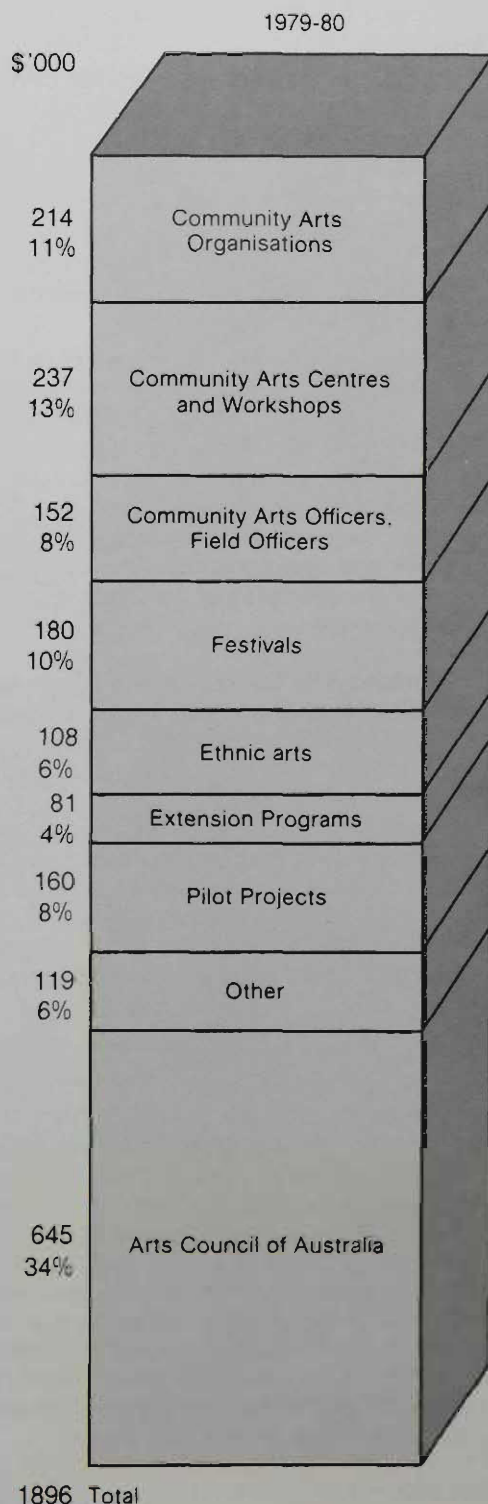
The major client of the Community Arts Board is the Arts Council of Australia. In addition to providing substantial funding for the Arts Council, the Board works with it to develop specific projects. While rising costs have hit virtually every aspect of the Arts Council budgets, there was an overall increase in 1979 in activities and new schemes. The following projects are examples of the State and Territory divisions' work.

Queensland Arts Council, which places priority on its work in schools, was largely successful in its aim of providing one event per term to each school in Queensland. In conjunction with the Institute of Modern Art, the division supported three artists-in-residence who conducted programs in Brisbane and workshops in eight country centres in photography, film-making and visual ideas. Overall, performances and exhibitions organised by the division reached more than half a million people throughout the State.

In Victoria, attendances at Victorian Arts Council adult performances have increased by more than 100 per cent in the last two years. Part of this was due to the division's decision to mount its own productions and run a Melbourne season of them before sending them on country tours. A week-long tour by Don Burrows and George Golla was organised by the Traralgon, Moe, Sale and Bairnsdale branches. Branch members devised a method for managing the tour, handled all negotiations and constructed an itinerary which included evening concerts, workshops and school performances. With no subsidy whatever, each branch made a profit.

The Western Australian Arts Council organised

COMMUNITY ARTS BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES



two special projects: the 'Festival of Perth Goes to Geraldton' and the WA Ballet Company in residence in the Goldfields. Over a three-week period, six international artists appearing at the Festival of Perth were taken to Geraldton for a successful mini-festival. The Town Council made a valuable financial commitment.

While 1979 was an outstanding touring year for the Arts Council of South Australia, the division foresees its energies being directed more into community-based activities. Its community arts program included six Arts Weeks in country centres during the school holidays. The activities, designed mainly for seven to seventeen year-olds, integrated various art forms through team-teaching and combined projects.

The steep increase in air fares and freight charges forced the Northern Territory Arts Council to modify some programs. Nevertheless, a series of five concerts featuring national and international artists was held, sponsored by the Yalumba Wine Co. To celebrate the International Year of the Child, the division toured Papi Storm Children's Circus through the Territory from Alice Springs to Groote Eylandt. The Alice Springs Arts Centre organised a community theatre project in which a professional director and three actors worked for three months as advisers, teachers and performers.

The ACT Arts Council initiated a series of eight poetry readings featuring Australian and overseas poets. The series included two multi-lingual presentations and the first performance in Canberra of an Arnhem Land song-cycle by the owners of the work.

The Tasmanian Arts Council toured both Tasmanian and mainland groups, including the Petra String Quartet, Australian Aborigines Woomera and Bush Turkey Band.

The Arts Council of New South Wales, while maintaining a busy schedule of activities, suffered a heavy deficit for the year. It is reviewing its policy. Interest remained high in the division's travelling photography workshops and Sydney tutorials. Sponsored by Nikon Mamiya, thirty photography workshops were held, mainly in country areas, and attended by 400 students. Tutorials held in Sydney covered many subjects; 325 students participated.

In another area of Community Arts Board support, additional community arts officer positions were created. Five of these positions were in country areas. Interest grew also in regional appointments where the officer serves several local government areas: six new regional positions were created this year.

In the three years since her appointment as community arts officer with Blacktown City Council, NSW, Pat Parker has initiated many

ARTS COUNCIL OF AUSTRALIA



projects including, this year, the installation of Vivienne Binns as artist-in-residence for six months. Blacktown Council and the Board provided funds to allow Pat Parker to make a six-week study of community arts overseas.

In association with the Arts Council of Australia, the Board initiated a training program for community arts officers. The program is planned for up to thirty people, both inexperienced and established.

The Victorian Community Arts Cooperative organised a conference of community arts workers in July 1980. While the Board has previously conducted such conferences, it is pleased that the initiative this time came from people working in the field and it has assisted with conference expenses.

At the beginning of the financial year, the Board released new funding guidelines for community arts centres and workshops. Earlier guidelines were redefined to give greater encouragement to creative and stimulating programs which attempt to draw in new participants. Several centres responded to the challenge, and are developing and testing new ideas. A short review of the Board's community arts centres program is given at the end of this report.

In recent years there has been rapid growth in numbers of arts centres. They display wide variations in objectives, building types, range of facilities, and administration. Their results have varied. Some centres have been highly successful. Some have experienced financial difficulties, insufficient use, or resistance from local bodies. In view of this the Board initiated a study designed to provide guidelines for the successful planning and administration of arts centres. The study, incorporating a survey of thirty existing centres, was published by the Council's Arts Information Program as a kit entitled *Housing the Arts*. Distributed by the Arts Council of Australia, the kit contains an 80-page report covering aspects of planning, organisation, community involvement, building design and administration. A second volume of 175 pages gives specific information on the centres surveyed, with floor plans and photographs. A set of colour slides completes the kit.

The first major centre in Brisbane opens in 1980. Brisbane Community Arts Centre, formerly known as Coronation House, contains a wide variety of facilities and promises to be a lively venue for community arts and the people of Brisbane. The Federal Government contributed funds towards the costs of its conversion.

Criticism is sometimes voiced that government funds for the arts favour metropolitan people and organisations. In 1979-80, 42 per cent of the Community Arts Board's funds were allocated directly to groups outside the eight capital cities,

Residents of the Lorna Hodgkinson Sunshine Home for the intellectually handicapped in a performance at the Sydney Opera House, directed by Aldo Gennaro



Poster for "Mothers' Memories Others' Memories" project conducted by Vivienne Binns, artist-in-community at Blacktown, NSW



or to organisations operating from city centres whose programs were entirely for the benefit of regional areas. This compares favourably with the population percentage — 36 per cent outside capital cities.

In association with the Theatre Board, a number of community theatres in places like Geelong and Albury-Wodonga were funded. These groups, together with others such as WEST Community Theatre in Essendon, Victoria, have adopted the taxing philosophy that members of the company should not simply be actors, but resources for community activity. They devise scripts that reflect the aspirations and character of the communities they serve. Regular public workshops are attended by people of all ages. Local support for these ventures is readily forthcoming, both in kind and in cash.

During 1979, the Board supported special projects for the International Year of the Child. One was a venture in the Northern Territory called Kids Convoy. Coordinated by the Australian Youth Performing Arts Association and Browns Mart, Darwin, Kids Convoy covered 4000 km in the Northern Territory, visiting fourteen areas from Darwin to Tennant Creek. The group of ten — artists, musicians, puppeteers, magicians and clowns — shared a range of skills which kept the Convoy on the road. They camped in school grounds, sharing cooking, driving and cleaning.

Festivals continue to be a major way for the arts to reach people in country areas. To mention just two of many regional developments, the Townsville Pacific Festival drew in a broad cross-section of people by introducing outdoor activities in which they could participate directly. And the Orange Festival (NSW), which has been supported for several years by the Board, organised a regional forum to re-evaluate the event and its objectives.

The Community Arts Board is the second largest sponsor of the Adelaide Festival of Arts. This year's program proved to be exciting and imaginative with a significant increase in attendances. Focus, the fringe festival, was assisted by the Board to employ a fundraiser/media coordinator. As a result, Focus gained greater publicity for its programs and created a basis for private funding.

The Board is increasing opportunities for artists to work in community contexts. Fellowships have been awarded to three outstanding community artists for projects in 1980. Joan Pope is preparing resource material on community arts and looking at developments overseas. Ed Baxter is conducting workshops in kite-making. Richard Davey is using his varied talents to involve several communities in projects including theatre pieces based on their own or their forebears' experiences.

With the support of the Board, residents of the Lorna Hodgkinson Sunshine Home for the intellectually handicapped gave a performance at the Sydney Opera House.

In its role as a resource and information agency for community arts in Australia, the Board launched an occasional publication called CAPER, or Community Arts Paper. The spread of topics covered is indicated by the titles to date: *Stretching the Community Arts Dollar*, *Arts in the Workplace*, *Copyright and Community Arts*, *The Community Arts Officer*, and *Community Celebrations*. The response to this publication has been excellent and it is intended to continue the series.



George Haynes at work in the Pilbara. He was a member of the first artists-team-in-residence project in Western Australia

PROGRAM REVIEW SUMMARY: COMMUNITY ARTS CENTRES

Evaluation of results is difficult in community arts for a number of reasons. Much of the energy comes from volunteers and unpaid staff, and some important activities in a community arts centre are offered free and consist of informal activity. Accordingly, fiscal and attendance records are often sketchy. Moreover, in the case of support for community arts centres, specific objectives were not developed for them – they just grew. Funding was provided under the broad aims of servicing multi-arts applications and making special provision for the development of broader community participation in the arts.

Rosalie Bower, the first director of the Community Arts Board, wrote in a paper entitled 'The Case for a Community Arts Centre': 'The activities within a centre should be accessible to children, aged people, the physically handicapped, ethnic groups and those whose time is severely restricted by work and family ties. The activities supplied by the centre should be conducted free from competitive elements which otherwise might discourage people from participation, and they must be inexpensive and accessible at almost any time. They must not pre-suppose education or income levels which would cut them off from any section of the community.'

The growth of community arts centres is a phenomenon of the seventies. In Britain, there were 150 centres in 1978, of which half were less than five years old. In Australia, there were only a few centres in operation before the Council's establishment of the Community Arts Committee in 1973. Of twenty-five centres responding to a recent Board survey, one had been established in the fifties, another in 1963; seventeen of the twenty-five had been established since 1973.

Eight centres were known to the Committee in 1973, with a participation level of 30 000. By 1978, fifty-one were known to the Community Arts Board, with the estimated number of users up to 230 000. This represents an increase of 647 per cent, and does not include figures for participation in ad hoc workshops which have received a certain proportion of the Board's total funding.

It is fair to assume that the Board's support had an important effect in this development. It was the first funding body to identify the community arts phenomenon and respond with definition and policy. There is little doubt that some centres which began their activities after the inception of community arts funding have relied on grants as a major plank in their development.

Funding through the Community Arts Committee and subsequently the Board has put \$1 224 000 into centres and workshops over six years. The

Embroidery by Mrs L. Beklesovs, from a design by A. Sodums, based on Latvian folk culture, displayed in the 'European Folkdress and Fibre' exhibition in Melbourne



Deep North Artz Mural painted during the Townsville Pacific Festival



total outlay encompassed 359 grants, of which 186 were for \$2000 or less. The percentage of small grants has remained approximately the same over the last five years, around half the total. Although the cost to Council of handling a small grant is relatively high, the Board considers small grants allow activities to take place which often would not happen otherwise. With the low budgets and high level of voluntary assistance normally associated with centres and workshops, a small grant is often all that is required.

The twenty-five centres surveyed comprised seven in New South Wales, nine in Victoria, two in South Australia, two in Queensland, two in Western Australia and three in Tasmania. According to their information, support from State arts authorities in 1978 for their operational costs was as follows:

NSW	Vic	Qld	SA	WA	Tas
\$7600	\$10 900	\$2110	\$156 320	\$97 650	\$20 250

Additional support for centres not included in the Board's survey brought the totals of Victoria and Queensland up to \$38 158 and \$14 550 respectively.

Support from State arts authorities for the operation of community arts centres has increased from a total of \$1000 in 1973 to \$334 528 in 1978. However, figures are not available on capital expenditure, the major area in which the States have given support through the construction and renovation of premises.

Assistance from local government authorities for the operational costs of the twenty-five centres surveyed was:

NSW	Vic	Qld	SA	WA	Tas
\$20 000	\$204 288	\$4969	Nil	\$80 953	Nil

These figures do not include capital costs, nor any estimates of assistance-in-kind, which local government quite often provides.

It would appear from the statistics available that centres supported by local government have had a much greater degree of acceptance by the community than those which rely on their own funds or on Community Arts Board support.

The extraordinary diversity of organisations makes it very difficult to say what pattern has emerged among the users of the centres. However, the total numbers have increased remarkably, and there has been a significant increase in the number of *men*. Many of the centres have made attempts to involve groups who might otherwise not have had access to any of the activities concerned. There has been greater success in increased participation than in the quality of the experience. With some exceptions there is emphasis on the visual arts and crafts, and insufficient activity in music, theatre, dance, film, video and literature. Most

centres are heavily involved in art *education*, with activities largely structured into classes in individual subjects. It is questionable whether the majority are adequately providing a means of expression or outlets for creativity.

In its reassessment of the centres and workshops policy early in 1979, the Board identified its concerns as follows:

- the range of activities provided in centres
- the quality of leadership
- possible duplication by community arts centres of arts courses offered at educational institutions
- the formal structure of most classes at community centres
- the limited number of people being reached
- the establishment of new centres, and resulting demand for the Board's funds
- the annually recurring demand from existing centres
- lack of support from local government
- the difficulty of assessing appropriate grant levels on a comparative basis because of the lack of criteria

In light of these concerns the revised policy aims at:

- improving the quality of the arts experience
- developing emphasis on creativity and self-expression
- providing a larger choice of activities to give opportunities for all tastes
- bringing the artist and community closer together
- creating a social environment suited to attracting new participants to the arts

Under its new guidelines, the Board will provide support for the basic operations of a new centre for (normally) three years. In this time the centre's programs are expected to become self-supporting from fees and other sources.

Thereafter the Board will provide grants only for specific development projects. Examples of these are artists-in-residence; cooperation with neighbouring groups; taking the arts from the centre into the community; and help for specific groups such as ethnic artists, senior citizens or the handicapped.

These types of programs will need substantial funding before their worth is demonstrated. The demand for Board funds is not yet known and financial projections are difficult to make, but the funding pattern of the past six years will alter considerably. A further evaluation will be needed in two or three years (with monitoring in the meantime) to assess the effect of the amended policy.



Called Porcelain Cylinders by Alan Watt

CRAFTS BOARD

The main feature of the Crafts Board's program of support in 1979-80 was the substantial increase in the proportion of its funds directed towards the professional development of individual craftspeople.

The allocation to this area was roughly two thirds above the previous year's funding. Over \$300 000 was granted under the categories of craftsman training grants, workshop establishment and development grants (reviewed at the end of this report), traineeships in professional areas related to the crafts such as conservation and exhibition coordination, and individual professional development grants for overseas study or special projects.

The Board's decision to place increased emphasis on this area of support resulted from its analysis of the development of the crafts in Australia. In the 1960s and early 1970s, the crafts movement was sustained by a small group of exceptional craftspeople. Many of them had overseas training or experience and had returned to Australia to establish themselves as craftspeople of the highest calibre, whose work became recognised both nationally and internationally. The example of these people was the guiding force in the growth of the crafts movement during the 1970s. At the same time there was a steady increase in craft courses in Colleges of Advanced Education and Technical Colleges: a new generation of craftspeople began to emerge.

In order to realise the potential of these graduates to contribute to the crafts movement — as independent craftspeople working on one-off studio pieces or developing a range of quality production work, and as teachers of the next generation — the Board provided increased assistance to enable them to pursue further study, to gain practical workshop experience with a master craftsman, or to establish themselves fulltime in a workshop.

Several specialist craft groups, either national or more localised, emerged in the late 1970s. In the last two years, there has been a national seminar of glass craftworkers and a national group

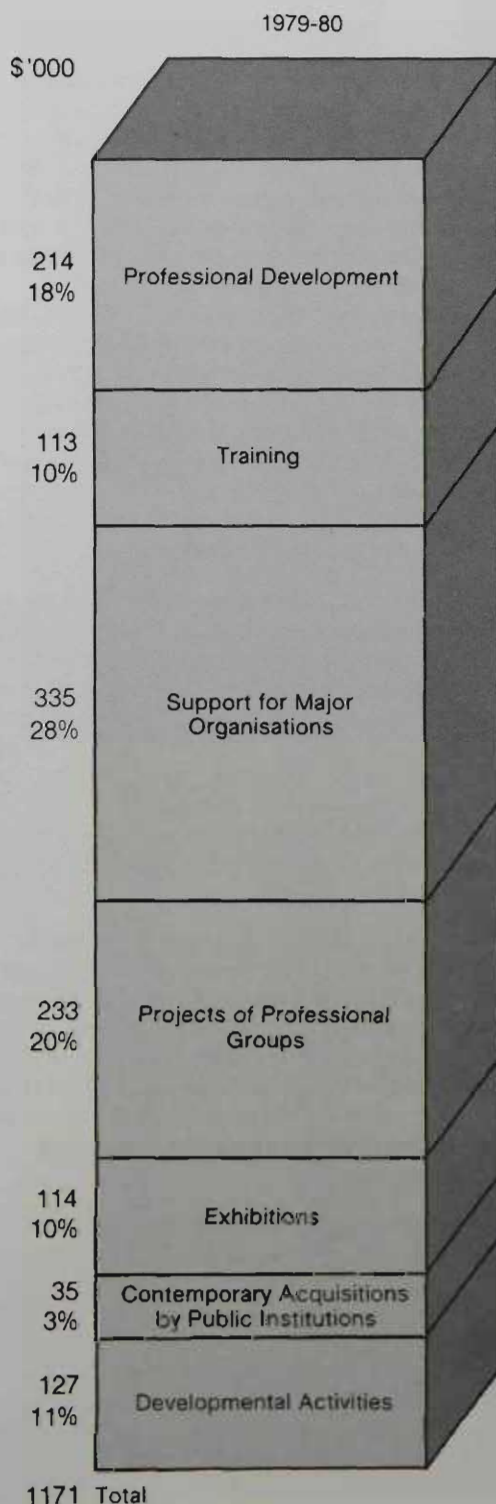
established under the name of Ausglass. The group held an exhibition in Adelaide and is planning other activities to promote Australian work in glass. In late 1979, a national seminar was held in Melbourne of people working in wood. While a national group was not formally established, State groups were identified and particular objectives agreed on for the development of woodcraft in Australia. The seminar was attended by John Makepeace, a leading woodcraftsman and designer from the UK, and Michael Cooper, a wood sculptor from the US, who was in Australia for twelve months as the Crafts Council Fellow. The different approaches and styles of these two craftsmen were important in extending the horizons of people working here in wood.

The preparation of a major exhibition of Australian jewellery to tour Japan and other countries in South-East Asia revealed the need for a forum for jewellers and students from all States. The result was the first national gathering of jewellers, held in February 1980 at Sturt Workshops in Mittagong, NSW. Issues confronting jewellers in Australia were discussed, particularly the use of alternative materials and the need for suitable training for professional careers.

The Board sees the emergence of these specialist groups as marking an important stage of crafts development in Australia. Through them, individuals can look for critical evaluation from the growing number of people working professionally in their field, and establish an intellectual and philosophical framework against which they can measure their personal development.

Links with people working in other art forms are also important in developing this framework. The Fibreworks Collective in Adelaide, whose members produced a series of public art events during the Adelaide Festival, and workshops held by the German sculptor/jeweller Claus Bury with students of Melbourne State College and Sydney College of the Arts, have helped to form these links. The Crafts Board welcomes the opportunity to cooperate with the Goethe

CRAFTS BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES



Institute in a continuing program of visiting artists and craftspeople initiated with Claus Bury's visit to Australia.

In the light of its decision to provide increased assistance for individuals, the Board reviewed its support for the organisational network of the Crafts Council of Australia and State Crafts Councils. This led to a shift in emphasis away from the funding of administrative expenditure of State Crafts Councils towards funding of specific projects. To the extent that the State Councils are providing a State service and responding to State needs, the Board believes that their major source of public funds should be the State cultural funding authorities. The Board will continue, however, to provide support for projects, as well as for the operational expenditure of the Crafts Council of Australia. This body provides a national resource on which the State Councils can draw. It also provides extensive information and advisory services, and coordinates certain craft activities at a national and international level.

The Board supports the move by the Crafts Councils of New South Wales and of Australia to establish a crafts centre in the Rawson Institute, in The Rocks area of Sydney. This major initiative should greatly stimulate public interest in the crafts in New South Wales. It parallels the Victorian Arts Ministry's recent funding of the Meat Market in Melbourne as a crafts centre, and the long established Jam Factory in Adelaide.

Through its program of subsidy for acquisitions by public institutions, the Board provided indirect assistance to professional craftspeople by subsidising the purchase of over 240 works. In addition it advised the Department of Housing and Construction on the purchase of twelve major craft-pieces for display in the new High Court building, and on the commissioning of a ceramic mural for the Law Court building in Alice Springs. Similarly, in association with the Department of Foreign Affairs, fifteen pieces were selected for permanent display in the Chancery of the Australian High Commission in Port Moresby.

This year has seen the consolidation of a significant craft exchange with Japan which was initiated by the Crafts Board in association with the Department of Foreign Affairs. Two exhibitions from Japan, 'The Art of the Japanese Package' and 'Sodeisha: Avant-garde Japanese Ceramics', have toured State and regional galleries under the auspices of the Australian Gallery Directors Council, with assistance from the Crafts Board and the Japan Foundation. They have provided an insight into the philosophy and approach characteristic of traditional and avant-garde Japanese crafts.

In exchange, the Board, assisted by the Department of Foreign Affairs, mounted a major

exhibition of Australian jewellery, 'Objects to Human Scale', which opened in Japan in April. Japanese craftspeople have generally been more constrained by traditional approaches to jewellery, so that the decision to send the work of contemporary Australian jewellers reflected both the achievements of Australians in this field and the contribution they could make to a useful exchange with their Japanese counterparts.

Two other exhibitions left Australia for extended tours this year. A small exhibition of the work of twelve Australian potters — explaining technical aspects such as clay bodies, glazes, kiln construction and firing temperatures — was mounted by the Museum of Applied Arts and Sciences, Sydney, for the Board and the Department of Foreign Affairs to tour ASEAN countries. In March, an exhibition of contemporary Australian ceramics opened in Paris at the start of a two-year tour of European countries. This exhibition depicts the diversity of themes, styles and techniques which are characteristic of the contemporary Australian ceramic movement.

These exhibitions, together with others which are in the planning stages, are redressing the imbalance of previous years when the Board placed a substantial proportion of its funds for international projects on bringing exhibitions and crafts people to Australia.

In particular, the planning of a major exhibition of ceramics to tour the US through the Smithsonian Institute's network represents a breakthrough. The fact that this exhibition will be mounted by the National Gallery of Victoria, with the assistance of the Board, reflects the degree of recognition the crafts have achieved within established arts institutions. State and regional galleries are showing increasing interest in the crafts, and are making available their curatorial resources to mount quality exhibitions for touring nationally and internationally.

The second phase of the Exhibitions in Community Places program has, over the past two years, provided assistance to other bodies — specialist craft groups, State Crafts Councils or educational agencies — to develop exhibitions in response to specific educational or regional needs. There are fifteen of these exhibitions, either in production or touring, representing a wide range of people and work.

The shifting of responsibility for the initiative, production and touring of exhibitions from the Board to other agencies means that the costs of this continually expanding program are now being borne in significant proportions (estimated at up to 50 per cent) by other organisations.

Since its establishment, the Board has allocated funds for the acquisition of important works of craft which might form the nucleus of a national craft collection. This policy was initiated at a time



Heather Dorrough, fibre artist

when none of the major galleries in Australia was establishing a representative craft collection. The situation is now changing. Encouraged by the Board's subsidy for acquisition of craft works, State and regional galleries are acquiring important collections. In light of this, the Board decided it should no longer pursue its acquisition program except for specific exhibitions, and that its collection should be offered to the National Gallery in Canberra. This offer has been accepted.

In the last few months of 1979, more than 100 regional exhibitions were held throughout Australia as part of 'Crafts in Gear'. This was the second national community craft project sponsored by the Crafts Board — the first being the highly successful National Rug Event which took place in 1976 and 1977. 'Crafts in Gear', which was jointly funded by the Crafts Board and the Community Arts Board, was launched in the second half of 1978 and coordinated by Marj Richey.

From professional craftspeople to young school children, an estimated 10 000 people participated in 'Crafts in Gear' in some way: making an individual garment, taking part in a group project, contributing to the local organisation of workshops and demonstrations, or assisting with a regional exhibition. Slide kits were produced for the project by Crafts Resource Productions (formerly the Resource Centre) of the Crafts Council of Australia, and their hiring subsidised by the Board. Workshop subsidies were provided for groups wishing to develop their skills.

The Board saw the project as not only a participatory event, but an opportunity for people to extend their craft skills into the designing and making of clothes that were individual and departed from the stereotypes of commercial design and production. While many exhibitors showed considerable mastery of techniques, there was a general weakness in design. The project was important in making people aware of this and encouraging them to explore a more creative approach to their craft and its functional applications.

Through the involvement of local councils, parliamentarians, art galleries and businesses many people became aware of the potential of the crafts as a means of enriching their lives. From the State exhibitions, which were held from January to March 1980, a selection of eighteen garments was made for a national exhibition to tour the regional centres where the initial activity took place.

The vast majority of people who practise the crafts do so at an amateur level, and the Board is keen to provide opportunities for them to extend their experience and move towards higher levels of achievement. To this end, the production of

quality resource material (slides, publications and films) is seen by the Board as a priority. Its support for Crafts Resource Productions in special projects such as the production of kits for people in remote areas, and the making of films under the joint film program with the Crafts Council of Australia, complement the activities of other agencies in this field.

Another area of concern is the need for experienced tutors able to work with people in the community, and the Board has liaised with the Community Arts Board on the continuation of its pilot regional tutor-training program. Assisted by the Crafts Board, the Crafts Council of New South Wales is working with educational institutions to develop a similar training program.

The strengthening of regional arts networks in recent years through the appointment of community arts officers, the establishment of regional galleries and arts centres, and the move towards an increased community awareness on the part of institutions such as Colleges of Advanced Education, have implications for the program of assistance for community craft activities. Increasingly the Board is funding projects which have a regional characteristic and which create links between different agencies, groups and individuals in the area, drawing on their combined resources.

An example of this kind of project is the series of workshops and discussion groups held at Blacktown (NSW) in which a professional craftsman helped members of the community express events in their local history through the craft of silk screening onto enamel. In another project, the Upper Hunter Valley Environment Exhibition, which was jointly funded by the Visual Arts, Community Arts and Crafts Boards, a series of displays was held in the Upper Hunter Valley region in which people expressed their response to proposed mining developments in the area through exhibits ranging from statements and photographs to memorabilia and creative pieces.

The value of projects such as these is that they make people aware that the arts can be relevant to their daily lives, a means of communicating things which are important and significant. This is particularly so with the crafts, one of the most accessible of art forms. The Board sees the development of regional activity and awareness as one of the future strengths of the crafts movement.

Garments selected for the national touring exhibition of 'Crafts in Gear'.

Left — crocheted coat in wool with silver and gold thread by Sylvia Piddington
Right — tapestry woven cape by Kirsty Gortor.



Exhibits from 'Objects to
Human Scale' exhibition
touring Japan and SE Asia



Inside Your Head —
Lyn Tune

Ear Studs and Brooch —
Roy Lewis



Pendant —
Neil Angwin

PROGRAM REVIEW SUMMARY: WORKSHOP DEVELOPMENT

The aim of the Workshop Development program is to encourage and help craftspeople to make a living from their craft. The program provides assistance for the establishment, development or relocation of a workshop. Grants are made in the form of a living allowance for three, six, nine or twelve months to fulltime craftspeople of sufficient experience who are producing work of high quality.

Helping craftspeople to achieve fulltime professional status has been an important part of the policy of the Crafts Board since its establishment in 1973. Initially, support for individuals was in the form of either a living allowance or a grant to purchase essential equipment. Almost \$80 000 — or 10 per cent of the total budget — was spent in 1973-74.

In 1974, the Board reviewed the program. Assistance to purchase equipment was discontinued, and in its place the Board proposed to introduce a loan scheme whereby craftspeople could borrow from a financial institution with the Board acting as guarantor. Although a bank agreed to participate, it has not yet been possible to obtain final Government approval for the scheme.

The general program continued with assistance being provided in the form of a living allowance or fellowship. The term Workshop Development was adopted by the Board in 1979.

Since 1973, 130 grants have been made to 135 craftspeople, more than half of whom were funded for only six months, although in most cases their projects took considerably longer to complete.

The allowance has been increased three times:

1973-74	\$3 120 per annum
1975-76	\$3 600 per annum
1976-77	\$5 000 per annum
1980-81	\$10 000 per annum

As the Crafts Board's programs and policies evolved, the Workshop Development category formed a stable 3 to 4 per cent of the total budget from 1975-76 until 1978-79, with ten to fifteen grants being given each year. 1979-80 saw a sharp increase in the amount of money allocated to this category: \$91 750, which was 8.7 per cent of the total budget and a rise of more than \$56 000. The increase was due to a change of policy to provide living allowances for the full duration of a project, and to a large number of high-calibre applications reflecting improved education in the crafts.

The distribution of workshop development grants closely follows the main concentrations of population, New South Wales having received the largest number of grants (50). In all States,

pottery dominates other craft areas, reflecting the high proportion of graduates in this discipline in which tertiary courses are most available. Australia still suffers from a lack of adequate training opportunities at a tertiary level in crafts other than ceramics, such as fibre, wood, leather, glass, metal-work and jewellery.

The average age of grant recipients since 1973 has been in the mid-thirties; eighty-four men and fifty-one women received grants which went mainly to the ceramics area — eighty-one out of the 135 recipients being ceramists. Metal work and jewellery came second with nineteen people, followed by fibre and wood.

A survey of workshop-development grant recipients was made recently. More than fifty people were contacted directly and additional information was provided by the State Crafts Councils and the Crafts Council of Australia's Resource Centre (now Crafts Resource Productions). Of a total of 135 recipients:

68	are fulltime craftspeople
16	are part time craftspeople
30	are still completing their projects
5	are working in unrelated areas
16	could not be contacted

Fulltime craftspeople are those who derive the major part of their income from the production and sale of their craft. Part time craftspeople are those whose major income is derived from other sources, such as teaching.

Comments made by grant recipients in the survey and in other reports show that the grants gave them time to complete a workshop, develop a range of ware and establish suitable outlets. Most said they would have gone ahead with establishing a workshop irrespective of Board assistance, but that the grant enabled them to overcome the initial establishment period in a far shorter time than anticipated.

Since receiving grants, ten ceramists and two woodworkers have taken on trainees or employees in their workshops — seven of them under the Board's Craftsman Training program — and others have had people training or assisting in their workshops from time to time.

The Workshop Development program has been broadened to include assistance to groups. The aim is to encourage establishment of workshops where professional and emerging professional craftspeople, including recent graduates, can benefit from the sharing of experiences, exchange of ideas and rationalisation of resources and costs. The main criteria for assessment, as with individual applicants, are the quality of the work, the commitment of the people involved and the ability of the workshop to cover its recurring costs following establishment.



Poster of Contemporary Australian Writers

LITERATURE BOARD

In the period of a little over seven years the Literature Board has spent nearly \$10 million to support the creation, publication and promotion of Australian literature. It is not possible to establish with precision the extent of the Board's influence, but the data gathered in progressive attempts to analyse and assess its contribution have been encouraging.

Already there have been changes of emphasis in the Board's approach to the support of creative literature in Australia. While the major programs of direct assistance to writers and publications have been maintained, more attention is being directed to the general promotion, marketing and dissemination of literature. This trend is likely to continue in the 1980s.

A highlight of the 1979-80 financial year was the Government's decision not to accept the Industries Assistance Commission recommendation that support for all publications (books and magazines) by the Literature Board and, implicitly, by other Boards, be discontinued.

In the Literature Board's opinion, the adoption of this recommendation would have had a disastrous effect on the publication of creative literature in Australia. For example, it would have meant that most of our literary magazines would have ceased publication immediately. Moreover the publishing of volumes of verse would have become a rare event.

Another highlight was the Australia Council's agreement that the Literature Board should introduce Emeritus Fellowships to replace the 72-year-old scheme of literary pensions. A brief report of this scheme is given in the accompanying program review summary.

A year ago, the Board stated that its policy in the following twelve months would be influenced by the findings of the first major survey of Australian book buying and reading habits, *The Reading and Buying of Books in Australia*, and by the growing overseas interest in Australian literature. The Board gave heightened attention

to the promotion of Australian literature, both within Australia (as recommended by the survey) and overseas.

Among the initiatives sponsored within Australia were the continuation of the Australian Library Promotion Council's program of writers' visits to libraries; visits by writers to outback schools; the participation of writers in conferences, book fairs and festivals; the publication of the monthly *Australian Book Review* and reference works such as *The Directory of Australian Poets 1980*.

The promotion of Australian literature overseas was the theme of a meeting convened by the Board in June 1979, to which writers, publishers, librarians, academics and public servants with a special interest in the subject were invited.

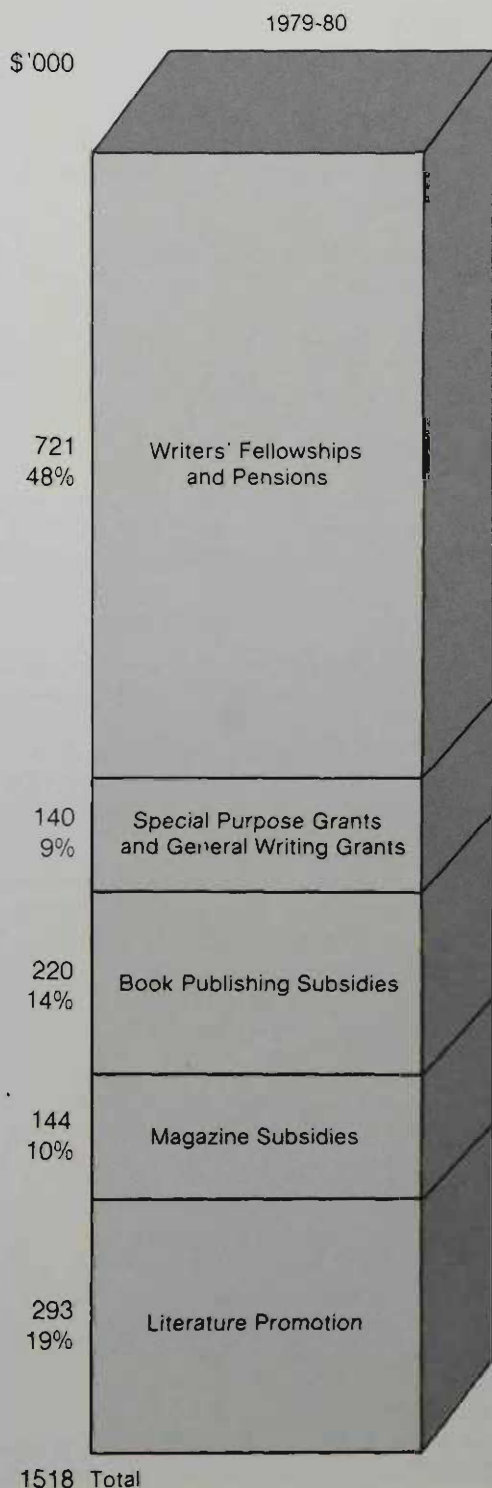
Meanwhile, the Board continued to collaborate closely on this matter with the Department of Foreign Affairs and with such key organisations as the Australia-China Council, the Australia-Japan Foundation, the Australia-New Zealand Foundation and the Adelaide Festival Writers' Week Committee.

In 1980, the Department of Foreign Affairs and the Board initiated a series of familiarisation visits to Australia by overseas academics with a demonstrated special interest in Australian literature. The first visitors in this program came from Switzerland, Yugoslavia, Italy and Spain.

At the same time, assistance continued to be given to the organisation of Australian literature seminars and conferences in overseas universities.

Literary and book trade journals published in other countries are beginning to show an interest in the Australian literary scene. They include *Publishers Weekly* (US), *The Bookseller* and *London Magazine* (UK) and the magazine *Waves* in Toronto, Canada. They have either carried articles about Australian writing or devoted whole issues to it — in each case assisted in one way or another by the Literature Board.

LITERATURE BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES



The Board has combined with the Department of Foreign Affairs to foster this interest by helping to send Australian writers and lecturers to centres where our literature is studied, and to certain international literary events.

For example, during the 1979-80 financial year, the Australian fiction writer Frank Moorhouse went to a writers' conference in New Zealand with playwright David Williamson, toured India officially with novelist Barbara Jefferis, and attended another writers' conference in Honolulu with Thomas Keneally. David Malouf represented Australia at the International Poetry Festival in Struga, Yugoslavia, and went on a poetry-reading tour of the US with Les Murray and Vincent Buckley. Murray also attended a conference of the Association for Commonwealth Literature in Fiji with Olaf Ruhen and Joan Phipson went to Yugoslavia for the annual Children's Literature Festival at Sibenik.

Some of the other ways adopted by the Board to encourage overseas interest were the updating and publication of a bibliography of available Australian literary titles; the production of gift packs containing twelve books to give official visitors or present to people overseas; gift subscriptions to the *Australian Book Review*; assistance for the publication and overseas distribution of *The Australian Book Scene*; and assistance for exhibitions of Australian books in other countries.

The Board also assisted visits to Australia by prominent writers from other countries. It joined the Australia-China Council in sponsoring a visit by four representatives of the Chinese Writers Association to the Adelaide Festival for Writers' Week, and later to Canberra, Sydney and Melbourne. This was the first such visit by an official delegation of writers from the People's Republic of China, and was largely the result of negotiations carried out by the chairman and director of the Board when they visited Peking in 1979.

In November 1979, the Board received a two-man delegation from the USSR, the second such visit under the cultural agreement between Australia and the USSR.

As in the past, subsidised books ranged over a wide area. For example, two that aroused a great deal of interest were *This Bed My Centre*, written in a Melbourne nursing home by an elderly woman with a terminal illness, and *Puberty Blues*, a frank and lively account by two adolescent girls of their experiences of Sydney's surfer culture. Several subsidised books and authors won major literary prizes, including 1915 by Roger McDonald (1979 *The Age* Book of the Year Award) and *A Woman of the Future* by David Ireland (1979 Miles Franklin Award).

Other subsidised titles included the novels *Near*

the Refinery by Barry Hill and *A Cry in the Jungle Bar* by Robert Drewe; the short story collections, *War Crimes* by Peter Carey and *Country Girl Again* by Jean Bedford; Les Murray's novel in sonnet form, *The Boys Who Stole the Funeral*; the non-fiction books *Faces of My Neighbour* by Maslyn Williams, *The New Cratylus* by A D Hope, and *Coming Out in the Seventies*, by Dennis Altman. The Board also continued to support the publication of Australian drama.

The budget allocation of the Literature Board in 1979-80 was still about \$100 000 below the peak level reached in 1974-75. When inflation is considered, this represents a heavy cutback in the funding of literature in Australia over that period of years.

To give some idea of the resulting cutbacks: 103 writers were offered fellowships in 1974-75; this year only forty-nine fellowships were awarded, of which the highest level was \$12 500 a year. The equivalent in 1973 was \$8000 a year which, if the awards had been indexed, would now be worth more than double that amount. In 1979, 1083 applications for assistance were received from writers; only 110 grants in all were awarded to them.

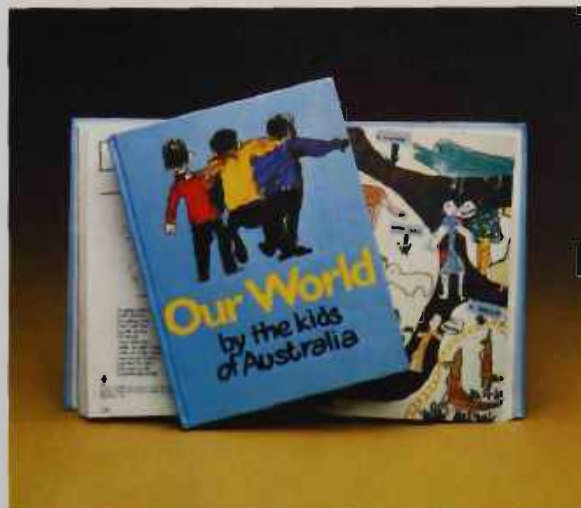
The Board has the impression that many battles have to be won before writers receive the professional and financial recognition that they deserve. It is still not commonly understood that good writing is not well rewarded, apart from exceptional cases.

These attitudes are reflected in the kind of public criticism sometimes made of the Board's programs for writers; and in the indifference shown to the implications for writers of proposed amendments to the Copyright Act.

The funding of literature in Australia has suffered in comparison with the level of support given to most other art forms in recent years. One of the reasons is that State authorities have, in general, continued to offer only minimal support to literature, although their available funds for the arts have risen considerably during the 1970s. The private sector, likewise, gives little aid to literature.

Secondly, literature's case for increased support has been more difficult to promote because of the lack of strong national literary organisations which can argue forcefully for indexed subsidies. The Board may need to consider strengthening such organisations as the National Book Council, the Australian Society of Authors, The Fellowship of Australian Writers and the Australian Writers' Guild in the 1980s.

In the past year, the Literature Board maintained, and to some extent expanded, its writers-in-residence program in tertiary institutions; continued to cooperate with the Community Arts Board's sponsorship of an artists-in-schools



Our World by the kids of Australia — an IYC project written and illustrated by children about how they see their world

The Living Tradition,
a book-pack presentation of
well-known Australian writers



program; and placed several dramatists with theatre-in-education companies under the playwrights-in-residence scheme.

Writers were assisted to visit schools, and support went to seminars and workshops organised by the Williamstown City Library (Vic), the Association of Community Theatres (SA), St Martin's Youth Arts Centre (Vic), and the Shopfront Theatre (NSW).

The Board encouraged the appreciation of Australian children's literature among teachers, librarians and parents through the Children's Book Council journal, *Reading Time*; by contributing to conferences and seminars on writing for children; and by continuing to subsidise the general activities of the Children's Book Council and special initiatives of the National Book Council. The Board is conscious of apathy towards Australian literature in tertiary institutions and colleges. Overcoming this may be one of its main challenges in the 1980s.

During 1979-80, the Literature Board supported various projects aimed at fostering creative writing and the appreciation of literature in particular communities. They include festivals, seminars and competitions.

Literary programs on community radio were again supported, mainly through grants to the Adelaide University's Radio 5UV, which supplied public broadcasting stations in other cities with tapes of its programs.

As in previous years, a grant was given to the Braille and Talking Book Library for its Braille Book of the Year. Funding was provided for a playwright-in-residence at the NSW Theatre of the Deaf. Grants were awarded to a significant number of ethnic writers, and to some publications with a strong multi-cultural orientation.

The publishing of poetry and some drama and fiction in Australia has been affected by the change in the book bounty which can no longer be claimed for print runs of less than 1000. Some publishers apparently face the option of either not publishing particular works or publishing them in larger quantities than the market requires, simply to achieve eligibility for the bounty.

Although the Board has consistently declined to assist writers to publish their own work, members are aware that technological developments will continue to increase the incidence and feasibility of self-publication. This phenomenon will be watched in the 1980s, since it is clear that not all self-publication is 'vanity publishing' in the accepted sense.

The Board will need to examine the implications for creative literature of technological developments affecting not only the publishing of books, but also the electronic media. More

encouragement may have to be given to creative writers to develop screenwriting skills and to write for radio and television.

Opportunities for Australian writers at home and abroad will continue to be sought. Already, investigations have been made into new writer-in-residence schemes in national parks, industrial plants, mining towns and public libraries.

In the 1980s, the Board is also likely to be trying to persuade other funding organisations, including State and regional authorities and private sponsors, to devote more attention to literature. Attempts may be made to develop joint sponsorship programs with these bodies.

It is probable that the Board will experience more pressure to devolve some of its functions to other agencies. While large scale devolution may be a less appropriate development for literature than for some other art forms, there may be a good case for building up one or two national writers' organisations so that they can provide the kind of services to literature which the Board has seen as necessary or desirable.

PROGRAM REVIEW SUMMARY: LITERARY PENSIONS

In October 1979 a new Literature Board award was created. It is called an Emeritus Fellowship, and it will be primarily an honour offered from time to time to senior writers and other literary figures who have made outstanding and lifelong contributions to Australian literature.

The Emeritus Fellowship arises from Australia's literary pensions scheme, which goes back to 1908 and is the subject of this program review.

The scheme set a new standard at the time of its introduction, and even now it does not seem to have any precise parallels in other countries. In some societies, however, government assistance for distinguished writers and creative artists is far more extensive than that available in Australia.

The literary pensions scheme in Australia originated with the resolutions of a meeting on 6 March 1907 of the sub-committee of the Australian Men of Letters Fund. These called for the establishment of a fund for authors, who, by reason of age or infirmity, were unable to support themselves; families of literary men who had died poor; and literary men doing good work, but unable on account of poverty to persist in that work.

In 1908, the Governor-General approved the resolutions, bringing the Commonwealth Literary Fund (CLF) into being. Its first meeting, in July 1908, considered fifty-one applications for assistance. Payments of one pound or ten shillings were recommended for fourteen applicants, seven of whom were authors, the others being dependants of deceased authors.



David Ireland, winner of his third Miles Franklin Award for his new novel *A Woman of the Future*

Novelist Barbara Jefferis,
appointed to the PLR
Committee



From 1910, the committee usually held meetings twice a year to consider the allocation of pensions. This remained virtually the only function of the CLF committee until 1939, when its charter was widened to include the allocation of writers' fellowships and subsidies for publications and lectures in Australian literature.

By 1921, twenty writers or dependants were receiving pensions. In 1943, the number stood at thirty-two. The following year, the maximum pension was increased from one to two pounds per week, and it rose periodically from then on.

When the Literature Board of the Australian Council for the Arts came into existence in 1973, it decided unanimously that the granting of literary pensions was one of its essential functions, and the seventeen current pensions became its responsibility. The Board itself awarded four new literary pensions in 1972-73, and a fifth in 1973-74. The total number of pensioners for whom the Board has had responsibility since February 1973 is twenty-two, of whom nine were deceased at the time this report was written.

Initially, the Board followed the CLF practice, established in 1972, of indexing the maximum literary pensions automatically by keeping them at three times the value of a standard social services pension. In 1978, this was discontinued in favour of annual reviews of the standard amount of the pension in the light of current information from recipients about their financial circumstances. Between 1978 and 1980, the maximum annual pension stood at \$7500, or \$144.23 per week.

The Board adopted some of the practices established by the CLF over its sixty-five years' responsibility for literary pensions. One of these was not to publish the names of recipients. Another was not to invite applications but to consider cases as they came to the Board's notice — by whatever means. A third was to exclude the dependants of writers from any new awards.

At one of its first meetings, in 1973, the Literature Board resolved to consider setting up a new award system which would carry pension entitlements. However, following a decision of Council in July 1973 to place a moratorium on all pensions, no further action was taken on this proposal until 1978, when Council asked the Literature Board to review its existing scheme.

In the meantime, the Treasury had raised some questions about literary pensions, one of them being the appropriateness of the Australia Council being involved in an area which appeared to belong more properly to the Department of Social Security.

In reply, it was pointed out that the scheme was not seen as a social security matter, but that the

name 'pension' was a cause of some confusion. The essential element was the recognition of outstanding contributions made to Australian literature, though a recipient's need also came into it to the extent that outstanding writers who were well-off financially in their later years were not regarded as eligible for consideration.

The authority to award literary pensions is covered under Section 5 of the Australia Council Act, where one of the Council's functions is described thus: 'To promote incentives for, and recognition of, achievement in the practice of the arts.'

Although it had never been the intention of the CLF or the Board to subsidise productivity through literary pensions, the financial security attained through these awards has helped many recipients to continue writing books in the twilight of their careers.

In October 1979, the Board presented Council with a report consisting of a detailed review of the literary pensions scheme and various proposals for a new one. Certain additions and modifications were proposed by the Council and subsequently adopted by the Board.

Most Emeritus Fellowships will be awarded to people aged sixty-five and over — in recognition of their outstanding and lifelong contributions to Australian literature. The award will carry with it a right to a financial contribution from the Board, the amount to be determined by the Board on the basis of information received from the recipient about her or his financial situation.

The existing awards will be subject to annual review, the amount of money offered going upwards or downwards according to the financial situation of the recipient. Although the awards will be renewable annually, the Board will retain the right to terminate payments at any time.

The Board will retain and periodically review a list of potential recipients of Emeritus Fellowships. Decisions on new awards will be made from time to time, as funds become available and as circumstances suggest that consideration be given to particular cases. The scheme will not be based on applications. Former Board members will be invited to take part in a consultative way in the compiling of lists of potential award recipients. Decisions reached on recipients of these awards at one Board meeting will be confirmed at a subsequent meeting before being implemented.

The Literature Board will aim to keep its annual expenditure on its Emeritus Fellowship scheme at around 7 to 8 per cent of its total budget allocation; at no time does it envisage expenditure being allowed to exceed 9 per cent.

The Board will ensure that the total amount received in any year by an individual recipient

from all Federal Government sources will not exceed the maximum value of a senior fellowship (\$12 500 in 1980). Funding from the following sources will be taken into account: Public Lending Right payments, age or other social security pensions, and the Emeritus Fellowship itself.

Writers holding literary pensions at the time of the launching of the new scheme will be asked to agree to their pensions being converted into Emeritus Fellowships. The term 'literary pension' will be retained for those dependants of writers who are still in receipt of payments under the old scheme.



Robyn Archer with Maree Cunningham in *Rough as Gluts* at the Sydney Opera House Concert Hall

In 1979 the Music Board proposed that an inquiry be held into opera and music theatre in Australia. The inquiry was conducted by a committee established by the Australia Council. It proved to be a far-reaching initiative. The committee's report, presented to Council in May 1980, contained important recommendations on the most effective means of promoting staged music in this country.

A summary of the proposals endorsed by the Council at a special meeting in June appears at the end of this report.

The Australian Opera was again the largest single recipient of funds provided by the Federal Government through the Australia Council. Its grant for 1980 was \$2.8 million, or 42 per cent of the funds administered by the Music Board. The two Elizabethan Orchestras, which service The Australian Opera and the Australian Ballet, received \$2.3 million between them. Subsidies for the opera company and the orchestras totalled 77 per cent of the appropriation administered by the Board.

Although The Australian Opera set and maintained high artistic standards during the year, and performed to record audiences, its accumulated deficit is a matter of concern. It is hoped that the company's plan to overcome the deficit proves effective. The Australian Opera has been very successful in securing support from sources other than government bodies, in particular its commercial sponsors.

Several anniversaries were celebrated by the company this year. The twenty-first anniversary of Dame Joan Sutherland's assumption of the role of *Lucia di Lammermoor* was marked by a notable production of that opera in the Concert Hall of the Sydney Opera House. The company's own tenth anniversary was celebrated at a gala performance of Verdi's *I Masnadieri* and the centenary of the death of Offenbach was marked by a very successful revival of *The Tales of Hoffman*.

The Australian Broadcasting Commission and The Australian Opera joined forces in 1979 to

present a concert performance of *Das Rheingold*, the first part of Wagner's cycle *The Ring of the Nibelung*. It is expected that performances of *Die Walküre* and *Götterdämmerung* will follow in 1981.

The remaining one-and-a-half million dollars administered by the Board were divided between the program categories Performance (nearly 50 per cent), Composition, Education and Documentation. Of these, Composition was given particular attention this year.

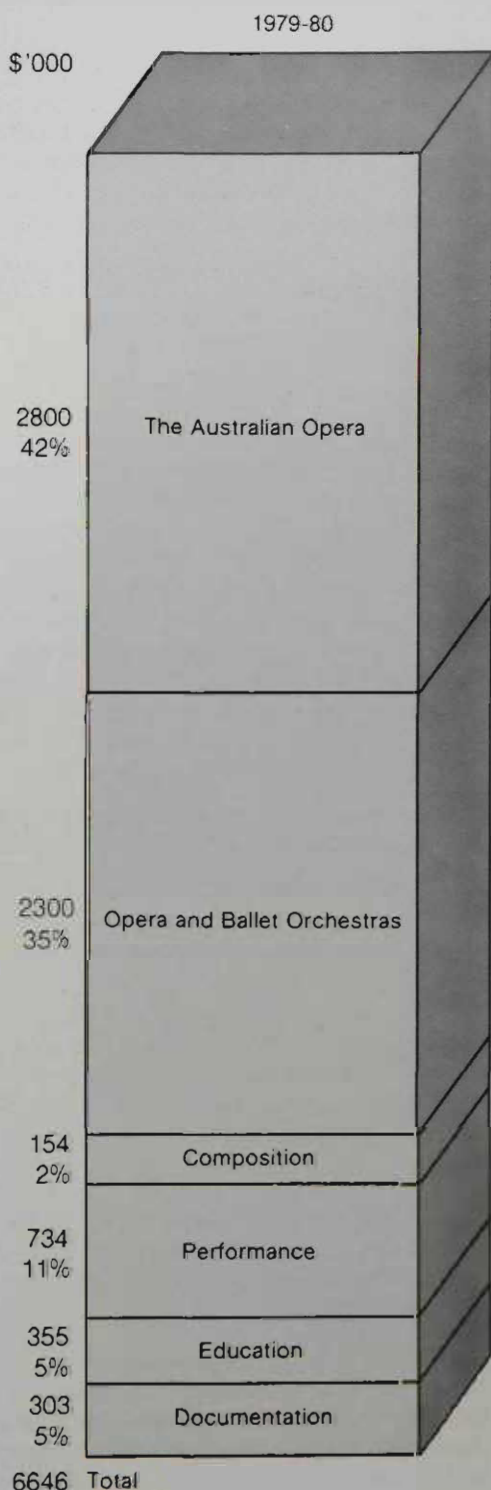
For the first time, the Board itself commissioned works, whereas previously it had been policy to respond only to grant applications for this purpose. The Board recognised that among other areas of neglect in Australian composition little was being written for solo piano, yet there are thousands of people who play the instrument. Solo piano pieces were commissioned from six composers: Peter Sculthorpe, Nigel Butterley, Larry Sitsky, George Tibbits, Felix Werder and Bozidar Kos.

In the coming year, the Board plans to commission choral music, for which it sees a similar need.

The Summer School for Young Australian Composers was another Board initiative. The School was presented jointly with the Australian Broadcasting Commission and administered by the Australia Music Centre. Eight composers were selected to write works which were rehearsed and recorded early in 1980 by the ABC National Training Orchestra. This allowed each composer to hear his work rehearsed, discuss it with the performers and revise it if necessary. Conversely, the performers benefited from being able to talk to the composers. The School was so successful that planning has begun for another in 1981.

Eleven composition fellowships were awarded in 1979-80, the largest being the maximum \$13 000: a Senior Composer's Fellowship for Dr James Penberthy. Also, forty-three commissions were subsidised (up to 75 per cent) and a

MUSIC BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES



number of special purpose grants (up to \$1000) were awarded.

Major performing subsidies went again to the State opera companies, one of whom, the State Opera of South Australia, was responsible for an outstanding production of Benjamin Britten's *Death in Venice* at the 1980 Adelaide Festival of Arts. Subsidies also went to Musica Viva Australia, the Australian Chamber Orchestra, and the Australia Music Centre which has had a new chairman since March 1980, the former general manager of the Sydney Opera House, Frank Barnes.

Throughout a successful year, Musica Viva continued to merit the confidence widely held in its management and programming. In 1979 it presented 714 concerts in capital and regional cities, in schools and overseas. Attendances ranged from 150 to more than 2800 at these events, numbers vastly extended through broadcasts of the main performances.

The Australian Chamber Orchestra was helped to establish itself on a firmer basis and engage additional players, with special funds supplied by the Board and the Division of Cultural Activities of the New South Wales Premier's Department.

Many performances supported by the Music Board were held in non-traditional venues. They included a popular series at the Pavilion, Bondi Beach, and a series of concerts presented by the Victorian Trades Hall Council which, among other engagements, took jazz bands to meatworks, clothing and aircraft factories, and a harpist and singer to the Victorian Railways diesel-maintenance section.

A Festival of Early Music at Lambing Flat (NSW) took place with the help of the Board, as did many individual concerts around the country.

The Sydney String Quartet was supported on its tour of the United States. Assistance was made available to the Petra String Quartet and the Bob Barnard Jazz Band for their tours in Europe.

The Board took several initiatives to help promote Australian music. It convened a meeting, in March 1980, of music publishers from Australia and overseas. The meeting received an enthusiastic response. The Board also proposed the formation of a National Music Council to represent Australia in the International Music Council. A third and more advanced venture was the establishment of Australian Music Marketing Services (AMMS) in January. This is a non-profit association formed as a joint project by the Music Board, the Division of Cultural Activities of the New South Wales Premier's Department, and the Australasian Performing Right Association. AMMS will assist the promotion of Australia's recorded performers and composers.

Two major events took place in October 1979.



Death in Venice produced for the Adelaide Festival by the State Opera of South Australia (Grant Matthews photograph)

One was the 18th General Assembly of the International Music Council, a member-body of Unesco. Distinguished musicians from many parts of the world took part in an Australia-wide program of activities organised to highlight the Assembly and to coincide with World Music Week. Professor Frank Callaway of Western Australia, a former member of the Music Board, was elected President of the IMC during the Assembly.

In October, also, the first national conference of heads of tertiary music institutions was convened by the Board. The meeting led to the formation of a working party to develop plans for a Federation of Tertiary Music Schools, embracing Colleges of Advanced Education, Universities and Conservatoriums. The aim of such a Federation would be to link the various institutions for cooperative purposes and to provide a forum for discussion of mutual interests.

The Board's contribution to music education in 1979-80 included subsidies of up to 50 per cent of the cost of arranging specialised teaching programs with eminent musicians, and support for master classes, lectures, working seminars, music camps and youth orchestras. The Board also funded a study commissioned by Musica Viva. The study report presents a case for a pilot project in improved methods of music education.

One of the potentially most influential developments in music education for the community has been the introduction of community music coordinators, who are appointed in cooperation with local government authorities to stimulate and broaden music-making in the regions concerned. The advantage is not only the community's. These appointments also create employment for younger musicians at a time when traditional professional fields — orchestras and opera companies — offer insufficient opportunity.

The Board is confident that there is a role for musicians resident in communities and drawing income from a variety of sources, including the local council and perhaps an education authority. Community music coordinators are working in Townsville (Qld), Logan Shire (Qld), Blacktown (NSW), Footscray (Vic) and Glenorchy (Tas). Four more appointments are expected in 1980-81. Townsville has set up a committee to supervise the work of its music coordinator. He has been particularly successful in getting private and school music teachers together in joint programs, and in forming a local civic orchestra and generally acting as a catalyst for music development in the area.

Other community music projects included new work commissioned by local orchestras, regional schemes for choral and instrumental teaching, and programs for community radio — for

example, the recording by 5UV in Adelaide of the history of jazz with American musician Dave Baker and Greg Quigley of the Australian Jazz Foundation.

Folk music was assisted by the Board through the Australian Folk Trust, which promotes concerts, recordings and documentation of folk songs.

Subsidies were provided for the recording of Australian compositions and performers in all fields of music, and for the publication of books and journals. The Australia Music Centre administered funds set aside by the Board to assist composers to travel to first performances and recordings of their works, and for the copying of parts of new compositions.

Fellowships were offered by the Board for study at home and abroad. Twenty-five overseas fellowships were taken up during the year. One enabled Keith Harris to study the mandolin in Austria and Germany, and another allowed Bob Bertles to further his jazz knowledge with Dave Liebman in America. Research fellowships enabled others to undertake a variety of projects; one of those awarded for 1980 has allowed Sarah de Jong to study music composed in Australia for plays.

The Board also administered a fellowship on behalf of the Federation of Alliances Francaises in Australia and the Cultural Service of the French Government. This annual fellowship, which enables an Australian to spend four months in Paris, was awarded in 1980 to Esme Yamaguchi, a graduate of the New South Wales Conservatorium High School.

INQUIRY INTO OPERA AND MUSIC THEATRE

At a special meeting in June 1980, the Council commenced detailed consideration of the report of the Committee of Inquiry into Opera/Music Theatre in Australia. While recognising that the complex report would require prolonged study, the Council agreed on certain specific matters.

1. It endorsed the pattern of opera development proposed in the report and commended it to the Commonwealth Government. The projected pattern is as follows:

- The Australian Opera should remain the national company with a defined national role and reduced touring commitments; it would not have regular commitments to Melbourne after a five-year transition period. It should, however, be prepared to respond to invitations to present festival or gala seasons in all the State capitals, and occasionally tour overseas. It should expand its Sydney season considerably by extending its repertoire in operetta and musicals.
- The Victoria State Opera should be expanded to become a year-round ensemble company, basically providing services to Melbourne in the Victorian arts complex with a secondary responsibility for provision of services to Tasmania. It should also be able to respond to occasional invitations to present short seasons interstate. It would present the standard repertoire, operetta and musicals.
- The Australian Opera would have the services of the Elizabethan Sydney Orchestra. The Victoria State Opera, over the five years of the plan, would develop an orchestra in association with the company.
- In Queensland the recently restructured Opera Company (which might also be combined with the Queensland Light Opera) should be housed in the new Brisbane theatre complex and provide opera, operetta and musicals for Brisbane audiences and tour to the extent needed to Rockhampton, Townsville, Cairns, Mt Isa and Darwin and Alice Springs. Appropriate financial offset arrangements should be made for subsidy from the Northern Territory authorities for performances in Darwin and Alice Springs.
- The State Opera of South Australia, which is now at a more advanced stage of development than the other regional companies, should be developed as needs increase.
- The Western Australian Opera Company has a special responsibility in a State which can expect only rare visits from opera companies from the east. It should be funded to provide a season of three operas on a stagione basis, together with regional and schools programs. Assistance from elsewhere with performers,

producers, designers and coaches is highly desirable to ensure that a developing standard of performance can be achieved. The Australian Opera might well endeavour to give this company special assistance.

- The Canberra Opera Society should be developed with more adequate subsidies sufficient to enable it to become a regional professional company with a distinctive role to present a repertoire with a strong bias towards contemporary opera. If such funds are not available it should revert to basically amateur status.
 - The *Opera Conference of Australia and New Zealand* should be encouraged by the Australia Council to become the chief vehicle for promotion of cooperation among opera companies in Australia.
2. In endorsing the retention of The Australian Opera as the national company, the Council saw the company's future function as including a more active role in the commissioning and presentation of Australian works. The Council endorsed the development of the Victoria State Opera into a year-round company over a five-year period, and agreed that towards the end of that period the question of identifying a national company or companies would again be considered.
 3. The Council agreed to recommend to the Commonwealth and State governments that increased funding be provided to allow implementation of the plan of development of opera.
 4. It resolved to recommend to the Commonwealth Government that funds be provided to allow the establishment of a Musicals Development Fund.
 5. The Council endorsed the concept, outlined in the inquiry report, of an Advanced Training Scheme for Performers and agreed to investigate ways of implementing and financing such a scheme.
 6. The Council also agreed to recommend to the Commonwealth Government that funds for orchestras for The Australian Opera, the Australian Ballet and the Victoria State Opera be provided to these companies through the Australia Council.



David Worrall with students at the Summer School for young Australian composers



Violinist John Harding, director of the Australian Chamber Orchestra



Alun Renshaw, composer-in-residence, with students of The Gap State High School in Brisbane



Bob Baines and Kris Ralph in the Music Box Theatre production of *The Depression Darlings*

THEATRE BOARD

Despite financial obstacles, professional theatre activity continued to thrive during 1979-80, offering high standards of performance for a variety of tastes.

The Theatre Board's funding is essential for the continued existence of professional live theatre in Australia. In 1979 it provided a 25 per cent contribution (in the form of general grants) towards the operating expenditure of twenty-seven non-profit performing organisations in all States and the Australian Capital Territory.

Theatre companies, in return for support, present a wide-ranging repertoire and aspire to the highest standards of performance and production. Some, like the State Theatre Company of South Australia, concentrate on mainstream theatre; others, like the Popular Theatre Troupe in Brisbane, provide an alternative to the repertoire of the larger companies.

The work of the theatre companies often includes building community support through specially tailored programs. The Melbourne Theatre Company's 'Curtain Up' project gave country audiences the opportunity to attend seasons at the company's metropolitan theatre. In Sydney, the Nimrod Theatre put on a free performance of each production for unemployed people, pensioners and students.

Theatre companies are constantly striving to enter fields where the benefits to the theatre profession, the art form or the community might be high — in inverse proportion to the costs. The Ensemble Theatre in Sydney presented multi-lingual programs of poetry, prose, songs and music. Like several other companies across the country, the Hoopla Theatre Foundation in Victoria presented rehearsed readings of plays by new playwrights. This helped to foster the development of Australian writing through professional presentation with critical 'feedback' from the public.

Companies like the Sydney Dance Company act as a resource centre for small innovative dance groups by providing studio space for rehearsal at minimal cost. Encouragement such as this has

helped the growth of a number of talented and energetic dance groups, for instance the One Extra Dance Theatre led by Kai Tai Chan.

New directions and developments in some of the drama and dance companies funded by the Theatre Board in 1979-80 were highly encouraging.

In January 1980, the Sydney Theatre Company presented *The Sunny South* as its inaugural production at the Opera House. Now with several successful productions behind it, the new company shows every indication that its stature will continue to grow.

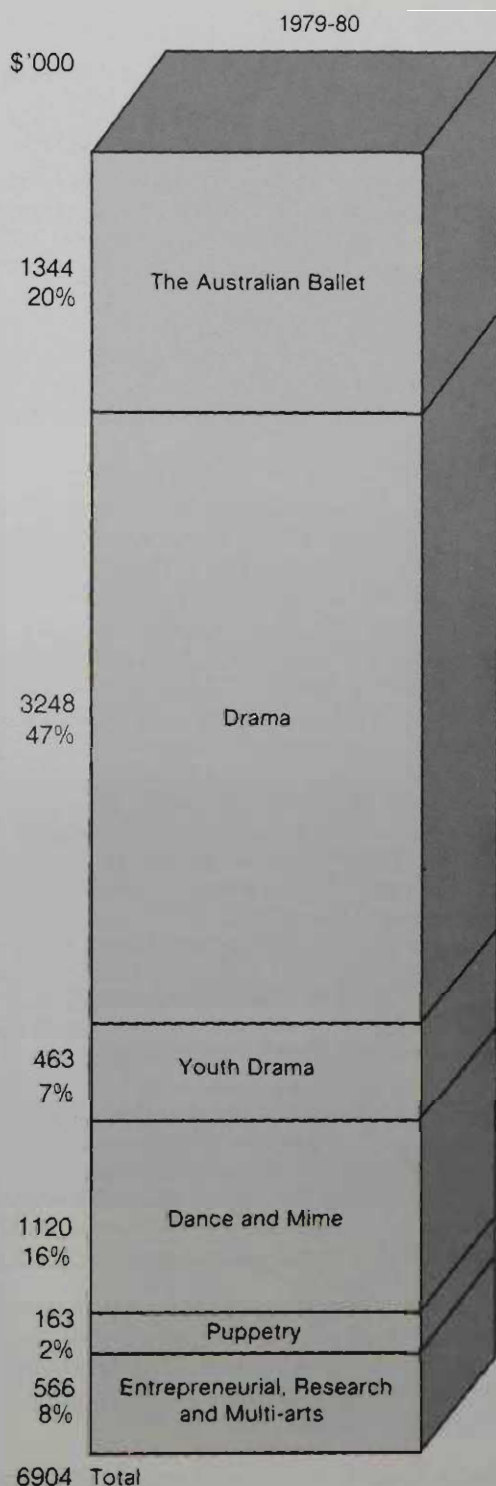
In the past year, Australia's two leading contemporary dance companies increased the number of major original works in their repertoires. The Sydney Dance Company added *Signatures*, *Sheherazade*, *Daphnis and Chloe*, and *Viridian*; the Australian Dance Theatre, representing South Australia and Victoria, added *Wildstars*, *Filthy Children* and *Transfigured Night*. In the first appearance of a contemporary dance company in North Queensland the Sydney Dance Company, in association with the Australian Elizabethan Theatre Trust, performed in Cairns, Townsville and Rockhampton. Under a special provision for dance in Tasmania made by the Theatre Board since 1977, Tasmanians saw both companies during the year.

The formation in 1980 of the Dancers of the Australian Ballet, comprising soloists from the Australian Ballet and graduate students from the Australian Ballet School, is an exciting move to supplement the activities of the national company. The purpose of this smaller group is to give ballet audiences outside Melbourne and Sydney the opportunity to see more one-act and contemporary works, and to provide a working base for the development of young Australian choreographers.

The Australian Ballet company continued to perform to large audiences in Australia and made a highly successful visit to China with *Don Quixote*.

Major theatre productions are seldom held in the

THEATRE BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES



open air and it was pleasing to see the success of the Queensland Theatre Company's production of *A Midsummer Night's Dream* in Albert Park, Brisbane. The mammoth undertaking also involved substantial ballet, opera and orchestral resources.

In Perth, the National Theatre premiered several Australian plays, including the acclaimed *Man from Mukinupin* by Dorothy Hewett, who was born in Western Australia.

Special project grants stimulated some valuable ventures during the year. This flexible program offers support for projects such as training, innovation and development of new audiences, and work which encourages the theatre interests of ethnic communities and of the handicapped and other special groups. The grants formed the lifeblood of more than forty dance, drama, puppetry and mime organisations whose activities supplement those of the general-grant companies.

Small contemporary 'fringe' dance companies, who are supported by special project grants, provided unique opportunities for experiment. Close collaboration between choreographers, composers and designers was a feature of these groups' development of new Australian dance work.

Special interest groups supported include Laiki Skini, a coordinating body serving the performing arts needs of the Greek community in Melbourne. A special project grant was made to enable a leading British director, Pam Brighton, to give a five-week directing workshop for women. The Gay Theatre Company was awarded a grant to employ John Tasker to direct *Spitting Image*.

A production staged at the Sydney Opera House by residents of the Lorna Hodgkinson Sunshine Home for the intellectually handicapped impressed the Theatre Board as both innovative arts-based therapy and worthwhile theatre in its own right. The Board awarded a grant of \$8000 to assist the group, the Naliandrah Drama Circle, in 1980.

This year the New South Wales Theatre of the Deaf extended its activities into schools as a fulltime theatre-in-education team. It conducted general programs and visual communication workshops as well as functioning as a resource and training organisation for other deaf and mime groups.

Regional and community theatre groups located outside metropolitan areas continued to be active in performances and community events. A new regional theatre is being established with the assistance of the Theatre Board to serve a wide area of Queensland: Cairns, Rockhampton, Mackay and Townsville. The Central and Northern Queensland Professional Theatre