

A U S T R A L I A C O U N C I L
A N N U A L R E P O R T
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Australia Council
168 Walker Street
North Sydney NSW 2060

October 1981

Dear Minister

The Council has pleasure in presenting, in accordance with section 38 of the *Australia Council Act*, its annual report for 1980-81.

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

The Chairman of the Council during the year was Professor Geoffrey Blainey. On behalf of the Council I commend him for his dedicated work during his four years as Chairman.

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

Yours sincerely
Timothy Pascoe
Chairman

The Hon. Ian Wilson, MP
Minister for Home Affairs
and Environment
Parliament House
Canberra ACT 2600

STATEMENT OF PURPOSE

The role of the Australia Council is to foster the artistic life of the nation.

Artistic life in Australia reflects a diversity of cultural backgrounds, unique demographic and geographic conditions, and the daily concerns of individuals, groups and communities.

Artistic life flourishes when the links between professional excellence and community aspirations are forged in an atmosphere of mutual appreciation. Most Australians would accept that the arts are a fruitful means of expanding and enriching their lives.

In pursuit of this goal, the objectives of the Australia Council are:

- 1 To promote and sustain excellence in the arts
- 2 To support the pursuit of excellence in the arts
- 3 To provide and encourage increased opportunities for participation in the arts
- 4 To recognise and support the vital contribution made by artists to our national awareness
- 5 To promote and support international interchange in the arts
- 6 To stimulate and encourage further support for the arts by federal, State, local governments and governmental agencies, and by industry, commerce and private patrons
- 7 To provide advice to government at all levels on policies and programs for the arts

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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

Artist Members

Roger Covell

Jacqueline Kott

Graham Richards

Elizabeth Sweeting

(to September 1980)

Government Members

Donald McMichael

Peter Henderson

Chairmen of Boards

Peter Botsman (Community Arts)

Robert Brissenden (Literature)

(to March 1981)

Andrew Taylor (Literature)

(acting from April 1981)

Gordon Jackson (Music)

Cedar Prest (Crafts)

Ann Lewis (Visual Arts)

Larry Lanley (Aboriginal Arts)

(to January 1981)

John Atkinson (Aboriginal Arts)

(acting from February 1981)

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

(to March 1981)

Peter Botsman

(from April 1981)

Sir John Bunting

Gordon Jackson

Graham Richards

Jane Thynne

(to August 1980)

Michael Fitzgerald

(from September 1980 to April 1981)

Peter Brown

(from May 1981)

International Committee

Chairman

Sir John Bunting

Jean Battersby

Roger Covell

Gordon Jackson

Ann Lewis

BOARD MEMBERS

Aboriginal Arts Board

Chairman

Larry Lanley
(from July 1980 to January 1981)

John Atkinson (Acting)
(from February 1981)

Mary Duroux
Wendy Feifar-Nannup
Larry Nelson
Val Power
Jimmy Stewart
Jack Wunuwun

Community Arts Board

Chairman

Peter Botsman

Paul Barron
(to December 1980)

Ken Conway
Ted Greenwood
Anthony Hart
June Jeremy
(to August 1980)
Paul Varma
(to April 1981)

Crafts Board

Chairman

Cedar Prest

Chris Abbott
(to October 1980)
Eric Car
Grace Cochrane
David Green
Pru LaMotte
Tom McCullough
Carl Andrew
(from January 1981)
Penny Smith
(from January 1981)

Literature Board

Chairman

Robert Brissenden
(to March 1981)
Andrew Taylor
(from April 1981)
Thea Astley
Hugh Gilchrist
Tony Morphett
Christopher Koch
Michael Zifcak
Fay Zwicky

Music Board

Chairman

Gordon Jackson

Claude Alcorso
Murray Khouri
Richard Meale
Ian Neil
John Sturman
David Tunley
Betty Vergara

Theatre Board

Chairman

Brian Sweeney

Alan Edwards
Jack Hibberd
(to November 1980)
Tom Lingwood
Malcolm Moore
(from January 1981)
Graeme Murphy
Carol Raye
Lady Snedden
David Williamson
(from January 1981)

Visual Arts Board

Chairman

Ann Lewis

John Andrews
Tony Bishop
Tony Bond
Guy Grey-Smith
Jonathan Holmes
Bea Maddock
(to March 1981)
Ken Reinhard

Architecture and Design Panel

Chairman

John Andrews

Philip Cox
Peter Miller
David Terry

SENIOR STAFF

General Manager:

John Cameron

Chief Executive Officer:

Jean Battersby

Deputy Executive Officer (Finance):

Robert Taylor

Director, Policy & Planning:

Robert Adams
(from April 1981)

Director, Aboriginal Arts Board:

Alan West
(from October 1980)

Director, Community Arts Board:

Andrea Hull

Director, Crafts Board:

David Williams

Director, Literature Board:

Michael Costigan

Director, Music Board:

Clive Pascoe

Director, Theatre Board:

Robert Adams
(to March 1981)
Michael Fitzgerald
(from April 1981)

Director, Visual Arts Board:

Nick Waterlow

Director, Program Services:

Devon Mills

Director, Administration:

Barry Claremont

Council Secretary:

Gwen Sweetland

AUSTRALIA COUNCIL

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Cupid on a skateboard in the Sydney Dance Company's production of *Osphros and Chloë* impressed audiences at the Company's debut at the New York Dance Center
Photo: Branco Galois



COUNCIL REPORT

Australians are deeply involved in a wide range of social and cultural activities, of which the arts are an integral part; levels of interest and participation in the arts are high; people believe that the arts are for everyone, not for a select minority; they have a high regard for the work of Australian artists; they feel very strongly about Aboriginal art and take great pride in it.

These are some of the main findings of a study of Australians' attitudes to the arts, commissioned by the Australia Council and published late in 1980, which surveyed 1,700 Australians in the metropolitan and regional centres. The study findings provided perhaps the strongest argument yet against claims that Australia prefers to import, or imitate, other cultures; that it takes pride in Australian artists only when they are successful overseas. As the researchers said in their report, '... we detected practically no signs of any "cultural cringe".'

Further strong evidence of Australia's pride in its artistic achievements is the extent to which we are now exporting our artists and their work; not as a test of their acceptance by the world audience, but as a mark of our confidence in their excellence. We are now able to accept that they will, on occasion, meet with less than total acclaim; equally, we can be proud when — as so often happens — they are greeted with enthusiasm by audiences and critics alike.

Not that we should be narrowly nationalistic in our cultural attitudes; in fact, in recent years Australia has opened up to a wider range of influences, from more countries, than ever before. We are sending more Australian work overseas; but at the same time there is a growing interest in exchanges of artistic productions.

A review of the Council's international activities showed an increase in direct spending of 55 per cent from 1977-78 to 1980-81 — from \$1.13 million to \$1.75 million. In 1980-81, over 100 incoming visits, ranging from artists and lecturers to exhibitions and performances, were funded; nearly 250 outwards projects, from study tours to exhibitions of Australian work, received Council support.

Because of the significant recent expansion in this give-and-take arts activity between Australia and other countries, the Council feels it is timely to **assess** achievements, and look to the future, in the international context. This report will therefore have an international emphasis, which will be reflected in the individual Board reports.

At the same time, it is important to take stock of achievements at home before looking to

Australia's place in the wider context. For this reason, the Council has continued its systematic reappraisal, through the Boards, of long-standing programs. Some fifteen reports have been prepared, with seven published during the year under review. The findings of these reviews, in conjunction with other initiatives like the study of attitudes to the arts, will help ensure that the Council's performance is relevant to changing needs and expectations; and will underpin the Council's advocacy of the arts to the community at large and to government.

The Council, like many other organisations in the current economic climate, is under pressure. It is facing increasing difficulty in supporting the many valuable and exciting initiatives brought before it, ranging from assistance for larger organisations to direct grants to individuals. The practical effects of financial stringencies have been visible in, for example, the awarding of fewer literary fellowships — down from 76 (valued at \$656,500) in 1976-77 to 49 (value \$588,000) in 1979-80 — and an increased concentration on seeding, rather than recurrent, grants by some Boards.

A 1980-81 budget which maintained real value against inflation provided some respite from the steady decline in government funds available to the Council. Regrettably, however, this decline has resumed in the current (1981-82) financial year. Because of its concern at the effects of inflation, Council welcomed the Government's special provision in the 1980-81 Appropriation of a sum of \$545,000 for assistance to smaller theatre companies. This helped to relieve the financial condition of some companies, but the position of others remains precarious. Companies cannot readily be re-established if they fail.

The Council's survey of Australians' attitudes to the arts showed that there is strong support for a diversity of sources of funding for the arts. Two thirds of those surveyed favoured Commonwealth Government funding and a slightly higher percentage supported the concept of business sponsorship or donations; there was a similar level of support for State governments and lotteries as sources of funds.

Government patronage of the arts remains vital not only for those controversial or innovative areas which may not gain support elsewhere, but as an assertion of faith in our cultural development. Although Commonwealth Government support, through the Council, represents only 20 per cent on average of the income of arts organisations, it is essential; without it, support from other sources would wither **away**. The Council will seek to persuade

ALLOCATION OF COUNCIL FUNDS

Note: Figures in these charts for Administration include balance-day adjustments and expenditure on capital items. In October 1980 Public Lending Right was transferred to the Department of Home Affairs and Environment. Board expenditure in these and succeeding charts includes investments, loans and purchase of works of art where applicable.

\$ 000		1979-80
923	4%	Public Lending Right
914	3%	Council Programs
1582	6%	Aboriginal Arts
1896	7%	Community Arts
1171	4%	Crafts
1518	6%	Literature
6646	25%	Music
6904	26%	Theatre
1301	5%	Visual Arts
3720	14%	Administration
26575		Total

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

* Including \$9000 for Public Lending Right

the Government that the artistic gains made over the last decade must be consolidated by the provision of adequate funding in coming years.

The Council's program reviews have suggested that, as overall arts funding has declined in real terms, an increasing proportion of both Commonwealth and State funds for the arts has nevertheless been allocated to major organisations and institutions, or to capital works. Figures extracted during the year show, for example, that organisations receiving grants of \$50,000 or more from the Australia Council absorbed a growing proportion of the total budget between 1973-74 and 1979-80. In 1973-74 such organisations absorbed 43.0 per cent of the total budget, and in 1979-80 the comparable group absorbed 59.0 per cent. There was concern that, as a consequence of this trend, support for the individual artist has been eroded.

Many people would agree that the strength of arts organisations and the cultural health of the nation as a whole ultimately depend on the creativity of individual artists. The Council is determined to ensure that the special needs of such artists are not neglected. It has begun an inquiry which will look at how artists are faring economically in comparison with the rest of the community, and how assistance to them can be made more effective.

In October 1980, the Council decided in principle to set aside a larger proportion of its total funds for support for individual creativity. This decision was put into effect in October 1981. Larger organisations will be encouraged to seek additional and alternative sources of funds to offset the shift of funds to support individual artists.

As a result of the meetings of Federal and State Arts Ministers, first convened in December 1979, there is a growing spirit of cooperation between the various government arts authorities. Continued cooperation of this kind is essential to ensure that available funds are being used as productively as possible. A working party established by the Council conferred last year with the State and Territory authorities, and prepared with them a blueprint for joint initiatives including a basis for growth of financial support. The proposals were welcomed by the Arts Ministers at their meeting in February 1981, and discussions are proceeding on ways in which they might be implemented.

Another continuing concern of the Council has been the standard of governance and administration of arts organisations in Australia. Problems with the operation of the Australia Music Centre during the year under review and recently with the Australian Gallery Directors Council and the Australian Ballet, have highlighted the need for the Council to look critically at the way in which organisations manage their affairs when considering the

allocation of public funds to them.

The membership of the Australia Council was altered by amendments made to the Act in 1980. The amendments reduce the Council of nineteen to between ten and fourteen part-time members, and allow for the appointment of either a part-time or a full-time chairman. The first full-time chairman, Dr Timothy Pascoe, was appointed in September 1981. The amendments also remove the requirement that all Board chairmen be ex officio members of Council, replacing it with a provision that at least two of their number be appointed members. The Government's intention is that the Council will be able to give clear directions to its Boards in the setting of priorities and other matters.

During the year, the Council completed a Statement of Purpose — a major policy document — which will provide the framework on which policies for the various art forms may be developed. The opening section of the Statement appears at the beginning of this report. The Council also established a policy and planning unit to ensure that its policies are continually monitored and that it is informed of, and sensitive to, developments likely to have an impact on the arts.

The Australia Council has a responsibility to help people from all segments of the community to take part in and enjoy the arts. An important development in this direction has been the establishment of the Architecture and Design Panel. The Council hopes that the Panel, by influencing the shape and design of people's surroundings, will help to make the arts an integral part of everyday life. At the moment the Panel has only a small budget (\$50,000 for 1980-81), but the Council will seek to direct more funds to this area in the future.

Many Board projects during the year have reflected the two main themes of this report: the stocktaking or ongoing review of activities, and the international emphasis.

The Community Arts Board undertook a review of the Arts Council of Australia as a means of reassessing the role of this important national coordinating organisation in a period of change in Federal/State relationships in the arts. The review identified over thirty issues affecting the whole range of Arts Council activities. These issues will form a basis for joint Board and Council planning for coming years.

In the field of theatre, a major review of support for professional drama companies found that Australian plays have consistently remained at around one third of the main repertoire of these companies in recent years, reaching a peak of 37 per cent in 1980. It showed that there is now a strong network of professional drama companies, though it highlighted some deficiencies, particularly in training and

development of special skills. The review also foreshadowed the need for withdrawal of support for some companies if available funds continued to fall in real terms — an action which regrettably became necessary in October 1981.

The Music Board brought before the Council an assessment of its programs of support for master teachers, as part of a review of its whole education program to ensure that it is responding to the needs of the music community. The Visual Arts Board had earlier completed reviews of its principal programs, including a review of the artists-in-residence scheme which found that the scheme, despite some difficulties which still need to be overcome, had enhanced the status of the artist in the community, and had helped to foster a greater appreciation of the artist's role in society.

In literature, three important programs were the subject of scrutiny: support for Aboriginal writers, subsidies for the publication of Australian literature and the writers' grants schemes. In conjunction with the Aboriginal Arts and Literature Boards the Council assessed the merits of these schemes, concluding that many talented writers had been encouraged to produce works which would not otherwise have been available to the Australian public. The Crafts Board also demonstrated the value of programs to support individual development, with reviews of its craftsman training and workshop programs. This kind of evidence has encouraged the Council in its decision to strengthen support for individual creative artists.

Despite their limited resources, the Council and its Boards have sought to become increasingly active on the international arts scene. They have done so in close association with the Department of Foreign Affairs and other organisations such as the International Cultural Corporation of Australia, the Australian Gallery Directors Council, Musica Viva and the Australian Elizabethan Theatre Trust.

During 1980-81, Australians and Australian exhibitions again excited interest overseas, many of them touring with the support of the Council. In the World Theatre Exchange Program, the Australian Dance Theatre under artistic director Jonathan Taylor went to the Edinburgh Festival, and played to 90 per cent capacity houses. The Sydney Dance Company, with Graeme Murphy as artistic director, made its debut at New York's City Center in May 1981 and was seen by over 10,000 people. Critics said it was 'provocative', 'different and smashing', and that it had 'nerve and verve'. New Yorkers, notoriously hard to please, were impressed by the ballet *Daphnis and Chloe* with Cupid on a skateboard and nymphs on roller skates.

The Flying Fruit Fly Circus, trained by the Murray River Performing Group which is supported by the Council, was the hit of the Vancouver

An exhibition of classical Chinese paintings from the Ming and Qing dynasties, shown for the first time outside China, was brought to Australia by the International Cultural Corporation of Australia to further cultural exchange with the People's Republic of China

Photo International Cultural Corporation of Australia



Children's Festival in Canada. An audience of 60,000 saw the thirty-three Australian children from Albury/Wodonga put on a circus with aerial ballet, unicycle riding, juggling and clowning.

An exhibition of Australian jewellery, 'Objects to Human Scale', toured Japan; two important exhibitions of Australian art, 'Oenpelli Paintings on Bark' and 'Aboriginal Art of North Australia' are now in Europe. Les Murray, the poet, went to Scotland as an Exchange Fellow. Three Australian artists participated in the noted Venice Biennale.

In the last few years some very impressive exhibitions have been brought here following Australia Council negotiations and support. They included ancient gold artefacts from Colombia, sculptures from Thailand, American Heritage paintings from the Metropolitan Museum in New York, drawings from the Albertina Museum in Vienna, 'Pompeii AD79', 'USSR: Old Master Paintings', 'Sodeisha — Avant Garde Japanese Ceramics', and an exhibition of French paintings called 'The Revolutionary Decades'. In 1977 about 600,000 Australians saw the Chinese Exhibition — a \$200 million collection of archaeological treasures. This year 81,000 people in Sydney alone visited an exhibition of classical paintings from the Ming and Qing Dynasties.

Many touring companies have come here in recent years with Council backing: among them the Kabuki Theatre from Japan; the Centre for International Theatre Creations, based in Paris and directed by Peter Brook; the Raun Raun Company from Papua New Guinea. Notable individual artists also added to our knowledge and enjoyment of the arts of other countries.

The contribution which the arts of Australia can make to other countries must be recognised. Similarly, the arts here must be nourished and stimulated by contact with overseas work. Yet other countries are bigger and richer, and have been on the international arts scene longer. We must ensure that we do not place ourselves at an even greater disadvantage through failure to plan and organise effectively.

The Australia Council is deeply concerned at one difficulty in the planning and arrangement of international activities. The stringent limits imposed by the Government's Oversea Visits Committee on trips abroad by Council representatives — only four visits were approved in 1980-81 — seriously impair the Council's ability to meet its international obligations.

Together with the International Cultural Corporation of Australia, the Council is involved in preparations for the 1982 Festival in Brisbane. The two organisations are also working with the Australian Bicentennial Authority on planning for the arts program of Australia's bicentenary celebrations in 1988.

1981 is the International Year of Disabled Persons. Council Boards — notably Community Arts, Theatre, and Literature — have supported arts activities for and by the disabled in previous years. The Council, in reacting to IYDP, recognised the importance of permanent integration of such activities into the programs of both arts organisations and organisations for the disabled. Projects supported by the Boards (over thirty in all) have reflected this concern that the effects of the Year should be felt over the longer term and should not simply dissipate.

During 1980-81 the Council initiated several special studies and made submissions to governmental inquiries touching on the arts. They included submissions on cable television and domestic air transport costs. The Council and three of its Boards also made submissions to the Committee of Review on the Australian Broadcasting Commission.

The work of the Australia Council is made possible by the contribution of over sixty part-time members of the Council, its Boards and Committees, and by the dedication of its 100 staff. Many individuals have made important contributions during the year under review.

On 30 June 1981 Professor Geoffrey Blainey finished his four-year term of appointment as Chairman of the Australia Council. People interested in the arts will be aware of the profound contribution he made.

Council members whose terms ended on this date were Graham Richards and Brian Sweeney, Chairman of the Theatre Board. Elizabeth Sweeting and Robert Brissenden, Chairman of the Literature Board, retired during the year. The Council expressed its appreciation of their commitment and enthusiasm.

In the forthcoming year the Council must build on its previous achievements and respond to changes both in the community it serves and in its own structure. In determining its future directions, the Council will seek to capitalise on the valuable information provided in its report on Australians' attitudes to the arts, and on the findings of the Board reviews of the effectiveness of various programs of support for artists and organisations. The Council faces a challenging period, which it must meet with a sense of responsibility, remaining conscious of the need for the arts to be replenished constantly by new ideas and enthusiasms.

COUNCIL PROGRAMS

ARTS INFORMATION

The demand for information about the arts and the Council's programs of support grew again during the year, reflecting increased community interest and the needs of other arts organisations.

A large part of the demand was met by the Arts Information Program together with the Council's library. The library, a reference collection of books and periodicals, is open to the public and also serves users through the inter-library loans scheme. In 1980-81 the library made more than 5 000 loans and met 4 500 reference requests. Other Arts Information staff received some 2 000 written requests for information and over 5 000 personal or telephoned inquiries, many of which were dealt with by providing Council publications.

The Council's bi-monthly news digest, *Artforce*, conducted a survey of its 6 000 recipients during the year. The results suggested that about 95 per cent consider the paper satisfactory as a communications link between the Council and the arts community. During the year, *Artforce* carried special supplements on the crafts and on the South Pacific Festival of the Arts, as well as a regular bulletin of library information. The first edition of *OZARTS: A Guide to Arts Organisations in Australia*, was released at an Australia Council 'open day' for the media, which was attended by a large number of prominent arts writers. The second edition of the 220-page *Ethnic Arts Directory*, published in conjunction with the Community Arts Board, was also launched during the year.

The Arts Information Program published revised editions of seven Board policy booklets, a number of reviews of their programs prepared by the Boards, various pamphlets, and a poster featuring Australian composers.

A regional arts column, written by professional arts writers, continued as a regular service to three States. It went to sixty country newspapers in New South Wales, Victoria and South Australia which reach more than half a million people. The photographic archive, which provides illustrative material for publications, the media, exhibitions and other purposes was extended through coverage of important arts events taking place during the year.

The Arts Information Program supported the making of films which disseminate information about the arts. Funds were used in a number of cases as 'seeding' money to attract finance from other sponsors. The Council regards this as its most useful role in the production of arts documentaries.

Recent sponsors include Honda (for *Big H*); NSW Department of Youth & Community Services (*Teenage Roadshow*); NSW Film Corporation (*Hal Alexander* archival film); National Nine Network (*Puppet Pudding*) and Sentry Insurance (*Rumours* dance film).

The Program continued to coordinate the production of archival films. These include filmed interviews with distinguished Australian artists. Five were completed during 1980-81. The films are lodged for posterity with the National Film Archive in Canberra where they can be used by students and researchers, or by filmmakers and television producers for inclusion in documentary programs.

RESEARCH

Two useful research reports for arts policy planners were released during the year. They were a national study of Australians' attitudes to the arts and an analysis of the economic impact of a regional arts centre.

The report of the attitudes study has created wide interest because it is the first comprehensive survey of the views of Australians about all of the arts and because of the practical orientation of its findings.

Macquarie University's study of the regional economic impact of the Mildura Arts Centre is part of a series of projects funded by the Council about the economics of arts support. The study was designed to develop a theoretical framework within which regional cultural investment could be evaluated. It demonstrated that expenditure on the Mildura Arts Centre is justified in terms of the benefits bestowed on the local community. The study found that the Centre plays a role in attracting visitors to Mildura, and that the great majority of local residents approve of the expenditure of rate revenue to support the Centre's activities.

As part of its contribution to the Commonwealth Government's observance of the International Year of Disabled Persons, 1981, the Council commissioned a study of the accessibility of arts events for people with disabilities. The investigation is obtaining submissions from various disability groups and from a range of arts organisations. It includes an examination of the physical and other barriers to participation.

Arts organisations in Australia have been affected badly by the rapid increases in domestic and international airfares during the last few years. Many performing companies especially rely on air transport to take the arts to the

geographically dispersed Australian community. As part of its efforts to help arts organisations with this problem, the Council commissioned a firm of management consultants to examine the nature and extent of the effects of rising air travel costs.

One of the Council's general responsibilities is to promote the appreciation, understanding and enjoyment of the arts. It has done this in part by providing information about the arts and supporting financially some of the information services provided by other arts bodies. However no general policy exists on the collection and dissemination of arts information throughout Australia. There is a need for some coordination of existing services and proposals for new ones. Accordingly a study of arts information services throughout Australia was commenced during the year by a committee chaired by Dr Ken McKinnon. The study includes a review of the Council's own Arts Information Program.

Other research projects commissioned during the year were a supplement updating the Unesco booklet *Cultural Policy in Australia*, an evaluation of local government involvement in the arts (co-funded with the Community Arts Board), and a preliminary study of the ways in which the arts will be affected by new technology.

EDUCATION AND THE ARTS

The Education and the Arts Program is coordinated by a national committee consisting of members drawn from State and Territory Advisory Committees together with representatives of the Australia Council, the Commonwealth Schools Commission and the Arts Council of Australia.

The objective of the Program is to strengthen the role played by the arts in the education system and in the life experiences of young people. In consultation with the relevant authorities the Committee has proposed a fresh three-year program of work. The Committee was heartened by a resolution passed at the February 1981 meeting of Arts Ministers chaired by the Minister for Home Affairs and Environment. The resolution read:

'This meeting of Ministers responsible for the Arts affirms the central importance of the Arts to the vitality of the individual and the nation. It applauds initiatives being taken to promote the role of the Arts in the schooling of all children and in the education of the community at large. It offers continued and increased cooperation in the furtherance of the Education and the Arts initiatives of the Schools Commission and the Australia Council and invites a similar affirmation from the forthcoming meeting of Ministers of Education.'

Throughout the year meetings were held with

Education Departments, arts authorities, artists and educators to gather and exchange information and promote the arts in education. Steps were taken to increase the amount of media coverage of projects which demonstrate the work being done in this area and the growing community involvement.

Among the projects initiated, two theatre-in-education companies, Toe Truck and Sidetrack, were engaged to work in schools in the NSW Metropolitan West Educational Region. Part of their subsidy came from the Division of Cultural Activities, Premier's Department, New South Wales. The project is designed to create opportunities for students and teachers to become involved in the performing arts, in areas where such opportunities are otherwise few. It will also provide a practical example of cooperation between schools or colleges and performing companies which can be adopted elsewhere in Australia.

In Tasmania the Salamanca Theatre Company, in conjunction with a noted American theatre educationist, Bernard Rosenblatt, began a study of the role and impact of a theatre-in-education company in high schools. The four-year project, which will provide useful information for arts educators generally, is supported by Commonwealth, Tasmanian and other State authorities.

The State and Territory Advisory Committees continued to initiate practical projects, publish newsletters and hold seminars designed to promote recognition of the value of the arts in education.

INTERNATIONAL

Many of the activities in which the International Committee was involved during the year are covered in the Council Report, above. The Committee met regularly to review policies, make grants and act as a general liaison and coordinating unit for the international work of the Council. It maintained contact with many Government departments and arts agencies working in the international area; in particular with the Department of Foreign Affairs.

In 1979-80 expenditure by the Australia Council on international arts activities totalled \$1.41 million. In 1980-81 it rose to \$1.74 million. The largest areas of spending were study grants, performances and exhibitions.

One of the growth areas for the International Committee was the funding of amateur groups touring overseas, although only small grants could be made in each case. Amateur groups help to foster cultural relations and these tours also allow young artists to become better aware of the standards required for public performance.

Aboriginal Cultural Foundation's inter-tribal festival on
Groote Eylandt in September 1980 attracted more than 500
visiting performers.
Photo Aboriginal Cultural Foundation



ABORIGINAL ARTS BOARD

Aboriginal people have a strong desire to maintain their culture and to revive their arts. Since 1973 the Board has assisted Aboriginals in their efforts to achieve these goals. Its financing and advice have helped to counter the effects of two hundred years of neglect and exploitation of Aboriginals. The Board is heartened by evidence from national surveys that Australians now take pride in Aboriginal art.

Like the other Boards, the Aboriginal Arts Board cannot alone perform the huge task of support required in its area of responsibility. It must work with and through other Aboriginal arts organisations, trying to sustain their operations financially in the face of inflation and its own dwindling resources. For 1981-82 the Board has decided, in principle, that organisations receiving 'recurring' annual grants can receive no more than the funds granted them last year. Five such organisations received 39 per cent of the funds allocated in 1980-81. The Board recognises with regret that the limit placed on financial support to these organisations will almost certainly restrict their valuable work, but it must acknowledge as well the claims of other Aboriginal arts activities.

The span of operations engaged in by some of the organisations supported by the Board has been impressive.

The Aboriginal Cultural Foundation, the major cultural organisation funded by the Board, has an administration based in Darwin. It is governed by an executive committee of tribal Aboriginal lawmen who are recognised leaders in cultural regions across northern Australia, from the Kimberleys, Western Australia, to Cape York Peninsula, Queensland. The executive committee works under the authority of ritual leaders of many local groups, on the basis of daily contact.

The Foundation is deeply involved in the cultural and ceremonial affairs of many tribal communities in north Australia. It is vitally concerned with strengthening Aboriginal culture, and with encouraging recognition in the wider community of the claims of tribal groups to rights of ownership and control over their traditional forms of cultural expression.

In addition to its continuing support of ceremonial activities, the Foundation each year has assisted a northern Australian community to hold a large inter-tribal festival. In September 1980 the Groote Eylandt community of Angurugu hosted the largest open celebration of traditionalist cultures ever held. For six afternoons and nights over five hundred visiting performers joined Groote Eylandters in a mutual celebration of their traditional song, dance and

music. The festival was an outstanding success which the Foundation hopes can be repeated on a similar scale at other venues in future years as an important annual event in the cultural life of Aboriginal Australia.

Among non-Aboriginal visitors at the festival were Nederland Dans Theater's Jiri Kylian who plans to create a three-act ballet inspired by the celebration, and Japanese composer Taru Takimatsu. During the festival the Artistic Director of the Los Angeles Festival of Dance, Spider Kedelsky, held discussions with elders which led to the recent acclaimed tour of the United States by Aboriginal artists and performers. The festival itself was filmed by the South Australian Film Corporation. Provisionally entitled *Dance for Life*, the film is expected to be completed in 1982.

The Aboriginal Artists Agency was founded in 1976 as a non-profit organisation designed to promote and protect the interests of Aboriginal artists. From a largely experimental beginning, the Agency is developing into a most important organisation serving many hundreds of Aboriginal and Islander artists.

Among its services which expanded in 1980-81 are representation of copyright interests, promotion and management of individual artists, casting for film and television, management consulting services for Aboriginal and Islander performing groups, and publishing.

During the year the greatest growth in the Agency's operations occurred in management of international arts projects. In July 1980 the Agency coordinated and managed the Australian participation in the Third South Pacific Festival of Arts held in Port Moresby, Papua New Guinea. The achievements of the 104-member Australian contingent which included performing groups from eastern and western Arnhemland and from the Torres Strait have been widely acknowledged.

In October 1980 the Agency managed a tour of Yugoslavia, Italy, Switzerland and Hong Kong by a group of brilliant young traditionalist dancers and musicians from Lake Evella in eastern Arnhemland. The tour included presentations at the International Theatre Festival, Belgrade, the Biennale Musica, Venice, and the Musica dei Papali in Florence.

During the first half of 1981 the Agency acted as major Australian producer in planning the most ambitious and successful presentation overseas of Aboriginal music, song and dance. Under the leadership of Aboriginal elders and ritual owners working through the Aboriginal Cultural

ABORIGINAL ARTS BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES

\$'000		1980-81
709	41%	National Organisations
110	6%	Cultural Education Programs
122	7%	Theatre and Dance
160	9%	Music
464	26%	Visual Arts and Crafts
85	5%	Literature
52	3%	International
52	3%	Other
1754		Total

Foundation, twenty-eight performing and visual artists from communities ranging from Aurukun in Cape York, Queensland, to Arnhemland and desert communities in the Northern Territory, excited audiences and critics alike during a five-city tour of the United States. The tour included Los Angeles, San Francisco, Washington, Philadelphia and New York.

The Aboriginal Artists Agency also introduced performing arts into the 'Aboriginal Australia' exhibition presented by the Australian Gallery Directors Council and the National Gallery of Victoria. John Gunhdhu, an eighteen-year-old dancer, and members of his clan from Gapu'wiyak in East Arnhemland, staged songs and dances in the National Gallery of Victoria in March when the Governor-General opened the exhibition. With its 340 works, the exhibition is still touring the country. The Aboriginal Arts Board partly funded the exhibition, in addition to providing art works.

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

The arts and crafts industry, although relatively small, is culturally and economically important for Aborigines. Total retail sales two years ago amounted to roughly \$2.5 million. Of this, about \$1.0 million was returned to some 5 000 artists.

The Company has accounted for about 30 per cent of the retail market, while ensuring that the integrity of Aboriginal cultural traditions is maintained, and the worst effects of commercialisation avoided.

Well removed from the commercial world is another group receiving a sizeable grant from the Board. Australian Aborigines Woomera is a group of tribal performers and artists who tour schools in all parts of Australia, presenting the traditional culture of the Mornington Island people of Queensland. In the latest year for which figures are available, more than 100 000 pupils saw the group's performances. The tours helped both Aboriginal and non-Aboriginal communities to appreciate and enjoy Aboriginal culture, and fostered cross-cultural understanding. It is regrettable that, apart from a welcome contribution from the Queensland Arts Council, other departments and agencies including Education Departments offer virtually nothing to support this venture.

Australian Aborigines Woomera relies heavily on air transport. Previously it enjoyed the benefits of reduced air fares; now fares have themselves

risen steeply, and the earlier travel concessions are not available. Like other arts groups whose work involves travel, Woomera's capacity to tour has been placed in jeopardy with air fares alone absorbing more than 25 per cent of the group's budget.

The Literature Program of the Aboriginal Arts Board helps writers through fellowships and grants, subsidises publishers so that important books by Aboriginals and about Aboriginals are printed, and supports bilingual literature production centres. A recent review of the scheme showed that it was achieving its objectives and warranted continued funding.

At the literature production centres in the Northern Territory and Western Australia, stories of Aboriginal elders are recorded, translated and transcribed. The works provide reading material necessary for bilingual programs in schools and for the community generally.

Last year the Board funded story-tellers at Yirrkala, Maningrida, Willowra and Papunya in the Northern Territory. At Papunya, a Pintubi elder and excellent raconteur, Tutama Tjabangati, recorded his tales. The Papunya people hope that a book in Pintubi-Luritja/English will be printed, setting down these stories, and that Tutama Tjabangati will illustrate it.

Until recently the Board and Northern Territory bodies financed printing equipment on a dollar-for-dollar basis. The Territory's Department of Education has now accepted responsibility for the costs of equipment, and the Board will be able to concentrate more funds upon the story-tellers, translators and illustrators.

At the literature production centres, children and adults are seeing their spoken language in print. The new literature is building bilingual literacy for people who wish to be educated and to live biculturally. The greatest need is for good quality colour publications in Aboriginal languages as evidence of their importance — a need the Board can barely begin to meet on its own.

During the year several important new books by Aboriginals were printed with the Board's support. Robert Bropho, spokesman for the Western Australian fringe-dwellers, told of their struggle for dignity and better living conditions in *Fringe-dweller*; Phillip Pepper, *You Are What You Make Yourself To Be*, chronicled the story of a Victorian Aboriginal family — his family — from 1842-1980; *There's More to Life*, by Koorie Dhoulagarle described a man's efforts to stay sober and to find again his cultural identity; *The Stories of Obed Raggett* set down, in English and Pintubi-Luritja, the tales of an Aranda elder from Papunya; *Milbi: Aboriginal Tales From Queensland's Endeavour River*, was created and illustrated by Tulo Gordon.

The Aboriginal Children's History of Australia, first published in 1978 with substantial Board

Aboriginal Arts and Crafts Pty Ltd market fine artefacts such as this Tiwi carving

Photo Aboriginal Arts and Crafts Pty Ltd



assistance, sold 30 000 copies before it went out of print. In March of this year the book was given another print run of 10 000. The English text has also been translated into French and Japanese, for publication in due course.

With Board support, writers are working on new books. Michael McLeod of New South Wales is a young Aboriginal who spent most of his life as a State Ward. On a Board grant, he is doing research into the lives of Aboriginal State Wards and plans to use the material for a novel. Beth Roberts, author of *Manganinnie*, from which the film was made, is writing a sequel to her novel. The book will trace the life of a Tasmanian Aboriginal boy during the very early times of contact with Europeans.

Both white Australians and Aboriginal Australians are using themes from this country's Aboriginal past in their writing. A Writers Workshop, held in October 1980 at the University of New England, Armidale, NSW, brought together twenty-three writers for discussions on the theme of 'Folklore and Fantasy'. Patricia Wrightson, the noted author, led the workshop. Seven Aboriginals came to it from the Northern Territory — from Roper River, Yuendumu and Yirrkala — and one from Sydney. These storytellers and writers added greatly to the experience of those who attended the workshop.

The Aboriginal and Islander Skills Development Scheme received Board funding for its two components: 'Careers in Dance', a special three-year course for students from all over Australia; and 'Dance Theatre', a performing group made up of students.

A review of the scheme, prepared for the Australia Council during the year, showed that since its inception in 1975 the 'Careers in Dance' program had produced ten graduates, most of whom are now with various dance companies. Three won scholarships to study dance overseas. During the year, the New South Wales Higher Education Board gave accreditation to the course. Graduates can now be awarded an associate diploma in dance.

The 'Dance Theatre' group, since 1976, has staged performances in Nigeria, Tahiti, Papua New Guinea and Canada.

A review of other theatre and dance projects which have had Board support has drawn attention to two areas in which intentions have not been realised. In the Board's earlier years, urban black theatre groups existed and it was hoped that they would provide cultural opportunity for Aboriginals living in the cities. In fact they largely failed; according to the review because urban Aboriginals had 'little experience of theatre and little opportunity to develop theatre skills'.

In the second area, the Board would like to have

been able to devote more funds towards displaying work of tribal dancers to non-tribal Aboriginal communities. The net costs of doing so are often high, but the potential benefits are considerable.

In both these areas the Board hopes to rectify the shortcomings if funds become available.

The Board continued to support the Centre for Aboriginal Studies in Music at the University of Adelaide. The Centre is run by Aboriginal people. They translate and record traditional music from central Australia, and offer Aboriginals training in all forms of music. An orchestral training program has also been established.

Many other groups and individual artists were assisted by the Board with funds, assistance-in-kind and advice. With the passage of years applicants for grants have become more fully aware of the Board's procedures and requirements. This has allowed it to set fixed closing dates for applications, in the course of streamlining its operations for greater efficiency.

Phillip Pepper, Aboriginal writer assisted by the Board, who recently published *You Are What You Make Yourself To Be*
Photo Tess De Araugo



Traditional skills of Aboriginal women were demonstrated by Nellie Merlitt during a project in Perth funded by the Aboriginal Arts Board
Photo West Australian Newspapers





COMMUNITY ARTS BOARD

The rationale of Community Arts in this country was expressed by the late Ros Bower, first Director of the Community Arts Board, when she wrote: 'Australia lacks a coherent cultural background. In terms of our national cultural objectives the re-integration of the artist into the community is of crucial importance. The artist needs to become the spokesman, the interpreter, the image maker and the prophet. He cannot do it in isolation. He must do it by working with the people. He must help them to piece together their local history, their local traditions, their folklore, the drama and the visual imagery of their lives. And in doing this, he will enrich and give identity to his work as an artist.'

In the May 1981 issue of CAPER, its regular publication, the Board announced the establishment of the Ros Bower Memorial Trust, formed in association with the Arts Council of Australia. The Trust will make an annual award to an outstanding individual, or to a project which reflects the community arts philosophies espoused by Ros Bower.

Artists who have made a commitment to working with communities are known as community artists. Their work and settings range widely. Gregor Cullen and Michael Callaghan, artists-in-residence with the South Coast Trades and Labour Council, NSW, have established a poster workshop for the local community. Visual artist Annie Newmarch is working with a group of residents in the Prospect area of Adelaide to create a series of community murals. Fibre worker Lyn Waring is helping people in the Gascoyne region in Western Australia to develop craft skills. Eric Maddern and Bill Davis — the Araluen Bush Arts team — are working with isolated Aboriginal and white communities in the Northern Territory. Musicians Denis and Juliet Hoey are active in the Goldfields region of Western Australia. The Board assists these and other artists who work with local communities.

Community artists need skills over and above those of their art form. In response to many requests the Board has begun to plan a training program for them. It will help them to develop skills in identifying community needs and resources, in project management, communication and planning. The course is being developed in close consultation with practising artists. Seventy-four artists have asked to be included in the program which the Board hopes will serve as a model for future training.

In June 1981 the Local Government and Shires Association of New South Wales sponsored a two-day seminar on community arts; the Board helped with information and planning. Hosted by

Campbelltown City Council, the seminar was attended by over one hundred elected representatives, local government officers and community arts workers. Topics included the economic impact of community arts and the connection between community arts and other local government functions. As a result of the seminar, a policy paper on local government and community arts is to be presented to the annual conference of the Local Government and Shires Association of New South Wales. The seminar and policy proposal demonstrate a new direction being taken by local councils and their communities, and are regarded by the Board as milestones in community arts development.

For some years in fact the Board has helped a number of municipal councils throughout Australia to meet the salary costs of Community Arts Officers and the costs of projects. Many local government authorities are now showing interest in supporting community arts, and the Board has commissioned a survey of their involvement to help its own planning.

Much of the growing interest is due to the work of the sixty or so Community Arts Officers now employed. Through their contact with local organisations and agencies, they try to increase the community's level of activity in the arts. They are catalysts who, in bringing about change, help to show what the arts have to offer. Despite their contacts with the community they often feel isolated and they have as yet no formal, recognised training.

Because of this, the Board organised last year a residential two-week training course for Community Arts Officers to help them in their professional development. This prototype course consisted of a concentrated series of lectures and workshops to test skills and provide ideas. For the next eight weeks the trainees worked on professional projects, practising what they had learned in budgeting, time management, promotion and publicity as well as community arts.

A Board report, *Community Arts Officer Training Program 1980* made a number of recommendations arising from the project. They included apprenticeship training for Community Arts Officers, more meetings between the officers and the establishment of an information network. Since the report was issued, the Board has appointed a part-time liaison officer to investigate future training needs and organise seminars.

Community arts festivals have long been supported by the Board. Collaboration between artists and community groups on festival

COMMUNITY ARTS BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES

\$'000		1980-81
210	10%	Community Arts Organisations
227	11%	Community Arts Centres and Workshops
168	8%	Community Arts Officers Field Officers
209	10%	Festivals
115	6%	Ethnic Arts
101	5%	Extension Programs
222	11%	Pilot Projects
84	4%	Other
715	35%	Arts Council of Australia
		Total

projects has been highly successful in the fields of theatre, music, crafts, murals and sculpture, but the projects have been few in number. This year the Board introduced a special policy to encourage artists to create events especially for festivals. One of the first festivals to benefit from the new policy was the Crafty Bunyip Festival in Blacktown, where composer John Shortis worked with children creating a music theatre piece about the local area. Festivals have responded well to the Board's publicity on the policy and a number of projects are being planned.

The organisers of other festivals were helped to introduce the arts into their programs. The Newcastle Mattara Spring Festival changed its format and provided evidence that there is a flourishing arts community in the area. The city park supplied the venue for participatory activities ranging from kite-making to ethnic dancing, involving both visiting and local performers. Many groups were on the program, including Maitland Gaoi prisoners exhibiting craft work, and professional theatres such as the Hunter Valley Theatre Company.

The 'Come Out' Festival in Adelaide received assistance to extend the work of festival artists to country areas. In Leichhardt, Sydney, two weeks of performance art events provided an opportunity for the local community to see examples of this contemporary art form.

During 1981, the International Year of Disabled Persons (IYDP), the Board has pursued initiatives aimed at bringing artists and groups of disabled people closer together. The intention is to raise the awareness of artists, community arts personnel and the general community concerning the attitudinal and architectural barriers which limit disabled people's experience of the arts.

Through its involvement in IYDP the Board hopes to achieve a permanent integration of arts activities of high quality into the regular work of organisations helping people with disabilities. It is pursuing this aim through the support of a few carefully selected projects using artists of considerable skill.

One such project involves Aldo Gennaro, a Chilean-born dramatist. The internationally acclaimed film *Stepping Out*, made by Chris Noonan, documents Gennaro's work with the intellectually handicapped residents of the Lorna Hodgkinson Sunshine Home, NSW, which culminated in a dance production called 'Life, Images and Reflections' at the Sydney Opera House at the end of 1979. It was the first time anywhere in the world that a group of mentally handicapped people had performed publicly in the cultural centre of their city. The Community Arts Board supported the making of *Stepping Out*, which won an award at the International Film and Television Festival in Milan in 1980. It has

ARTS COUNCIL OF AUSTRALIA

been purchased by the BBC for national distribution, and has been selected by the United Nations as the official film for the International Year of Disabled Persons.

Aldo Gennaro, with the assistance of a Fellowship from the Board, has been working throughout Australia during 1981 to awaken artists, administrators, teachers, policy makers and disabled people to the possibilities in this area. As Gennaro says, 'Theatre can act as a powerful medium for expressing the thoughts, aspirations, conflicts and fears of a specific group of people. I don't see this as a Theatre of the Handicapped. It's a theatre reaching out to an emotionally and intellectually entangled society.'

Through its sponsorship of research and publications the Board hopes to highlight the needs and the work being done in this area.

The Arts Council of Australia is the major client of the Community Arts Board. The Arts Council consists of nine autonomous bodies — one Federal and eight State and Territory Divisions. The Arts Councils and their volunteers in some 248 branches are committed to 'providing quality artistic experiences for people in communities throughout Australia'. Special attention is given to areas where people do not have ready access to the arts through geographical, social or economic disadvantage. The Arts Council provides performances of professional artists in all areas of the performing arts to adults and school children, exhibitions, workshops, summer schools and other events, and encourages initiatives by branches to develop the arts within their own communities.

In 1979 the Australia Council asked its Boards to prepare and submit reviews of their major programs and client organisations. Late last year, the Community Arts Board released a 150-page report on the Arts Council of Australia. The review covers the Arts Council's history and operations, the Board's perception of those operations and critical issues for future consideration. In the final chapter of the report the Board concluded:

'With nine autonomous bodies at different stages of life and development, with different regions to serve and specific problems, it is unrealistic to expect that all will be equally healthy or facing the same problems at the same point in time. Rather it is a continual journey, with ebb and flow. The question of sustaining excellence is not static and further improvement can be always sought.

'Rather therefore than making dubious value judgements or laying down edicts for the Arts Council, we prefer to set out a list of issues which we think should be addressed, having in mind the broad Council objectives and the material contained in this report.'

Thirty-two critical issues for the future were

\$'000	1980-81
98	Arts Council of Australia
126	Arts Council of NSW
98	Victorian Arts Council
108	Queensland Arts Council
54	Arts Council of SA Inc
61	Western Australia Arts Council
40	Arts Council of Australia Tasmanian Division Inc
15	Arts Council of Australia ACT Division
40	Arts Council of Australia Northern Territory Division
75	Special Projects
715	Total

listed covering the broad areas of program planning and content, arts and education, promotion, policy and role, branches, organisation and management, finance and funding. Examples of the issues raised were:

- How can artistic quality be improved, sustained and monitored?
- Is quality more important than quantity in programming, particularly in relation to schools programs? Is it better to provide, for instance, one presentation per year of high quality and maximum relevance than three a year of lower standard?
- What alternatives are there for extending the arts experience beyond the 'one-town-one-performance' touring pattern?
- Can other ways of using artists such as residencies and workshops be considered as supplements to, and in some cases alternatives to, touring? What are the implications of these options in terms of revenue and government funding?

The Board will address these issues in conjunction with the Arts Council in the coming years.

Through its Ethnic Arts Policy the Community Arts Board aims to raise awareness of the multicultural nature of this country. The publication by the Australia Council this year of

the second edition of the Ethnic Arts Directory confirms what many have suspected for some time — that within communities there lies a wealth of talent brought to Australia by migrants. Designed as a resource document, the Directory includes about 1 000 entries representing eighty-nine nationalities, as well as points of contact with major arts organisations, ethnic newspapers and other ethnic media.

To assist ethnic artists and art groups to practise and share their skills with the wider community, the Board has agreed to the establishment of a Multicultural Artists' Agency. The Agency is intended as a contact point and an advisory service. Its functions will be to:

- advise ethnic artists and others on all matters related to funding, training and development, access to resources, and facilities
- liaise between ethnic artists and groups, private sponsors and the media
- monitor and promote copyright, fees etc
- stimulate research into ethnic arts

The Board again supported the Festival of All Nations in Melbourne, whose activities since 1978 have included a number of the above functions.

Following the success of the Ethnic Arts Field Officer attached to the Queensland Ethnic

Kites made as works of art and flown during a *Festival of the Winds* at Bondi Beach
Photo Martin Brannan



Communities Council, two positions have been created in Western Australia and Victoria, one attached to the Multicultural Education Council of WA and the other to the Western Region Arts Council, Melbourne. These officers are busy identifying existing arts activities and have established wide contacts in the field.

Community Arts Centres subsidised by the Board have been pursuing developmental projects. One such project, at the Community Outreach Centre in Williamstown, Victoria, provides organisational support for visual artist Rick McCracken. In his twelve-month residency in the Williamstown community, with Board assistance, McCracken has very successfully drawn local people together in creative projects.

July 1981 saw the opening of the Brisbane Community Arts Centre, also known as Coronation House. Situated in a renovated warehouse, once scheduled for demolition, the Centre represents a valuable community arts resource for the State of Queensland. Supported by the Community Arts Board, the Centre's facilities include a cinema, live theatre, library, gallery, workshop and studio space for artists. It has facilities for a number of user groups including the Queensland Theatre Orchestra and the Crafts Council of Queensland.

Few of the Board-funded organisations received any grant increase during the year. Many were forced to reassess their priorities and decide whether new projects could be undertaken. The Children's Activities Group, Queensland, managed to extend into new rural areas and Brown's Mart conducted a program of regular after-school workshops in settlements fifty miles from Darwin. Encouraged by the Board, Children's Activities Time Society, Western Australia, and the Creative School Holiday Club, Victoria, re-appraised their programs.

The Artists in Schools Program initiated by the Board in 1978 was created in response to recommendations of the Education and the Arts Inquiry conducted by the Australia Council and the Schools Commission. The aims of the scheme were to stimulate interest and understanding of the arts within the school, through personal contact with a practising professional artist, and to engage the support of State educational authorities for the idea. Since 1978 the Community Arts Board and other Boards of the Australia Council have provided \$200 000 for the scheme.

The program now operates in Victoria, Western Australia, Queensland, Tasmania and the Northern Territory. Among the many artists who have taken part are the craftswoman/artist/dollmaker Mirka Mora, the writers Morris Lurie and James McQueen, the painter and sculptor Bonita Ely and the screenwriter Cliff Green.

Now in its fourth year, the management of Artists

in Schools has been devolved completely to State educational authorities who are responsible for the selection of artists and schools and for overall administration. Several States are now sharing the costs with the Australia Council, and all of them are providing personnel to ensure the scheme's smooth operation.

Aldo Gennaro has been working to further possibilities for the handicapped in the arts with the assistance of a Community Arts Fellowship
Photo Chris Noonan



Children create a vivid rock painting during a community arts event at La Perouse Public School, Sydney
Photo Peter Bertelle



The first National Craft Trade Fair: Craft Expo '81 arranged
by the Crafts Council of Australia
Photo Michael Andrews



CRAFTS BOARD

This year, as in last, the Crafts Board put special emphasis on the professional development of craftspeople, providing 36 per cent of its funds for the purpose. With this help, craftsmen and women undertook specialist study and research here or overseas to develop skills in craft work, conservation and curatorship. Young trainees worked with recognised craftspeople. Other individuals and groups were helped to set up workshops.

The training of conservators in the crafts is important as historical and contemporary collections grow in Australia's art museums and galleries. The Board helped several people to study overseas as opportunities were not available in Australia. Among them, Jennifer Barnett attended the diploma course at the Textile Conservation Centre at Hampton Court Palace, UK, with additional assistance from the South Australian Government and the Myer Foundation. Karen Coote, a jeweller with training in archaeology, completed her final year of studies in conservation at London University, specialising in the preservation and conservation of gold leaf and foil.

Other people are undertaking advanced study overseas in craft work, with Board assistance. Rodney Bender, from Queensland, is doing a diploma course in architectural glass at the Swansea College of Arts, Wales, and Gabriel Rosati, a young Sydney weaver, was accepted as a student in Poland with Magdalena Abakanowicz, who is recognised as one of the leading fibre artists in the world. Three young Australians are studying in Japan — Alistair Whyte in ceramics, Deborah Leser in traditional dyeing techniques and Sara Lindsay in weaving.

Several research projects were given funds for historical and evaluative documentation of the Australian crafts movement. Patricia McDonald is doing a bibliographical survey of Australia's urban crafts, from the 1860s to the 1930s. Joy Warren is researching the history of the ceramics movement and Patricia Thompson is completing her research on the 'Geography of the Crafts of Asia and the Pacific', which will be published with assistance from the Crafts Board and Unesco.

Among the workshops established with Board help were a batik workshop in Wagga Wagga, NSW, and a joint workshop set up by a leatherworker and a silversmith in Richmond, Victoria, some of whose work combines metal and leather. Another grant went towards the establishment of a textile conservation workshop in Western Australia.

Recent statistics on the Board's Craftsman

Training Program show that it is maintaining its high level of success. Apart from those in the more popular crafts, trainees in glass, leather, wood, papermaking and blacksmithing were helped to undertake training with professionals. Few formal courses are available in these areas. The Board is particularly concerned that traditional craft skills are maintained and the support given to a blacksmith and a saddle-maker reflects this concern.

In 1980-81, trainees and craftspeople under the Craftsman Training Program received 10.5 per cent of the Board's budget. The Board is investigating ways in which training assistance might be made available from other government sources.

A study prepared for the Australia Council, *Australians' Attitudes to the Arts*, indicated that 60 per cent of those surveyed are involved in a craft, with still more people wanting to be involved. Forty-five per cent go to craft exhibitions, and 4 per cent buy craft works as serious collectors. The figures reveal wide public participation in the crafts.

The Board recognises a responsibility to help non-professionals as well as professionals to progress to more advanced levels of craft activity. It supports the production and touring of small exhibitions, craftspeople-in-the-community schemes, regional seminars and tutor-training programs, and other community projects.

A 'suitcase exhibition' prototype was produced by the Board for easy touring and display in libraries, schools, shopping centres and other places where people go as part of their normal routine. The first suitcase exhibition was a selection of international miniature textiles bought by the Board from the British Craft Centre. Other organisations were helped to arrange small travelling exhibitions. These included 'Primitive to Porcelain', organised by the Queensland Potters' Association; 'Think Small', a display of miniature crafts, coordinated by the Crafts Council of South Australia; 'Inspiration' and 'Fibre Suitcase', both produced by the Art/Craft Teachers' Association of the ACT; and 'Jewellery in a Suitcase' produced by the Art/Craft Teachers' Association in Melbourne. About 30 000 people saw 'Primitive to Porcelain' in Queensland, and about 24 000 school children in the ACT visited the 'Inspiration' exhibition. In Western Australia, an exhibition of work by the State's craftspeople, 'Personal Space' went on tour.

The Board's support for craftspeople-in-residence and similar community schemes is

CRAFTS BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES

\$'000		1980-81
314	25%	Professional Development
152	12%	Training
294	24%	Support for Major Organisations
241	20%	Projects of Professional Groups
126	10%	Exhibitions
34	3%	Public Institutions Acquisitions
79	6%	Developmental Activities
1240		Total

valuable in establishing links between professional craftspeople and the community. Through these links, professionals extend people's knowledge and experience of the crafts and benefit from new settings for their own work. This year the Board reviewed its residency program, which has been in operation since 1973, and has received between \$20 000 and \$35 000 annually.

The review identified several factors which have contributed to the success of residencies in educational institutions:

- The principle of 'matching funding', under which the host institution (a University, College of Advanced Education or the like) matches the Board's contribution. This means that the institution is committed to and shares responsibility for the project.
- Adequate planning and clear understanding of the objectives of the residency between the host institution and craftsperson.
- Adequate studio/workshop facilities which give open access to students but also provide some private space for the craftsperson.
- A long-enough time to allow the craftsperson to settle into the environment, and for mutual confidence and learning to take place.
- Coordination with local crafts organisations to extend the impact of the residency beyond the institution.
- Almost above all, the mature personality and professional commitment of the craftsperson.

Many of the same factors underlie the success of resident craftspeople who work for a certain period in wider community settings, such as local districts. However the Board's review noted problems yet to be resolved: in particular how to provide local people with a continuity of craft involvement after the resident craftsperson leaves, and the general shortage of craftspeople for the purpose.

The Board will use the review's findings in developing the scheme to meet increased demand.

The work of Australian craftspeople is being recognised overseas. Australian ceramist, Marea Gazzard, was elected President of the World Crafts Council at the Biennial Conference held in Venice last year. Marea Gazzard has been at the forefront of the development of the crafts movement in Australia. She was inaugural President of the Crafts Council of Australia and, in 1973, was appointed first Chairman of the Crafts Board. The Board and the Department of Foreign Affairs will fund travel expenses for her two-year period of office as President of the Council.

Another Australian potter, Doug Alexander, was appointed President of a newly-established

International Committee on Apprenticeship and the Crafts. However his untimely death in June 1981 robbed the crafts world of a fine craftsman who had set high standards of work and professional integrity.

During 1980-81, two important collections of Australian crafts toured overseas. 'Recent Ceramics', the first exhibition of contemporary Australian ceramics to tour Europe, opened at the Australian Embassy in Paris in March 1980. It continued its tour through Austria, West Germany, Belgium, Denmark, Sweden and Holland, and will be seen in Poland, Czechoslovakia and Yugoslavia before it reaches Britain in 1982. The seventy pieces in the exhibition, selected by Marj Richey, represent the work of twenty-eight potters. Reviewers overseas have commented on the strength and diversity of the work. The exhibition was sponsored by the Board and by the Department of Foreign Affairs.

'Objects to Human Scale', an exhibition of Australian jewellery, toured Japan, the Republic of Korea and the Philippines from April to September 1980. It was then shown in Melbourne, Adelaide, Sydney, Orange (NSW) and Brisbane. Helge Larsen selected the pieces, which aroused particular interest in Japan, where jewellery is, with few exceptions, firmly rooted in tradition. This exhibition was also presented by the Board in association with the Department of Foreign Affairs.

Stimulated by the response to these exhibitions, the Board is now planning other major touring collections.

The Board also subsidised the display here of leading work from overseas. An exhibition of contemporary Japanese ceramics, 'Sodeisha: Avant-Garde Ceramics', completed its tour of regional and State galleries and, in May 1981, was presented to the Newcastle Region Art Gallery by Osamu Suzuki, President of the Sodeisha Group, for permanent display in that Gallery.

An exhibition of the work of Peter and Ritzl Jacobi, internationally recognised fibre artists from West Germany, toured Australia. The Jacobis accompanied the exhibition to Australia and gave workshops at Alexander Mackie College of Advanced Education in Sydney and the Royal Melbourne Institute of Technology. Their visit and the exhibition were jointly funded by the Goethe Institute and the Board.

Another international visitor this year is Douglas Fuchs, the Crafts Council Fellow, a basket-maker and fibre artist from New York. His program includes work on a major sculptural fibre-work at the Jam Factory in Adelaide.

'The Cinzano Glass Collection' opened at the Art Gallery of Western Australia in January 1981, before touring Adelaide, Hobart, Newcastle,

Michael Cardew, English ceramist, keynote speaker at the Second National Ceramic Conference
Photo John Hearder



Craftsman Leon Sadubin was commissioned by the members of the Australian Armed Forces to make a writing desk and two chairs for the Prince and Princess of Wales
Photo Michael Andrews



Hendrick Forster with the wedding gift presented to the Prince and Princess of Wales by the Commonwealth Government on behalf of the people of Australia
Photo Australian Information Service



Sydney and Melbourne. The \$1 million collection contains pieces dating from the first century to the nineteenth, representing the craftsmanship of many countries. The exhibition was presented by the Australian Gallery Directors Council in association with the Visual Arts Board and Crafts Board. It was sponsored by Cinzano and CIA (Australia) Pty Ltd.

Several conferences were held in 1980-81. The Crafts Council of Australia with the assistance of the Crafts Council of Victoria organised the second National Gathering of Young Craftsmen, in August 1980; and in association with the Board held a conference on 'Crafts in Geographically Isolated Areas' in Canberra in September of that year. Ausglas, the national organisation of glass crafts workers, held its biennial conference in Melbourne in January 1981. In the same month the Australian Fibre Conference took place there. Nearly 600 people attended. Speakers and tutors included fibre artists from Australia, the South Pacific, New Zealand, Britain, the United States and Japan.

Michael Cardew, the noted English potter, was keynote speaker and honoured guest at the Second National Ceramic Conference, held at the Seymour Centre in Sydney in May. The Board assisted in bringing him from England to attend the conference which marked the twenty-fifth anniversary of the Potters' Society of Australia. Michael Cardew, who spent many years in Nigeria working with village potters, joined over six hundred Australians in a week-long program of seminars and demonstrations.

Also in May, the Crafts Council of Australia organised the first national Craft Trade Fair to promote the work of Australian craftspeople. For four days, the work of some seventy craftspeople was displayed on the top floor of the MLC Tower, Sydney. The first two days were set aside for the retail trade and for professional and business people. After that, 'Craft Expo 81' went on view to the public. Response from the trade and particularly from the public was most encouraging.

'The Gift', an exhibition of crafts for presentation was arranged by the Board and appeared at the Gallery of the Canberra School of Art in March 1981. It was held to show officials in government, institutions and business a range of quality Australian craftworks that could be chosen for presentation to overseas visitors or as gifts to be sent overseas. The works were made from Australian materials. Although an Australian theme was not emphasised, many of the exhibitors used the best of local fauna and flora in their designs. The display included photographs of works commissioned for public buildings.

Following the exhibition several craftspeople received commissions to produce official gifts for the Royal Wedding. Hendrik Forster made the

Commonwealth Government's gift – a set of twenty handcrafted silver platters of a simple, elegant design, presented in a blackwood box made by Bryan Poynton. The Armed Forces of Australia commissioned Leon Sadubin, furniture maker, to design their gift for the Royal couple. He made a writing desk and two chairs from Tasmanian blackwood. Another silversmith, George Lucas, designed and made a silver rose bowl, to be presented by the Royal Armoured Corps.

Through a special allocation towards the Arts Festival associated with the 1982 Commonwealth Games to be held in Brisbane, the Board has helped the Queensland Art Gallery acquire a substantial survey collection of craft which will open in the new gallery at the time of the Festival. The Board has also given over \$33 000 to help some twenty-seven other galleries to extend their collections of contemporary Australian craft.

The work of Australian craftspeople was promoted also through the medium of film. Two new films were completed this year for the Joint Film Program of the Crafts Board and Crafts Council of Australia. They were *Touch Wood*, the life and work of five Tasmanian woodworkers, directed by Gillian Armstrong, and *Heart, Head and Hands*, directed by Peter Weir on the life and work of potter/teacher, Peter Rushforth. In addition, the Australia Council commissioned Sydney film-maker, Paul Bugden, to make an archival film on Ivan McMeekin, one of the founding fathers of the ceramics movement in Australia.

The Crafts Board provided assistance for several projects which observe the International Year of Disabled Persons. The projects help to meet the needs of disabled people and illustrate ways in which the crafts can be a vehicle for creative experience and for the development of manipulative skills.

Jessica Anderson, winner of the 1980 Miles Franklin Award
for her novel *The Impersonators*
Photo Ian Provost



LITERATURE BOARD

In the past year books by subsidised writers won important literary awards: Jessica Anderson's *The Impersonators* won the Miles Franklin award; Murray Ball's *Homesickness* received a National Book Council award and shared *The Age Award*; Lilith Norman's *A Dream of Seas* (a children's book) was chosen as one of the two Hans Christian Andersen honours books for Australia for 1980.

Many other books published by writers who have had Board support have been acclaimed, whether by Australian or overseas critics: books such as *The Treatment* by Peter Kocan; *For the Patriarch* by Angelo Loukakakis; *Honour and Other People's Children* by Helen Garner; *Stigmata* by Bill Reed; *Fortress* by Gabrielle Lord; *Turtle Beach* and *Monkeys in the Dark* by Blanche d'Alpuget; *First Things Last* by David Malouf.

In addition to its support for individual writers the Board has subsidised the publication and promotion of many books of prose, poetry and drama, books as diverse as Paul Radley's *Jack Rivers and Me*; *The First University of Queensland Press Short Story Book*; A B Facey's *A Fortunate Life*; Alan Gould's *Astral Sea*; Graham Bond's *Boy's Own McBeth*; individual titles within the Asian and Pacific Writing and Russian Writing Series and a reprint of D H Lawrence and Mollie Skinner's *The Boy in the Bush*, a novel first published in 1924.

At the same time the Board has continued to assist the publication of literary magazines. In 1980, *Overland* celebrated its twenty-fifth anniversary, and *Meanjin* its fortieth anniversary. In 1981 *Quadrant* marked its silver jubilee with a seminar in Canberra and a celebratory dinner in Sydney attended by the Prime Minister.

The importance to Australian literature of the Board's support for writers and publishers was demonstrated in two program reviews conducted by the Board in 1980-81. The first review traced the development of the current system of writers' grants offered by the Board and the second was concerned with the history and operation of the publishing subsidies scheme.

Patronage of writers is a long-established and necessary practice. It is particularly necessary, the report points out, in a country where the economic problems in the whole business of literature are so extraordinarily complex and the financial rewards of writing so precarious.

The Commonwealth Government has sought to acknowledge the debt that it owes its writers. In 1908 the Commonwealth Literary Fund (CLF) was established, originally as a pension scheme

for needy writers and their dependants, ensuring that recipients could enjoy some degree of financial security in their final years.

In 1939 the CLF Committee responded favourably to a case presented by the Fellowship of Australian Writers for a program of direct grants to help writers to find time for their literary projects. In that year five fellowships, each valued at \$500, were allocated for 1940. By 1972 that number had risen to twenty-five.

In 1973 the Literature Board took over the CLF's functions and, with a budget allocation almost four times that of the body it had replaced, the Board awarded 158 fellowships and 112 special purpose grants to writers. Since then the Board has supported the writing of all forms of creative literature: novels, short stories, poetry, plays, biographies, histories and writing on the humanities in general.

The review concentrated on writers who had received grants from 1973-74 to 1977-78. Because there is usually a considerable time lag between the awarding of a grant, the production of a manuscript and the publication of a book, no statistics were released on grants awarded after 1978.

In the five year period 682 writers shared a total of 888 grants. Up to March 1981 the review found that 370 writers had had 662 works published. Of the remainder, 141 writers reported the completion of at least one manuscript, 78 reported work in progress and 93 either could not be contacted or reported that their work could not be completed.

From these details and other information provided in the review the Board believes that its program of support for Australian writers has been, in the main, highly successful. Not everything the Board supports is outstanding; but the general quality of the work eventually produced is high and the best is excellent.

New talent has been discovered or fostered: Mary Rose Liverani, Roger McDonald, Helen Garner, James McQueen, David Foster, Louis Nowra, Jennifer Maiden, Robert Drewe. Most major literary prizes awarded to writers in this country have gone to writers who have been assisted by the Board: Patsy Adam-Smith, David Ireland, Thomas Keneally, Christopher Koch, Frank Moorhouse, Ruth Park, Gavin Souter, Eleanor Spence, Judith Wright and Patricia Wrightson.

The effect that the Board's patronage has had and is still having on the developments that have occurred in Australian drama and to a degree in Australian film has been vitally important.

LITERATURE BOARD ALLOCATION
OF FUNDS TO MAJOR ACTIVITIES

\$'000		1980-81
668	41%	Writers Fellowships and Pensions
234	14%	Special Purpose Grants and General Writing Grants
245	15%	Book Publishing Subsidies
154	9%	Magazine Subsidies
334	21%	Literature Promotion
1635		Total

Nevertheless, the review noted, the present funding situation leaves no room for complacency. Over the last few years the Board has suffered in its budget; and in real terms the value of money at its disposal has fallen well behind inflation. In the last year of its existence, the CLF awarded 25 fellowships; in 1980 the Board was able to award only 28. Unless steps are taken to halt this budgetary erosion there is a real danger that the Board will in the near future be unable to carry out its proper functions effectively.

The Board's second review traced the last forty years' history of assistance for the publication of works of creative literature in Australia. Since 1940 some 900 books have been subsidised by the CLF and the Board.

Under the CLF, assistance for publication usually took the form of guarantees against loss, although some direct grants were given. In 1973, after consultation with publishers, the Literature Board introduced a new publishing subsidies scheme which aimed to assist responsible publication, irrespective of whether the book made a profit or a loss. It intended that subsidies should be used, as far as possible, to gain distribution and lower retail prices for assisted books.

In 1976 the Board amended the scheme, replacing the complicated Setting and Printing subsidies by a simple per-page payment formula: \$15 per page for fiction and drama; \$12 per page (up to 96 pages) and \$10 per page (beyond 96 pages) for poetry; and \$10 per page for non-fiction.

Assistance rarely covers a book's full production costs. The Board calculated in 1976 that its average subsidy covered 60 per cent of direct production costs for fiction, 55 per cent for poetry and 35 per cent for non-fiction.

In the seven financial years to 1979-80, the Literature Board paid \$1 203 734 in subsidies for 590 titles. Of this total, \$591 996 went to 193 fiction titles, \$240 352 to 245 poetry titles and \$262 205 to 97 non-fiction titles. Drama and children's books accounted for the balance.

The basic aim of the scheme is to help authors by ensuring the publication of works most of which, without the subsidy, would not be published. Subsidies are not a form of assistance to the publishing industry as such.

Although the scheme has been criticised, the Board believes that, if subsidies were to be removed, the supply of Australian creative literature would drop dramatically. Those fiction, drama and poetry titles which would be published would be, mainly because of the smallness of the Australian market, so expensive as to be unsaleable or of such poor quality as to be unmarketable.

The Board does not believe that its book

subsidies introduce a 'distorting' influence into the market-place, but that they correct an existing distortion in a market-place which might otherwise be swamped by overseas titles. A recommendation made by the Industries Assistance Commission in 1979 that the scheme should be discontinued was rejected by the Government.

The Literature Board reviews regularly its programs of support to both publishers and individual writers as part of its brief to foster the development and appreciation of Australian literature.

At the same time it tries, despite its shrinking funds, to widen the ambit of its support for literature. In the 1980-81 financial year the Board co-funded, with the National Parks and Wildlife Service of New South Wales, the first National Parks Writing Award. The award was won by poet/playwright John Blay who plans to write a book of creative prose on his trek through the Deua-Wadbilliga National Park. His aim is to test himself against the rugged wilderness and, as a writer, to discover the value of the relatively unspoiled Australian landscape and man's place in it.

The Board joined with the Australian Film and Television School to co-fund a concentrated training course on script writing for authors established in other media. The first three 'apprentices' under this scheme were the novelist Robert Macklin, the thriller-writer Robin Simon and children's playwright Roger Moulton.

Also in company with the Australian Film and Television School the Board brought to Australia the British writer and producer Barry Took, known for his scripts for shows such as *Take it from Here*, *Laugh-In* and *The Monty Python Flying Circus*. Barry Took lectured widely on comedy writing and worked as a script consultant to Australian writers.

Through its writer-in-residence and playwright-in-residence programs the Board has continued to encourage tertiary institutions and theatre companies to offer direct financial help to authors.

During the year the Board supported various projects aimed at strengthening the role of literature in the community. Apart from its customary support of organisations such as the Australian Society of Authors, the Australian Writers' Guild, the Fellowship of Australian Writers, the Society of Women Writers, the Australian Library Promotion Council and the Children's Book Council, the Board made a special grant to the National Book Council to enable it to employ a promotions officer for one year. The appointee, John Curtain, will be working particularly to develop a continuing awareness of Australian books through the media and to recapture 'lapsed' readers of Australian literature.

Angelo Loukakis, author of *For the Patriarch*, one of the writers assisted by the Literature Board
Photo Ann McMahon



Writer John Blay received a grant co-funded by the National Parks and Wildlife Service and the Literature Board
Photo Michael Andrews



The Board's attentions are not focused only on the Australian market. It is also attempting to stimulate an overseas demand for Australian writing.

In 1980 the Board subsidised Australian issues of several overseas magazines. The *Literary Criterion*, a journal edited by Professor C D Narasimhaiah of Mysore, India, contained critical essays by A D Hope, Leonie Kramer, R F Brissenden and Geoffrey Blainey as well as poetry by new and established writers.

The Board also subsidised the *London Magazine's* double issue of November/December 1980 which contained contributions from authors such as Peter Carey, Barry Hill, Gwen Harwood, Kevin Hart and David Malouf. The magazine's editor, Alan Ross, noting that there was less sense abroad now of any specific Australian identity than there was twenty years ago, hoped that in his magazine he would 'introduce fresh names, raise a fresh curiosity'.

For the first time, the Board assisted an overseas magazine on a per-issue basis in 1980. The literary and critical journal, *Kunapipi*, edited by Professor Anna Rutherford at the University of Aarhus, Denmark, received a subsidy of \$1 000 towards the cost of including work on or by Australian authors.

Similarly the *Reviews Journal*, published by the Flinders University of South Australia, received a grant of \$1 000 to promote and appraise Australian literature within the context of 'new' literatures in English. This magazine has a wide overseas circulation.

In France, Volume IV of the publication *Commonwealth* was devoted to 'Australian Literature Today'. Although the Board did not subsidise the issue, the journal's editor, Professor Michel Fabre of the Sorbonne, visited Australia this year with its assistance.

The French-Australian Cultural Association (Association culturelle franco-australienne) was formed in Paris in 1980.

As overseas interest in Australian literature quickens, so more writers and academics visit Australia for study tours and conferences. While the Board does all it can with its limited resources (and in conjunction with the Department of Foreign Affairs) to encourage this trend, the amount of staff work engendered by these visits is considerable.

In March 1981 the Goethe Institute and the Literature Board sponsored an Australian/German literary symposium at Kallista, in the Dandenongs outside Melbourne. Six leading German and Swiss writers, including the poet Hans Magnus Enzensberger, joined with Australian writers for six days of intensive discussion. The Symposium, which received considerable publicity in Germany and Australia,

allowed for frank exchange on subjects such as contemporary German and Australian literature, the political role of the writer, the role of government in literature, and writers and the media.

Also in March, the poets Al Young (USA) and Roger McGough (England) took part in the Festival of Perth with Board help, together with Rosemary Dobson of Canberra and Chris Wallace-Crabbe of Melbourne. Roger McGough later toured the eastern States giving a series of very successful readings.

Other visitors from overseas included English poet Charles Causley (writer-in-residence at the Footscray Institute of Technology), expatriate fiction writer Glenda Adams (writer-in-residence at Macquarie University) and American poet Denise Levertov (writer-in-residence at Sydney University).

Professor Claudio Gorlier, who teaches Australian literature at the University of Turin, toured Australia under the sponsorship of the Board and the Department of Foreign Affairs. As well as participating in the 1980 national conference of the Association for the Study of Australian Literature, Professor Gorlier made many useful contacts with Australian literary academics.

Dorothy Butler (New Zealand), Margaret Marshall (Britain) and Adeline Franzell (America) spoke at the national conference of the Australian National Section of the International Board on Books for Young People (IBBY). The Literature Board subsidised this conference, on 'Books and the Disabled Young', as one of its ways of observing the International Year of Disabled Persons.

The poet, Michael Ondaatje, fourth winner of the annual Canada-Australia Award, arrived in May for a tour of Australia. The fifth winner of the award, poet and novelist Roger McDonald, will tour Canada in 1982.

As the Literature Board assists overseas visitors to come to Australia, so it helps Australian writers and academics to promote Australian literature overseas. Thus Rodney Hall and John McLaren attended a seminar on 'Australia in the Eighties' at the University of Messina, in Sicily, and Thea Astley lectured on Australian writing at the University of Aarhus, Denmark.

Poet Thomas W Shapcott, winner of the 1978 Canada-Australia award, toured Canada in October 1980 and went on to visit Europe. He reported from Sweden of the interest generated in Australian literature by Swedish writer, Heidi von Born, a participant in the 1980 Writers' Week at the Adelaide Festival.

Australian writers Barry Hill, Colin Johnson, Stephen Sewell and Alma de Groen attended the second conference of the South Pacific

Fourth winner of the Canada-Australia Literary Award, Michael Ondaatje, toured Australia in May
Photo Michael Andrews



Association for Commonwealth Literature and Language Studies (SPACLALS) in Christchurch, New Zealand, in May.

Bruce Bennett, editor of *Westerly*, went to China in February, visiting the Oceanic Literature Research Centre at Anhui University where Professor Ma Zuyi conducts research into Australian literature. *Westerly* is to bring out a special issue on China.

The promotion of Australian literature takes so many forms in so many places both overseas and within this country that the specific effects of Board funding are difficult to assess. However the vitality of interest in our literature is overwhelming. In the coming years the Literature Board can only hope that this enthusiasm will generate even greater financial and moral support for Australian literature within the community.

Roger McDonald, Australian winner of the fifth Canada-Australia Literary Award in 1980, will tour Canada in 1982
Photo Australian Information Service



US trumpeter Woody Shaw came to Australia for the Summer Jazz Clinics conducted by the Australian Jazz Foundation with Music Board support
Photo Sun-Herald



MUSIC BOARD

In 1976 the Music Board was instrumental in founding the Australia Music Centre. Since that date the Centre has played a varied and dynamic role in the music life of the country. It has built up the most comprehensive library of Australian music in the world and increasingly has been recognised internationally. James Murdoch, its original Director, is at present the World President of the International Association of Music Libraries.

The past year, however, proved one of crisis for the Centre. Rising costs and the Music Board's inability to provide funds at the level required brought a liquidity crisis which threatened the Centre's continued existence. Close cooperation between the Directors and Chief Executive of the Centre and the Music Board managed to avoid its closure and to provide a basis for the continued existence of this most important organisation.

In difficult times, another major client of the Music Board maintained its unrivalled record of achievement. Musica Viva Australia, which is the largest chamber music organisation in the world, presented 733 concerts and realised a modest surplus on a gross expenditure of \$1 237 613. Fourteen international groups, including the Tokyo Quartet, Beaux Arts Trio and the Fires of London, and over twenty different Australian ensembles were toured within Australia. The first Australian tour by the Choir of Kings College, Cambridge, broke all previous attendance records for a tour of its type.

In addition, Musica Viva arranged 184 concerts outside Australia under the sponsorship of the Department of Foreign Affairs and the Music Board. Particularly successful tours included the Sydney String Quartet's premiere tour of the United States and the Australian Chamber Orchestra's visit to seven Asian countries.

Musica Viva earns over 70 per cent of its operating expenditure and has a total audience well in excess of 250 000.

Composition is an area of major concern for the Board. During 1979-80, the Board for the first time commissioned works for the professional piano repertoire. It is now exploring arrangements for the public performance and publication of these works by Peter Sculthorpe, Nigel Butterley, Larry Sitsky, George Tibbits, Felix Werder and Bozidar Kos.

The second Young Composers' Summer School was held in Sydney during February 1981. These schools are a joint venture of the Board and the ABC Music Department. The Board provided \$6 000 for the first School in 1980 and \$10 300 for the more recent one. The ABC's contribution

was to provide its Sinfonia (formerly National Training Orchestra) conductors, and rehearsing and recording facilities. The 1981 School was directed by the then conductor of the Sinfonia, Leonard Dommett.

The Board gave Fellowships to eight composers (all under 29) to come to the School. Another four composers were invited as observers. Each composer prepared a work especially for the purpose. All works were rehearsed and discussed by the composers and the members of the Sinfonia before being recorded. The School included workshops on copyright, recording, commissioning, publishing and copying as well as demonstration-talks about the various instruments in an orchestra.

Benefits coming from the School are many: it fills gaps in the experience of young composers and orchestra players; it gives each participating composer the opportunity to do a work, hear it played and have a recording of it; it becomes a forum in which young musicians from all over Australia can air their ideas. The 1981 School created an interest in composers and performers which generated publicity (ABC-FM and media comment) and gave conductors and other established musicians a chance to listen to and appraise new Australian music.

The Board made a substantial grant to a mature composer, Clifford Abbott, to enable him to complete the scoring of a flute concerto in which the Irish flautist, James Galway, has shown interest. During Galway's 1977 tour for the ABC Abbott showed him a concerto for flute which he had written; Galway liked it well enough to perform it and the ABC recorded the performance. Galway later asked Abbott to write another concerto for him.

During the year the Board reviewed its Community Music Officers' Scheme. This pilot project demonstrated conclusively that great benefit can be derived from the stimulation and support of music activity within a local community. The Board has noted the striking success of the more general Community Arts Officer scheme of the Community Arts Board and is working with that Board to amalgamate the two programs for mutual benefit.

Opera continues to be of concern. The absence of funds to implement the major provisions of the Inquiry into Opera/Music Theatre means that the area remains in an unstable state. The very success of The Australian Opera has generated an enthusiastic response in States other than NSW, but only in South Australia has the level of State funding so far matched aspirations to a sufficient degree. If Victoria and Queensland are to have opera companies to match their multi-

MUSIC BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES

\$'000		1980-81
3034	43%	The Australian Opera
2492	35%	Opera and Ballet Orchestras
194	3%	Composition
743	10%	Performance
435	6%	Education
214	3%	Documentation
7112		Total

million dollar cultural centres, if Western Australia and Tasmania are to have similar access to opera as the other States, there is need for a major injection of additional finance. To withhold such aid will almost certainly set aside substantial achievement from very dedicated artists, but to grant it at a time of general economic restraint at the expense of other areas of the arts would add further to a current operatic bias in arts funding.

The Board will continue to work with the State authorities to try to find an acceptable way out of this dilemma, and salutes the moves of The Australian Opera under its General Manager, Patrick Veitch, to help in this respect.

Many youth music activities took place during the year with the help of Music Board funding.

The Australian Youth Music Festival is a biennial event held in Melbourne under the administration of the Melbourne Youth Music Council. Since its origin in 1972 the Festival has grown in size and status, and this year six overseas and eight Australian groups took part. Groups came from Vanuatu, Hong Kong, Japan, USA, Canada and Germany. Australian performers at the week-long festival included members of Melbourne Youth Music Council groups, Chamber Strings of Melbourne, Balwyn Youth Concert Band and the Western Australian Youth Orchestra.

The Board provided funds for music camps throughout Australia. In one of them sixty-four young musicians from the Barossa Valley School in South Australia joined with Port Lincoln High School musicians in four days of rehearsals and performances. The camp coincided with the final week of 'Come Out 81', the South Australian Youth Arts Festival. At two concerts given during the week 650 students from primary and secondary schools were introduced to the orchestral families and some of the less familiar instruments.

The Adelaide Chamber Orchestra took up a residency at the Adelaide Town Hall this year. Its 1981 season included the conductor David Measham and pianist Roger Woodward. In May the Orchestra took part in 'Come Out 81', with a music theatre piece for actor, conductor and orchestra entitled *Music is . . .* The piece was written by Nick Enright, with music by Rossini, Mahler, Verdi, Monti, Paganini, Weber, Mussorgsky and Dudley. The production was created to demonstrate to children the function and scope of music.

The Music Board contributed substantial funds to the Australian Jazz Foundation, to support the Annual Summer Jazz Clinics in Sydney and Melbourne. The Summer Jazz Clinics are the most comprehensive music education program in Australian jazz. Twenty-six of America's finest jazz musicians took part as tutors. They included Jamy Aebersold, Woody Shaw, David Baker and

Ed Soph. In Sydney, the enrolment was 345 students, 129 more than in the previous year.

The clinics allow hundreds of young jazz musicians and others interested in learning about jazz to be taught by some of the best exponents in the world without travelling to America.

Faced with serious erosion in the value of funds available from the Commonwealth, the Board is redoubling its efforts to enlist support from the private sector. Many other government agencies are following the same line and competition for the corporate dollar is keen. There are, however, some encouraging signs.

Pioneer Electronics (Australia) Pty Ltd is one company to respond. For 1981 the company made a grant of \$6 000 to assist young musicians.

The grant was divided between the Student Travel Assistance Scheme of the National Music Camp Association (NMCA) and the NMCA's Music Library. Music Camps give young musicians the opportunity to play symphonic and other ensemble music. Over the years, by giving budding musicians the chance to savour the satisfaction that comes from playing in a symphony orchestra, the NMCA has encouraged many to take up orchestral playing as a profession. However, travel costs have proved an insuperable problem for some of those qualified to take part in a Camp.

With many camps held each year the demand for orchestral scores and parts is heavy and increasing. The NMCA was delighted at the prospect of being able, with Pioneer's help, to buy more sets of orchestral music for its much-used library.

For 1982 a sum of \$6 000 jointly provided by Pioneer and the Music Board will go towards establishing the Pioneer Electronics (Australia) Award. Applications for the 1982 Award closed in May 1981. Organisations seeking the Award have to demonstrate a useful involvement in innovative and developmental work in young people's music.

Pan American World Airways Inc. also responded to the request for private-sector help. Pan Am has joined forces with the Board to set up the Don Banks Memorial Fellowship. Don Banks, a major Australian composer and the Board's first chairman, died in 1980. The Fellowship named after him has already enabled two young jazz musicians to go to the United States for study and experience. Pan Am provides the two-way travel for successful applicants and the Board provides an annual living allowance of up to \$4 000.

The Board is confident that through this type of cooperation many opportunities for musical development will be opened up in Australia and overseas. However, it is imperative that funding

levels be maintained so that the private sector may be offered a solid and reliable basis of matching funds as an incentive for involvement.

Joan Carden as *Alicia* in a new production by The Australian Opera
Photo Branco Gaica



Young Australian composers, with James Penberthy, at the Young Composers Summer School held at the Australia Music Centre
Photo Branco Gaica



Judy Davis and Brandon Burke in *Lulu*, produced by Jim Sharman for the State Theatre Company of South Australia
Photo David Wilson



THEATRE BOARD

Stocktaking and assessment were an important part of the Board's work in 1980-81. Seven years after the establishment in 1973 of the Theatre Board and twelve years after Commonwealth Government support was introduced for the performing arts, it was felt that a factual assessment of progress was needed. During the year the Board examined its programs of assistance in drama, dance and young people's theatre.

The drama review has been completed and published under the title *Support for Professional Drama Companies*. It details the activities generated by arts subsidies and the benefits and problems. The results were salutary to the Theatre Board in establishing in quantitative terms the progress made, and in identifying shortcomings which could undermine individual theatre companies and the development of the art form.

By 1980, after twelve years of support there existed a network of professional drama companies covering every State and offering a diversity of theatrical product. These companies were the infrastructure of professional theatre. They offered avenues for the professional development of Australian talent, previously available by and large only overseas. They also allowed a burgeoning of Australian playwriting not envisaged twelve years before.

In the period 1975-80, 175 Australian plays were premiered by these companies in their main seasons and 277 separate productions were mounted. One hundred and sixty-nine Australian playwrights had a professional production, workshop or playreading made of at least one of their plays by these companies. Australian plays in 1980 constituted roughly one third of the main-season repertoire, and an even larger percentage of ancillary seasons.

The emergence of uniquely Australian drama was sparked by playwrights and other theatre artists and fuelled by a large number of theatre companies, including the Melbourne Theatre Company and Sydney's Nimrod Theatre. The Board's support for the companies helped to create the opportunities and climate for Australian playwriting to flourish.

Other indicators of progress were an increase in standards of production; international recognition of a distinctively Australian style of performance; increasing attendances (1 669 000 people attended performances by eighteen drama companies in 1979). Public acceptance of the companies' activities was such that more than 50 per cent of their income was earned at the box office. In

1978 Theatre Board subsidy per attendance was a modest \$2.02.

In moves as important as building traditional audiences, most companies have increasingly acted as community resource centres, providing programs, services and training for local residents.

Despite these and other positive conclusions about the state of professional drama activity, the Board is seriously worried about the maintenance of current activity, let alone growth and development. It notes that resources available to the companies from all sources are insufficient for the levels of activity being undertaken. Adverse financial conditions for a number of years have meant that 1980 general-grant subsidies from the Board have reverted to 1974 levels in real terms.

The Board's policy has been to encourage funding from other sources, especially State governments. While State subsidy has increased in real terms and combined Theatre Board and State subsidy peaked in 1978, it then began to fall severely, the Theatre Board subsidy at a greater rate than the State. A further diminution in real subsidy, if not offset by an increase in earned income or private sector support, could place some companies in jeopardy.

The difficulty in this is that subsidy is aimed at providing the security of income needed for companies to take risks and attempt the unexpected. Yet in the light of declining real subsidy, a weak net assets base and precarious working capital deficiency, the labour-intensive nature of the industry, and the high risks involved, theatre companies are more cautious in experimentation than they would like to be. They are walking a financial tightrope.

The Board concluded that if the funds available continued to fall in real terms the only solution might be to withdraw subsidy completely from some companies rather than undermine all.

Other shortcomings noted in the review related to the lack of opportunities for drama directors; problems in script-reading of plays; lack of quality videos and films recording ephemeral performances; the impending shortage of technical stage people with craft skills; and the regrettable diversion of grant funds from the earnings of creative individuals to rental and overhead costs associated with new performing arts venues.

Recognition of the plight of theatres came in 1980-81 with a special allocation from the Government of \$545 000 to be distributed to smaller companies. In the Board's view these

THEATRE BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES

\$'000		1980-81
1456	18%	The Australian Ballet
3847	49%	Drama
579	7%	Youth Drama
1303	16%	Dance and Mime
242	3%	Puppetry
516	7%	Entrepreneurial Research and Multi-arts
7943		Total

additional funds were a measure of the Government's confidence in the existing framework of support, while acknowledging that there were areas of critical need.

The allocation was distributed among forty-two theatre organisations including dance, youth drama and puppetry. Some of the allocation was passed on in the form of incentive grants so that companies were encouraged to raise funds from the private sector and local government sources. The additional grants allowed many companies to maintain current levels of activity, which otherwise would have been at risk, and gave a valuable boost to dance and puppetry.

Public interest in dance has risen sharply in the past two or three years.

There were more than half a million attendances at performances by five main companies in 1980. Over 50 per cent of the total attendances were at performances given by the Australian Ballet, but total domestic audiences for two modern and two classical regional companies showed a healthy growth. In the broad development of the art form there has been a discernible shift in interest from 'ballet' to 'dance' in all its forms, particularly with the rise of modern dance companies and smaller contemporary dance groups.

Illustrating this, in March 1981 the Sydney Dance Company played to capacity houses in the Opera Theatre (1 547 seats) at the Sydney Opera House, an achievement normally reserved for the national ballet and opera companies. Also, the rise of smaller groups such as One Extra Dance Company, Human Veins, Dance Exchange, Kinetikos, all experimenting with different techniques of contemporary dance forms, added to the innovation and diversity needed for a healthy theatre scene. Martha Hill, Dean of the Juilliard School of Dance in New York and considered to be the doyen of American modern dance education, said on her recent visit to Australia that the future of western theatrical dance lay in Australia.

The Australian Ballet, popularly regarded as the 'flagship' of Australian dance, continued its commercial success and its busy schedule of touring to most Australian capitals and to other countries. It is doubtful whether there is another ballet company in the world which is in better financial shape. While the Board wishes that all Australian theatrical companies had the financial expertise and promotional vigour of the Australian Ballet, it has been discussing with the Ballet ways in which the company's standards of performance and artistic innovation might be improved.

The professional companies provide avenues for the development of original Australian choreography. Over the period 1975-80, 74 per cent of the works presented by the four regional dance companies were by Australian

choreographers. Adding to this support for individual creative artistry, which is the mainstay for dance innovation, the Board and the QEII Arts Council of New Zealand have sponsored an International Dance Course for Choreographers and Composers. The emphasis will be on collaboration between choreographers, composers, musicians and dancers, leading to the development of skills rather than the production of new works.

The West Australian Ballet Company used an incentive grant from the Theatre Board to mount a promotional campaign to build audiences. The company was effective in raising financial support from the private sector and created a quality family entertainment, *Peter Pan* choreographed by Garth Welch, which allowed it to broaden its audience base. Recognition of the increasingly high standard of its work and artistic direction came when George Balanchine agreed to his acclaimed *Allegro Brillante* being produced by the company.

The impact of Australian theatre overseas in the past few years continued in 1980-81. Under the auspices of the World Theatre Exchange Program, the Board helped the Australian Dance Theatre to visit the 1980 Edinburgh Festival. It was the first time that an Australian company had been invited to perform in the main Edinburgh Festival. Performances were sold out and there

were outstanding reviews in the British and European press. The company then toured the Netherlands and Poland.

After touring Italy in late 1980 the Sydney Dance Company this year made its debut in New York, probably the mecca of modern dance. The company captivated public and critics alike with the freshness and vibrance of its dancers and the theatricality of Graeme Murphy's choreography. It was the first time an Australian dance company had tackled America without the assistance of an 'international guest star', relying solely on its Australian repertoire, talent and style.

The Australian Ballet toured Mexico and was the first Australian theatre group to visit China. Its performances were very successful, and some company members gave classes while in China.

Australian circus groups have proved to be extremely popular overseas. Also uniquely Australian in approach and content, the Flying Fruit Fly Circus (associated with the professional Murray River Performing Group in Albury/Wodonga) and Circus Oz were hits overseas. The latter's six-month tour of Britain and Europe was extremely successful and there is little doubt that the group could continue overseas touring for several years were they not committed to working in Australia.

Robyn Torney, Margo Lee and Andrew James in the Queensland Theatre Company production of *Mourning Becomes Electra*
Photo Pierce Studio



Top
Deaf mime actress Rae Gibson received a Theatre Board fellowship to assist her work as performer and educator
Photo Serge Tampalini

Bottom
The Marionette Theatre production of Norman Lindsay's children's classic *The Magic Pudding* delighted audiences on its national tour
Photo Robert McFarlane

Pinball by Alison Lyssa was originally workshopped for the Women and Theatre project funded by the Board. Jenny Ludlum and Cecily Polson appeared in the resulting Nimrod theatre production

Photo Penny Ramsay

Smaller dance groups, such as the One Extra Dance Company, experimenting with techniques of contemporary dance forms were supported by the Theatre Board
Photo Michael Andrews



The adult puppetry production *Momma's Little Horror Show* opened its European tour to a 15-minute standing ovation in Rotterdam. Although professional puppetry has been shrinking, outstanding examples such as this production maintain the vitality of this form of theatre.

The Board sought to strengthen puppetry by assisting the establishment of a puppet company in Western Australia. The company's artistic directorate includes Peter Wilson, former director of the late Tasmanian Puppet Theatre.

The number of mime companies who can work in Australia is limited by the restricted pool of talent and lack of public awareness. As a partial strategy to build audiences, the Board encourages talented individuals to give performances and conduct workshops for young people. It awarded a fellowship to deaf mime artist Rae Gibson in Western Australia, who works as a solo artist in schools, with disabled people, and in old people's homes.

As part of its support for drama during 1980-81, the Board made a 'limited life' grant to a special project designed to allow theatre professionals to explore new theatrical processes, without regard to box office constraints. The 'Women and Theatre' project provided 120 women — performers, directors, choreographers, designers, technicians and others — with further opportunity to develop their skills. They created theatre pieces about issues of concern to women and held readings of plays written and directed by women. The project grew out of the belief that Australian theatre is still largely a male domain and that women are under-represented in all its aspects. It is evident that the project has already benefited its members, the playwrights, directors and actors in particular. Resulting productions are to be staged in Adelaide and Sydney.

During the year progress was made on a number of fronts to help script-reading and production of Australian plays. Grants were given for the Australian seasons of the Griffin Theatre and the King O'Malley Theatre in Sydney; for Troupe Theatre Company and the Stage Company in Adelaide; for the 1981 Australian Drama Festival held in Adelaide with productions by many interstate companies; and for the Australian National Playwrights Conference. In this type of support the Board recognises the concern expressed at the 1981 Playwrights Conference about diminishing outlets for new Australian writers. As drama companies encounter financial stringency they are sometimes unwilling to take the risk of using unknown playwrights, preferring instead to concentrate on established ones.

In cooperation with the Literature Board, the Theatre Board funded a playwright-in-residence scheme which aims to give writers the experience of working in a theatre environment to learn about the practical requirements and

house style of a particular company. Cooperation between the Boards allowed the first appointment in Australia of a dramaturgo-in-residence, with the State Theatre Company of South Australia and Troupe. His responsibilities include script reading and providing resource information.

Youth drama companies have shown a very high commitment to Australian scripts. Their working approach is such that many scripts are group-devised. Over the period 1975-79 Australian material averaged nearly 80 per cent of their total repertoire. Of the Australian work, group-devised pieces increased from 28 per cent in earlier years to nearly 50 per cent in 1979. A landmark in commissioning this year was Dorothy Hewett's *Golden Valley* written for the Magpie Theatre-in-Education Company of South Australia. It is rare that a playwright of her experience and stature writes for children's theatre.

Another important development was the touring of youth companies, allowing them to observe the work of other companies and enabling audiences in remote centres and interstate to see their performances. The National Theatre-in-Education company's tour to the Pilbara and Kimberley regions of Western Australia included many remote mining areas and Aboriginal communities. The Magpie Company gave performances at small isolated stations on the Nullarbor Plain. In Perth, before packed houses, it performed five different plays together with a newly-commissioned piece written by disabled playwright John Trigg on the theme of being disabled.

During 1980-81 the Board made grants to a wide range of drama companies. Much of their work was impressive, the more so because of the difficult financial conditions in which they operate.

Theatre is a high-risk business, as the experience of one company, the Playbox Theatre in Melbourne, makes clear. An unexpected drop in box office, coupled with negligible net assets, meant that the company found itself in a predicament which it could not trade out of. In conjunction with the State Government, the Theatre Board was able to provide a rescue grant of \$25 000 from the extra money made available for smaller theatres.

However if funds continue to decline in real terms, the Theatre Board will have fewer options. It may be forced to withdraw subsidy completely from some companies. This would damage the infrastructure of professional theatre which has been developed over twelve years of growing partnership with the States.

The work of photographer Robert Besanko was exhibited at the Pompidou Centre in Paris with assistance from the Visual Arts Board
Photo Robert Besanko



VISUAL ARTS BOARD

The Biennale di Venezia (the Venice Biennale), longest established and most widely visited of the world's survey exhibitions of contemporary art, has given the Board heartening evidence of the value of Australia's participation in international art activities. The Board sent three artists to take part in the 1980 Biennale — Mike Parr, Tony Coleing and Kevin Mortensen — and their work was very favourably received there. It has been decided to send two artists to the 1982 Biennale — Peter Booth, a painter from Melbourne, and Rosalie Gascoigne, a Canberra sculptor.

Following his participation in the 1978 Biennale, sculptor Ken Unsworth has been invited to exhibit at and attend another important international exhibition, 'Construction in Process — Art in the 70s'. This is to be held at the Museum Sztuki in Łódź, Poland, in October 1981. The Board gave Unsworth a grant to allow him to accept the invitation.

With Department of Foreign Affairs and Board funding, Australia was represented also at the Biennale de Paris held at the Musée d'Art Moderne de la Ville de Paris from 20 September to 3 November 1980. The representatives were: sculpture, John Armstrong; performance, Jillian Orr and Leigh Hobba; painting, Robert Hunter. A collection of video art was sent also. As in Venice, the reception given to the Australian works has decided the Biennale authorities and the Board to make it possible for Australia again to be represented in 1982.

To coincide with the Paris Biennale the Board arranged an exhibition in the spectacular Australian Embassy in Paris. It was titled 'Aspects of the Philip Morris Collection: Four Australian Photographers'. The four photographers were Robert Besanko, Bill Henson, Carol Jerrems and Grant Mudford. This was the second Board exhibition to be staged at the Embassy, which is ideal for the purpose. The collection was kept together and has become the eighth exhibition to tour Australian provincial centres as part of the Board's Regional Development Program.

The Board made possible a twelve-month residency beginning in 1981 at the Künstlerhaus Bethanien, Berlin, for Marr Grounds of Sydney. Besides studio space the artist will be assisted with return airfares, accommodation, living and materials costs. The Künstlerhaus Bethanien is supported by the Deutscher Akademischer Austauschdienst and the Berlin Senate. It is an important centre for major international artists. Under an exchange arrangement the Berlin artist, Karl String, was a resident last year at the Board's Sydney Studio.

During the year the Board made grants to over sixty artists, roughly one-tenth of the number applying. The grants enabled them to prepare exhibitions, to concentrate full-time on creative work or to widen their experience through travel. Robert Besanko visited France with the Board's help, and became the first Australian to exhibit at the remarkable Pompidou Centre in Paris. Gary Nicholls and Anthony Miguels attended the New York Studio School with the help of Peter Brown Memorial Scholarships which form part of the Board's Overseas Studios Program. This program provides access to several studios and fellowships.

The first Australian Sculpture Triennial took place in Melbourne early in 1981, at the Preston Institute of Technology and La Trobe University. It involved more than one hundred artists and included the first part of an exchange with Canada called '3 + 3'. Subsequently, three Australian sculptors took part in a major exhibition at the Harbourfront, Toronto.

Australian artists also took part in ANZART, an encounter with New Zealand artists in Christchurch at which work was made and exhibited and information exchanged.

The Board has decided to subsidise the fourth Biennale of Sydney, which will take place over Easter, 1982. In future the Biennale will take place every second year. Until now it has had the dubious distinction of being the only biennale to take place once every three years. The Art Gallery of New South Wales will stage a series of exhibitions of contemporary art in the years in which the Biennale does not take place. Called 'Australian Perspectives', the first of these took place during May and June 1981 when the works of fifty invited artists were exhibited. The 'Australian Perspectives' shows are intended to widen the public's exposure to challenging forms of art evolving in Australia.

A number of artists visited Australia during the year. They included Douglas Davis, Alan Sonfist and Ann Truitt from America, Bill Furlong from Britain, Karl Beveridge and Carol Conde from Canada, Marina Abramovic and Ulay, who are based in the Netherlands, and Bernard Luthi from Switzerland. Marina Abramovic and Ulay received the first Overseas Artists Fellowship, and during their stay here created notable performance work and lectured in different States.

Other visitors worked here as artists-in-residence under the Board's auspices. Among them were John Walker and William Tillyer from Britain.

Almost 600 000 Australians saw the remarkable

VISUAL ARTS BOARD ALLOCATION OF FUNDS TO MAJOR ACTIVITIES

\$'000		1980-81
452	33%	Direct and Indirect Assistance to Artists
140	10%	Assistance to Art Societies and Galleries
174	13%	Exhibitions and Collections
173	12%	Art Education and Art Administration
437	32%	International Community Arts Other
1376		Total

'Pompeii AD79' exhibition, making it the second best-attended touring exhibition ever brought to this country. Its drawing-power was second only to that of the Chinese Exhibition. Between June 1980 and March 1981, the 317 works lent by the Naples Archaeological Museum and the Pompeii Antiquarium were exhibited in Adelaide, Melbourne, Perth, Sydney and Brisbane. The exhibition was presented by the Australian Gallery Directors Council (AGDC).

A total of 1.9 million visitors saw AGDC exhibitions during 1980.

The AGDC has worked in collaboration with the more recently established International Cultural Corporation of Australia. The Corporation operates on a Commonwealth grant of \$250 000 which is expected to be supplemented by funds obtained from private sources. With the sponsorship of Broken Hill Proprietary Ltd, the Corporation organised the exhibition of Chinese paintings of the Ming and Qing Dynasties (14th to 20th Century) which opened at the Art Gallery of New South Wales in April 1981. The Collection's tour will end in Melbourne in January 1982.

The Corporation concentrates on large-scale exhibitions and is concerned with the two-way flow of exhibitions between Australia and other countries.

The Board's Regional Development Program was extended vigorously during the year. One touring exhibition, 'In The Labyrinth', consisted of forty works on paper by Mike Brown and Peter Booth, two important contemporary Australian artists. 'In The Labyrinth' opened in Broken Hill, New South Wales, in February 1981 and between then and the end of its run at the Burnie Art Gallery, Tasmania, in January 1982, it will have been seen in Darwin, Tennant Creek, Katherine and Alice Springs (NT); Hamilton, Warrnambool, Benalla and Shepparton (Victoria); and Albury and Wagga Wagga (NSW).

The new Albury Regional Art Centre opened in April 1981, with an exhibition of contemporary Australian realism and photo-realism called 'Real Super Real'. It was curated by the Centre's newly-appointed director, Audray Banfield, who is now one of twelve full-time directors of New South Wales regional galleries. The Board made a grant towards staging the exhibition. The Albury opening provided another example of heightened State and local government support for the arts in New South Wales.

Through its Australian Contemporary Art Acquisition Program, the Board continued to provide assistance to public galleries for the purchase of recent work.

The Australian Centre for Photography, which is supported by the Board, moved into new premises in Sydney's Oxford Street. Above its exhibition spaces, reception area and bookshop

Top
Mike Parr, one of three Australian artists who participated in the Venice Biennale
Photo Michael Andrews



Bottom
Marina Abramovic and Ulay from the Netherlands, first Overseas Artists Fellowship holders, lectured and presented performance works throughout Australia
Photo Michael Andrews



are situated workshops, darkrooms and a lecture space. The Centre's position, in a busy Paddington thoroughfare, is expected to draw many visitors.

Praxis Incorporated, a Western Australian group of artists, lecturers and art writers, opened an Alternative Space and Resource Centre in Fremantle which provides for exhibitions, activities and lectures that other venues do not. As a result a wider range of activity is occurring in the West.

At its April 1981 meeting the Board established an annual award for Australian artists, arts administrators and curators as a memorial to Kiffy Rubbo, who was Director of the Ewing and George Paton Galleries in the University of Melbourne during most of the 1970s. The award of \$12 000 will cover travel and living expenses for a young art worker to spend a year in Australia or elsewhere working on a specific project to widen his or her experience.

The Australian Artworkers Union's first annual conference took place in Adelaide in 1980. The organisation now has branches in most States. One of its present research projects is concerned with the health and safety of artists at work.

The publishing firm, Penguin Books Australia Ltd, after negotiations with the Board has agreed to cooperate in a project to commission and publish monographs on contemporary Australian artists. Grants have been made to the Sydney writer Robert Gray to prepare a manuscript on Dale Hickey; to Richard Haese to write a work on Mike Brown; and to Humphrey McQueen to write about Keith Looby. Penguin Books will publish the monographs, the first book coming out around the end of 1981. Further publication in the series will depend upon market response to the books.

The Board subsidised two new visual arts periodicals — Melbourne's *Art and Text* and Sydney's *Art Network*. Each will be valuable in the dissemination of information and in giving writers an opportunity to debate current issues.

The Board is continuing its efforts to ensure better protection for the personal (sometimes referred to as 'moral') rights of artists. These are the rights of artists to protection of their work from mutilation, destruction or derogatory treatment, regardless of current ownership. The Board initiated a Moral Rights Seminar in November 1979, and is now working to achieve Commonwealth legislation to ensure that any artist's work is used in a fair and proper manner.

Limited resources have caused the Board to feel that whatever funds it has at its disposal are best used as 'seeding' grants, rather than having funds closely tied to recurring commitments which preclude new initiatives. Support for organisations and publications which have

received grants for a three-year period will thus be subject to review.

The Architecture and Design Panel was established in April 1980 under the auspices of the Visual Arts Board. The Panel is chaired by the architect, John Andrews. In cooperation with business and government bodies it worked during the year to increase public awareness and bring about improvements in design in all fields.

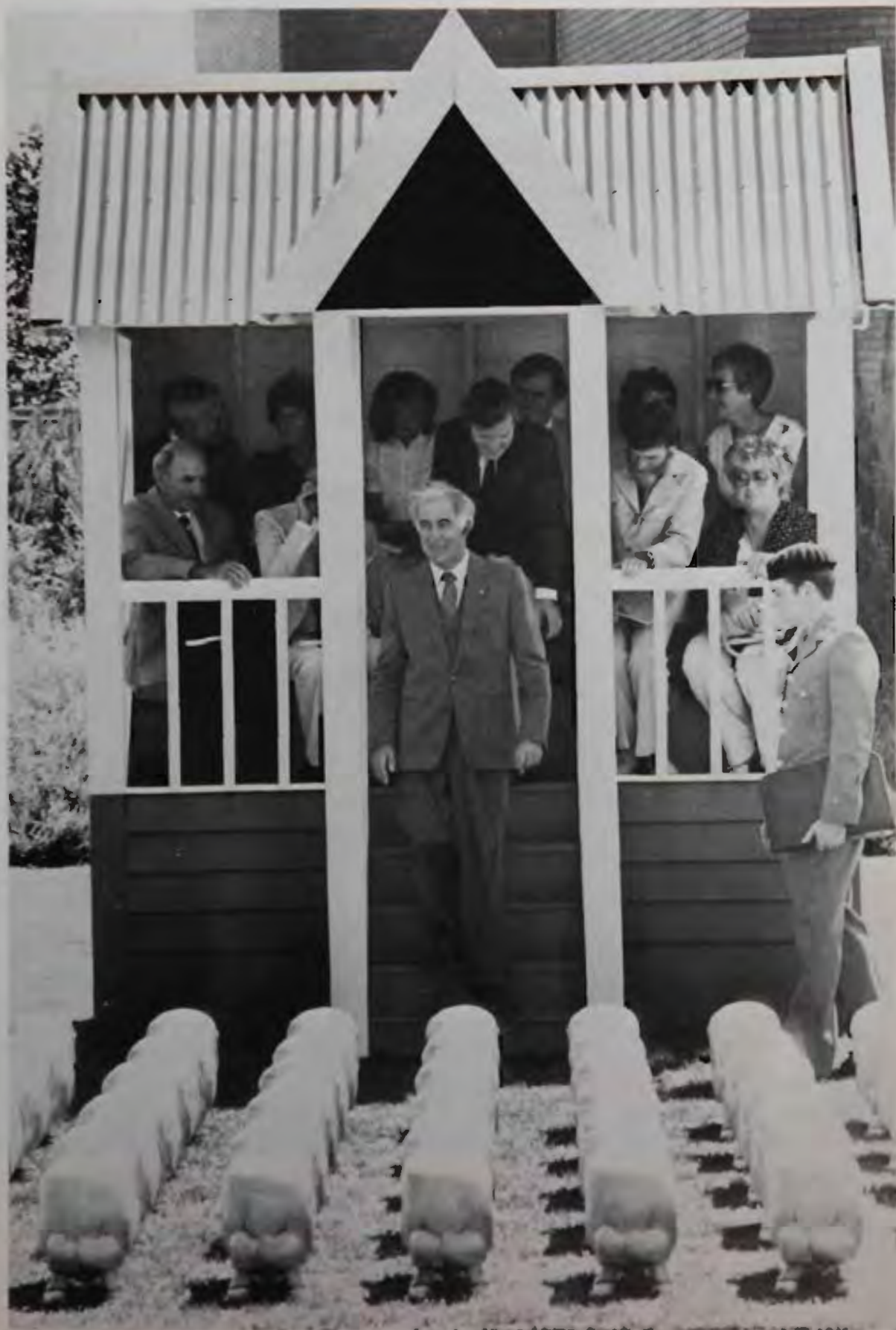
The Panel's funds for special projects were limited; it sought to use them wherever possible to encourage other bodies to promote excellence in design. The Panel commissioned a book on the scope and achievements of present Australian architecture and design, supported an industrial design exhibition in Sydney and prepared another exhibition, on Australian buildings, to tour Europe in 1982. It negotiated for overseas displays of design and engineering to tour this country, and sponsored meetings and research.

The Panel contributed funds towards the establishment in 1981 of the Hobart Architectural Cooperative, a new centre for design. In Victoria the Architects-in-Schools Program, previously funded by the Australia Council, continued its work of encouraging student interest in the built environment, under the auspices of the State Education Department.

Geoff Bartlett's sculpture *One Ton* purchased through the Visual Arts Board's Public Art Program for the Wagga Art Gallery
Photo Daily Advertiser, Wagga



His Excellency the Governor General, Sir Zelman Cowen,
who opened the first Australian Sculpture Triennial at
LaTrobe University in February 1981, visiting *Pavilion* a
work by Tony Trembath.
Photo Mark Solander



Ken Unsworth's sculpture *Nike*, partly funded by the Visual Arts Board, received support from all sectors of the community in Wollongong, New South Wales
 Photo Kalev Maevali



Australian Youth Orchestra conducted by John Hopkins in performance at the Adelaide Festival Theatre
 Photo Adrian Adams



The Australian Ballet, in a performance of *The Concert*
 Photo Branco Gaica



Works of art in the recently built High Court of Australia were selected by the Visual Arts Board
 Photo Heide Smith

The Australian Dance Theatre
performed with great success
at the Edinburgh Festival
Photo Branco Gaica



Keith Michell in the
Melbourne Theatre Company
production of *Pete McGinty*
and *the Dreamtime*
Photo David Parker



Young musicians train at the
Canberra School of Music.
The School is a venue for the
Canberra Opera Society co-
funded by the Music Board
*Photo Australian Information
Service*



Red Structures, one of 40
works on paper taken on tour
with the exhibition 'In the
Labyrinth', under the Visual
Arts Board's Regional
Development Program
Photo Mike Brown

Craftsperson-in-Residence at
North Rocks School for the
Blind with one of the children
Photo Michael Andrews



Aboriginal rock paintings
have survived the ravages of
centuries to document the
ancient culture of Aboriginal
Australia
Photo Alan West



Women preparing for a dance
ceremony, Kimberley, WA
Photo Richard Woidendorp



Sound Sculpture, part of the
1981 Family Craft Festival,
Ferntree Gully Community
Centre, Victoria
*Photo Ferntree Gully
Community Centre*

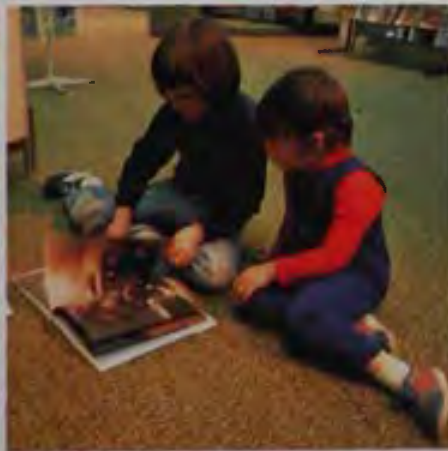
Araluen Tank Paint-in, Alice Springs, displayed innovative use of murals
 Photo Penny Tweedie



Marea Gazzard, ceramist, President of the World Crafts Council
 Photo John Delacour



Without continuing support from the Literature Board, many Australian books would not be published
 Photo Michael Andrews



Australian Children's Book of the Year awards are funded by the Literature Board
 Photo Michael Andrews

Above centre
 Detail of applique hanging in New South Wales Parliament House, made by Dawn Fitzpatrick and Lee McGorman
 Photo Australian Information Service



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AUSTRALIA COUNCIL
INCOME AND EXPENDITURE STATEMENT FOR THE YEAR ENDED 30 JUNE 1981 (Continued)

1979-80		1980-81	
\$	\$	Notes	\$
			\$
1 570 093	Board Programs		
1 895 950	Aboriginal Arts	5	1 745 479
1 130 037	Community Arts		2 050 523
1 518 343	Crafts		1 231 166
1 543 929	Literature		1 635 088
5 560 608	Music		1 574 761
1 265 608	Theatre	11	6 486 700
	Visual Arts		1 360 901
14 484 568			16 084 618
15 398 455	TOTAL GENERAL SUPPORT		17 405 684
22 765 518	FOR THE ARTS		
	TOTAL SUPPORT EXPENDITURE		24 396 441
	ADMINISTRATION		
1 993 251	Salaries and Allowances		2 215 858
24 243	Overtime		24 119
47 707	Advertising	1	24 826
4 592	Board Assessors		5 284
13 811	Computer Services		15 625
121 059	Fees to Part-time Members		130 653
145 317	Incidental and Other Expenditure		139 936
5 046	Library Supplies		8 434
114 340	Office Requisites, Stationery and Printing		143 078
188 598	Postage, Telegrams and Telephone Services		187 509
346 280	Rental	16	271 240
7 250	Repairs and Maintenance		11 905
12 731	Representation		14 017
221 131	Superannuation Contribution		226 114
390 904	Travelling and Subsistence		453 344
976	Workers' Compensation		11 304
3 637 236			3 883 246
26 402 754	TOTAL EXPENDITURE		28 279 687
(30 214)	SURPLUS (DEFICIT) Transferred to Capital Accumulation	17	(81 980)

**AUSTRALIA COUNCIL
TRUST FUNDS**

STATEMENT OF RECEIPTS AND PAYMENTS FOR THE YEAR ENDED 30 JUNE 1981

1979-80		1980-81	
\$	\$	Notes	\$
	17 574		24 227
	RECEIPTS		
26 065	Aboriginal Literature Trust		—
	Arts Information Film and Video		
2 562	Trust Program		9 848
4 000	Children's Free Embassy		—
	Department of Home Affairs and		
	Environment for Public Lending		
—	Right office renovations		4 000
2 000	Ernabella Choir Trust		—
	Exhibitions to Europe on behalf of		
8 000	Department of Foreign Affairs		900
3 940	Insurance Claim		—
2 529	Miscellaneous Items		6 030
	Newcastle City Council for expenses		
—	of visiting Japanese potters		7 404
40	Oenpelli Bark Paintings		—
10 007	Publication Royalties		—
	Travel expenses on behalf of Department		
10 382	of Foreign Affairs		12 090
1 243	Unclaimed payments	14	21
	70 768		40 293
	88 342		64 520
	PAYMENTS		
287	Aboriginal Art Book Award		—
26 065	Aboriginal Literature Trust		—
	Arts Information Film and Video		
—	Trust Program		9 432
4 000	Children's Free Embassy		—
2 000	Ernabella Choir Trust		—
	Exhibitions to Europe on behalf of		
8 000	Department of Foreign Affairs		900
—	Expenses of visiting Japanese potters		7 404
3 940	Insurance Claim		—
1 529	Miscellaneous Items		7 026
10 007	Publication Royalties		—
	Travel expenses on behalf of Department		
7 263	of Foreign Affairs		12 090
1 024	Unclaimed payments	14	4 906
	64 115		41 758
	24 227		22 762
	88 342		64 520
	BALANCE 30 JUNE 1981		



ing current accounts which accrue interest. The Australia Council does not have any fixed term investments with banks.

13. The amount of \$2 780 in royalties received comprises \$2 006 in entitlements from works not brought to account as investments and \$754 from the investment in "Australian Dreaming". This latter amount brings the total received in royalties from "Australian Dreaming" to \$35 862. A re-run of the book was published late in 1980-81, however, no amount has been accrued for future royalty entitlements.
14. Re-casting of 1979-80 comparative figures:
 - (a) Other miscellaneous income of \$1 537 has been increased to \$3 745 by the inclusion of \$2 208 Administration miscellaneous income.
 - (b) Unclaimed payments represents the summation of Unclaimed Administrative payments, Unclaimed Public Lending Right payments and Unclaimed Support for the Arts grants.
15. During the year a loan of \$43 000 was made to the Australia Music Centre and subsequently converted to a grant. The amount is included as a grant in General Program expenditure.
16. The decrease in rental expenditure in 1980-81 was due to Council reducing its office accommodation by 25% from 1 July 1980.
17. The results for the year were not affected by any unusual transaction except an accrual for \$46 865 representing an unavoidable salary cost increase brought down by the Arbitration Commission on 5 June 1981 backdated to 22 May 1980 to be funded in 1981-82.
18. Assets are acquired through support funds for the following purposes -
 - (i) as a form of subsidy; and
 - (ii) as objects for exhibitions and related equipment for promoting the arts in Australia and overseas.
19. Conversions of loans to grants represent subsequent decisions by the Boards of the Australia Council as to the appropriate form of assistance for a project.
20. Forward commitments are grants approved by Council and Boards for payment in future years for which signed conditions of grant have been received as at 30 June 1981. The following table is a summary of these commitments:-

Expected year of payment	Amount
	\$
1981-82	2 233 441
1982-83	89 693
1983-84	3 750
	<u>2 326 884</u>

Forward Commitments approved by the Minister for Finance -

Expected year of payment	Limit
	\$
1981-82	3 175 000
1982-83	660 000
1983-84	340 000
	<u>4 175 000</u>

GRANTS LISTS 1980-81 AND INTRODUCTORY STATEMENTS

ABORIGINAL ARTS BOARD

The Aboriginal Arts Board consists solely of Aboriginals. They are selected from nominations made mainly by Aboriginal community organisations and are generally involved in arts and cultural programs in their own communities.

The Board's main effort is concentrated in three areas; firstly, supporting the practice of traditional Aboriginal culture; secondly, disseminating knowledge about it among both Aboriginals and non-Aboriginals, by exhibitions, performances, publications and the sale of artefacts; and, thirdly, by providing means by which those Aboriginals who have lost touch with traditional ways can be encouraged to establish new contacts with them and find fresh forms of artistic expression in their search for a new bi-cultural identity.

Support for the arts

Unlike those Boards of the Australia Council concerned with specific art forms, the Aboriginal Arts Board provides support across a wide spectrum of the arts. The arts are vital to Aboriginal people, both as a means of preserving cultural identity and as a way of gaining enough income to escape poverty and deprivation. Art is an integral part of the social and ceremonial behaviour of Aboriginals and much of the emphasis of the Board's work is therefore on supporting the creation and performance of traditional dances, music and crafts. This is done mainly through the Aboriginal Cultural Foundation based in Darwin and the Aboriginal Artists Agency in Sydney, but assistance is also given directly to local communities where traditional arts are still practised to enable them to set up basic structures for the marketing of artefacts.

Literature

Traditionally Aboriginal people had no written literature — the stories, myths and legends being passed down orally from generation to generation. In many areas, however, the Aboriginal people have now established literature recording programs in order to preserve their oral tradition and the Board provides assistance to such programs, for the purchase of equipment, payments to storytellers, transcribers and illustrators as well as production subsidies for bi-lingual texts.

The Board also assists individual Aboriginal writers with special purpose grants for research or writing projects and subsidises the publication of works written by and about Aboriginals.

Film and video

The Board sees film as an important medium for the dissemination of knowledge about traditional

Aboriginal art and culture and also as a medium to allow Aboriginals to present interpretations of and reactions to their own situation. Assistance is therefore provided to individuals and groups for training in film techniques and for the production costs of films and video-tapes in which Aboriginals are involved.

Criteria

In assessing applications for grants, the Board considers whether the project will encourage the continuation, revival and knowledge of Aboriginal culture. It determines whether there is local support, self-help and adequate planning, and whether the applicant can carry out the project and provide sound financial management. If the project has received support in previous years the Board also considers whether it will be increasingly self-sufficient, and what alternative sources of funding have been sought. The Board has to decide, on the basis of these criteria, whether the proposal compares favourably with those of other applicants.

In 1980-81 the Board made the following grants.

ABORIGINAL ARTS BOARD

\$

NATIONAL ORGANISATIONS	Aboriginal Artists Agency (Nat) Administration and operation expenses during 1980-81	60 000
	Aboriginal Arts & Crafts Pty Ltd (Nat) Administration and operation expenses during 1980/81 for the marketing and promotion of Aboriginal arts and crafts;	300 000
	Administration and operation expenses July to September 1981 for marketing and promotion	75 000
	Aboriginal Cultural Foundation (Nat) Administration and operation expenses during 1980-81 for program of activities in Northern Australia	194 000
	Aboriginal Publications Foundation (Nat) Operation expenses subsidy for Aboriginal publishing enterprise during 1980-81	80 000

CULTURAL EDUCATION PROGRAM	Araluen Arts and Cultural Trust (NT) Subsidy toward program costs of two arts resource officers	2 500
	Australian Aborigines Woomera (Nat) Administration and production costs for cultural education program during 1980-81;	46 350
	Expenses for cultural presentation at Liverpool region arts conference;	431
	Operation costs for cultural education program July to December 1981	15 450
	Black Community School (Qld) Subsidy for cultural education program at Townsville	3 380
	Doomadgee Cultural Committee (Qld) Fees and expenses for traditional cultural teaching program during 1980;	4 000
	Fees and expenses for traditional cultural teaching program during 1981	4 000
	Gununamanda Inc (Qld) Salaries and expenses for traditional cultural teaching program during 1980-81 on Mornington Island	27 520
	Indulkana Aboriginal School (SA) Assistance for Aboriginal storytellers to work in community school	700
	Point McLeay Community Council Inc (SA) Cultural tour by school children to Shepparton/Cobram area of Victoria	1 000
	Portland Shire Council (Vic) Renovation costs for new Aboriginal cultural centre	2 780
	Murrin Bridge Heritage Guild (NSW) Cultural excursion to Moongalba by Aboriginal children from Murrin Bridge	1 500

Xavier Boys School (NT) Expenses for school cultural education program on Bathurst Island	800
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THEATRE AND DANCE INDIVIDUALS	Lucy Jumawan (NSW) Dance education program for Aboriginals and Islanders in Sydney area	5 000
	Paul Pryor and Michael Thompson (Vic) Production costs for tour by Aboriginal performing group to North Queensland	1 200
	Justine Saunders (NSW) Expenses for Aboriginal actress to attend course at National Institute of Dramatic Art on a full-time basis during 1981	4 500

THEATRE AND DANCE GROUPS	Aboriginal & Islander Catholic Council Townsville (Qld) Costs of visit to state conference by group of Mornington Island performers	1 500
	Aboriginal/Islander Skills Development Scheme (Nat) Subsidy for national Aboriginal dance training program during 1981	39 000
	Aboriginal Legal Service Ltd Redfern (NSW) Assistance in funding of dancers to perform at football presentation night at Cowra	700

	Aboriginal Memorial Day — Perth (WA) Airfare for Aboriginal participant at Memorial Day in Perth 1980	641
	Amata Community Inc (SA) Toward purchase of second-hand vehicle for use by the Aboriginal women from Amata in INMA ceremonies	2 500
	Central Qld Aboriginal Cultural Corporation (Qld) Toward costs of program of training for children in modern and traditional dance at Rockhampton	2 047
	Cultural Dancing Troupe Cairns (Qld) Toward costs of national tour by Torres Strait Islander group	2 000
	Kungkaku Community Council Inc (NT) Subsidy for purchase of a vehicle for cultural purposes	2 000
	Margaret Walker Dance Centre (NSW) Toward costs of employment Aboriginal dance teacher in school/community program	1 200
	Meriam Welfare Association Mackay (Qld) Provision of classes in aspects of Torres Strait Island culture	4 100
	Middar Aboriginal Theatre (WA) Administration and operation costs for Aboriginal traditional dance group in Perth	1 500
	N.A.D.O.C. South Australia (SA) Toward costs for special guest at National Aborigines Day celebrations	108
	Nyoongah Community Inc Perth (WA) Administration and operation costs for community cultural organisation during 1980-81;	30 000
	Subsidy for operation costs July-December 1981	10 000
	Organisation for Aboriginal Unity Sydney (NSW) Grant-in-aid of childrens activities	200
	Point McLeay Community (SA) Administrative and operational expenses for cultural program	5 000
	Santa Teresa School (NT) Towards costs of tour to Papua New Guinea by senior students	1 300
	Sydney University Settlement (NSW) Toward operational costs during 1980-81	2 750
	Yirrkalā Dhanbul Association Inc (NT) Subsidy toward costs of ceremonial activities	1 200
	Yulngu Association Inc (NT) Toward costs of NADOC dance festival in Katherine, 1981	3 000
MUSIC INDIVIDUALS	Candy Williams (NSW) Fees and expenses to promote Aboriginal music and musicians during 1980-81	17 600
	Harry Williams (Vic) Fees and expenses to promote Aboriginal music and musicians during 1980-81	17 600
MUSIC GROUPS	Aboriginal Artists Agency Ltd (Nat) Travel and expenses for Aboriginal musicians to attend community festivals and concerts	5 000
	Broome Arts Group Aboriginal Corporation (WA) Subsidy toward purchase of recording equipment for Aboriginal community arts group	1 000
	Centre for Aboriginal Studies in Music (SA) Toward costs for program of study in Aboriginal music at University of Adelaide	60 000
	Childrens Free Embassy (Nat) Toward costs of touring, concert and workshop program during 1980-81;	10 500
	Grant-in-aid of organisational trip to Northern Territory;	250
	Toward costs of touring program to NSW and Northern Territory.	10 500
	Goulburn Valley Aboriginal Group (Vic) Toward costs of music and dance performance at annual ball at Shepparton	600

ABORIGINAL ARTS BOARD

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	Kempsey Aboriginal Youth and Culture Centre (NSW) Subsidy for purchase of musical instruments	1 000
	Murrawina Multi-Purpose Aboriginal Education Centre Sydney (NSW) Subsidy for purchase of musical instruments	808
	National Country Music Festival (NSW) Toward costs of staging 6th National Aboriginal Country Music Festival at Blacktown, NSW	15 000
	Northern Territory Country Music Festival (NT) Toward costs of staging Aboriginal Country Music Festival at Warrabri, NT in August 1980	2 839
	Prisoners Aid Association of NSW (NSW) Toward costs of NSW prison concert and talent quest program during 1980-81	1 460
	South Australian Country Music Festival (SA) Toward cost of staging Aboriginal Country Music Festival at Gerard, SA in 1980	5 000
	Sydney University Settlement (NSW) Toward costs of staging music workshops	1 010
	Victorian Country Music Festival (Vic) Toward costs of staging Aboriginal Country Music Festival at Shepparton during 1980-81	4 603
	Western Australia Country Music Festival (WA) Toward costs of staging 3rd Aboriginal Country Music Festival in Perth during 1980-81	5 000
VISUAL ARTS AND CRAFTS INDIVIDUALS	H Clarke and B Morgan (Vic) To purchase equipment and material for art workshop	475
	Iris Rose Clayton (ACT) Purchase of art materials	600
	Robert Edwards (NSW) Travel costs for consultant for Shepparton Aboriginal Keeping Place, Victoria	2 000
	Gloria Fletcher (NSW) Toward expenses for Aboriginal potter to participate as artist-in-residence	700
	David Mowaljarlai (WA) Wages and operation costs for traditional craft program in the Kimberleys region	3 000
	Trevor Nickolls (ACT) Fellowship in creative arts at Australian National University	7 500
	Graeme Pretty (Vic) Research trip for Aboriginal pictorial material relating to the Murray River	145
VISUAL ARTS AND CRAFTS GROUPS	Aboriginal Artists Agency Ltd (NSW) Assistance to bring two Aboriginal sand painters from Papunya for the Sydney Festival	3 090
	Amata Community Inc (SA) Operation expenses for traditional craft program during 1980-81	22 000
	Aurukun Community Inc (Qld) Operation costs for traditional crafts program during 1980-81	5 000
	Australian Museum (NSW) Toward second year of fellowship in tribal art	5 000
	Bourke Womens Art & Craft Group (NSW) Toward costs of art and craft materials	550
	Brewarrina Shire Council (NSW) Toward cost of staging exhibition of traditional Aboriginal arts and crafts during the Festival of Fisheries	400
	Canberra College of Advanced Education (ACT) Salary and expenses of specialist to initiate course in conservation technique	30 000
	Constitutional Museum of South Australia (SA) Display of Aboriginal Land Rights history in South Australia	2 000
	Croker Island Arts & Crafts (NT) Operation subsidy for traditional craft program during 1980-81	3 000

Ernabella Arts Inc (SA) Operation subsidy for adapted crafts program during 1980-81	19 000
Expansion and Development Program (Nat) Freight and costs associated with collection of Aboriginal artefacts for exhibition	2 035
Galiwinku Arts & Crafts (NT) Operation subsidy for traditional craft program during 1980-81	25 500
Handweavers and Spinners Guild of Victoria (Vic) Toward costs for two Aboriginal craftswomen to attend conference	3 964
Indulkana Aboriginal School (SA) Assistance for Aboriginal to demonstrate traditional arts and crafts to students	200
Indulkana Community Inc (SA) Operation subsidy for traditional craft program during 1980-81:	2 500
Expenses for local people to paint twenty panels in the community hall	200
James Cook University of Nth Qld (Qld) Expenses for North Queensland adviser on Aboriginal/Islander art and craft	30 000
Kempsey Aboriginal Camera Club (NSW) Costs of staging a photographic exhibition in Kempsey	376
Kempsey Aboriginal Youth Culture Centre (NSW) Handcraft materials for Aboriginal inmates of Grafton gaol	410
Maningrida Arts and Crafts (NT) Production costs for art and craft catalogue and development costs for community museum	13 000
Milingimbi Arts and Crafts (NT) Operation subsidy for traditional craft program during 1980-81	25 000
Mimi Aboriginal Arts & Crafts (NT) Subsidy for operation of craft program during 1980-81;	10 000
Operation subsidy July to December 1981	5 000
Mornington Island Handcrafts (Qld) Operation subsidy for traditional crafts program during 1980-81	11 500
Murawina Aboriginal Preschool (NSW) Toward costs of mounting an exhibition of paintings by Gordon Syron for NADOC celebrations 1981	1 762
National Museum of Victoria (Vic) Costs for demonstrations of traditional art and craft at Royal Melbourne Show	775
Ngoonbi Co-op Society Kuranda (Qld) Wages and materials for design and manufacture of ceramic tile mural	1 500
Papunya Tula Artists Pty Ltd (NT) Operation subsidy for traditional art program during 1980/81	20 000
Quirindi Arts Society (NSW) Fees for two Aboriginal students to attend an arts course	40
Ramingining Arts & Crafts (NT) Operation subsidy for traditional art and craft program during 1980-81	27 000
Shepparton Aboriginal Arts Council Co-op Ltd (Vic) Operation subsidy for Aboriginal cultural organisation during 1980-81	34 920
Shepparton Aboriginal Keeping Place (Vic) Grant-in-aid toward furniture and fittings for internal exhibition and performance areas	27 500
Tasmanian Aboriginal Centre Inc Hobart (Tas) Costs of establishing a traditional and modern art and craft workshop	3 000
Tiwi Designs Bathurst Island (NT) Salary and expenses of adviser for screen painting workshop during 1980-81	14 738
Tiwi Pima Arts Bathurst Island (NT) Operation subsidy for traditional craft program during 1980-81;	20 000
Operation subsidy for traditional craft program July to September 1981	4 300

ABORIGINAL ARTS BOARD
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	Tiwi Pottery Bathurst Island (NT) Operation subsidy during 1980-81:	25 000
	Operation subsidy for July to September 1981	5 000
	Townsville Aboriginal & Islander Health Service (Qld) Production costs for murals at the Aboriginal Community Health Centre	2 000
	University of Queensland (Qld) Toward cost of maintaining Aboriginal Culture Research Unit at the University Museum	7 000
	Utopia Womens Artists Group (NT) Toward costs of batik making program at Utopia Station	3 000
	Western Australian Museum (WA) Demonstration of traditional crafts by Aboriginal artists	2 166
	Yirrkala Arts & Crafts (NT) Operation subsidy for traditional craft program during 1980-81	22 858
	Yuendumu Museum Society (NT) Fees for Aboriginal curators of the mens and womens traditional museums during 1980-81	7 000
LITERATURE INDIVIDUALS	Eddie Bennell (Vic) Three month literary fellowship for book of Bibbulmun legends;	5 150
	Six month literary fellowship covering three writing projects	2 800
	Lola Bonney (SA) Toward general writing grant for one year	500
	Margaret Brusnahan (SA) Writers grant for autobiography	2 000
	Viola Chitty (WA) Writers grant for autobiography	3 284
	Kevin Gilbert (NSW) Literary fellowship and travel expenses	3 200
	Eric Hayward (WA) Literary fellowship for one year to write history of Hayward brothers league football career	7 800
	Jennifer Home (Vic) Costs of research and recording of Murruruma song cycles of Yirrkala	3 400
	M and B Miller (Qld) Six month writers grant to write/edit a book on Aboriginal cultural ties with the land	7 500
	Ted Thomas & Wes Stacey (NSW) Publication subsidy for photographic book on Mumbulla Mountain, NSW sacred site	1 500
	Doreen Wanganeen (SA) Research on genealogies of SA Aboriginal families	10 300
	John Whinray (Tas) Research into shell stringing in Tasmania	735
LITERATURE GROUPS	Aboriginal Writers Workshop (NSW) Sponsorship of Aboriginal writers for workshop at University of New England, Armidale during October, 1980	6 270
	Alternative Publishing Co-op Ltd (NSW) Publication subsidy for book <i>The Stories of Obed Raggett</i> ;	2 139
	Publication subsidy for Robert Bropho book — <i>Fringedweller</i> ;	3 500
	Expenses for author Bropho and M. Jeffery to attend book launching	500
	Aurukun Community Inc (Qld) Printing costs for craft information leaflets	210
	Australian National University Press (ACT) Publication subsidy for book of legends by Tulo Gordon	3 000
	Bamyili School (NT) Half costs of purchase of offset printing machine for community bilingual program	2 325
	Brisbane Warana Festival Inc (Qld) Expenses for guest author for 1980 Warana Writers Weekend	400
	Information Program — Literature (Nat) Purchases of promotional material on Aboriginal art, craft and culture	2 630

ABORIGINAL ARTS
\$

	Maningrida Literature Production Centre (NT) Casual wages for literacy workers to record, translate and print bilingual material	1 000
	Papunya School Literature Centre (NT) Part costs for purchase of printing hardware	5 225
	Rigby Ltd (SA) Publication subsidy for Faith Bandler's book <i>Marani in Australia</i> ;	4 000
	Purchase of forty copies of book — <i>Conquest of the Ngarrindjeri</i> for use by the Ngarrindjeri community	239
	Strelley Community School (WA) Purchase of a process camera for use in the bilingual literature program;	2 060
	Purchase of software items for production of bilingual material for use in bilingual literature program	1 500
	Sydney University Settlement (NSW) Part costs of producing illustrated Aboriginal story book	1 000
	Tiagarra Tasmanian Culture & Art Centre (Tas) Costs of reprint of brochure — Tasmanian Aboriginal Culture	1 050
FILM, RADIO AND VIDEO INDIVIDUALS	Geoff Bardon (NSW) Toward costs of film — <i>The Difference Between Photographs</i>	1 638
	Brian Syron & Clare Dunne (NSW) Investment in film series — <i>Australian Aboriginal Achievers</i>	5 000
FILM, RADIO AND VIDEO GROUPS	Australian Museum (NSW) Film on Mornington Island showing the hunting of dugong and explaining the related culture	17 467
	Central Australian Aboriginal Media Association (NT) purchase of recording equipment for Aboriginal radio broadcasts in Central Australia	3 550
	Film Wilson Pty Ltd (NSW) Post production costs of film on the arts and crafts of the Maningrida region	1 500
	Information Program — Film (Nat) Purchase of films on Aboriginal art, craft and culture for Board archives	512
	Inma Productions Pty Ltd (NSW) Contribution toward production costs of film featuring Aboriginal musicians	10 000
	Macau Light Films (NSW) Visit to Papunya and Indulkana to screen Peter Brook film to Aboriginal participants	1 000
	Radio 6NR Perth (WA) Costs of production of Aboriginal radio programs	2 600
	Sixpence Productions (NSW) Filmed interview of Aboriginal author Margaret Tucker	1 569
	Sturt College of Advanced Education (SA) Film workshop in May 1981 at Oodnadatta Community to continue established program	3 990
	Aboriginal Artists Agency Ltd (O'seas) Toward costs of tour to USA by Aboriginal artists and performers in July 1981	30 000
INTERNATIONAL PROGRAM	Australian Gallery Directors Council (O'seas) Expenses to continue tour of Oenpelli art exhibition in Europe	12 105
	Indigenous Peoples Conference (Nat) Toward expenses of cultural events at international conference in Canberra May 1981	10 000

TOTAL ABORIGINAL ARTS BOARD GRANTS
\$1 750 479

COMMUNITY ARTS BOARD

The Community Arts Board's main responsibility is projects involving more than one art form, such as arts centres, workshops and festivals. It supports local organisations which provide for wider participation in the arts, or which serve the needs and interests of particular community groups, for example ethnic communities, outer suburban groups or people in disadvantaged and remote areas.

Grants program

The grants program consists of a number of specific categories. Basic annual grants are considered for established community organisations involving more than one art form, provided the group works at the local community level outside formal arts institutions. Community arts centres and workshops are also supported.

The Board accepts applications from local authorities for subsidies towards the salaries of Community Arts Officers and Field Officers. These subsidies provide up to 50 per cent of the annual salary for an initial twelve-month period, with a normal maximum of two further years.

Support is also provided for the arts content of festivals, celebrations and happenings, and for extension programs which take the arts to new audiences in places of work or recreation or in institutions.

For the last three years the Community Arts Board has operated a Pilot Project scheme to encourage projects which are innovative for the community group and art forms involved, and are designed to stimulate the interest of communities which may not be actively aware of the arts. Pilot projects frequently involve consultation and co-funding with other Boards of the Council, State government departments, other agencies such as tertiary institutions and private sponsors.

The Board recognises the multicultural nature of the Australian community and provides wide support for the practice and presentation of ethnic, folk and traditional arts activities. Although these are mainly non-professional and voluntary, assistance is given towards fees for teachers, composers and choreographers. To raise standards, a few grants are given to bring overseas teachers to Australia, and to enable artists to study in other countries.

A large annual grant is made to the Arts Council of Australia. Its State divisions and local branches organise or encourage good quality stage productions and workshops in country areas and schools throughout Australia.

Criteria

In assessing applications for grants, the Board considers whether the project will widen access

to, participation in and enjoyment of the arts, while raising artistic standards; whether there is evidence of community need and interest, demonstrated by adequate planning, self-help and local support; and whether the applicant is capable of carrying out the project and ensuring sound financial management. If the project has received support in previous years, the Board also assesses the possibility of its becoming self-sufficient. The Board must decide, in the light of these criteria, to what extent the project can be supported from available funds, taking into account the claims of other applicants.

In 1980-81 the Board made the following grants.

COMMUNITY ARTS ORGANISATIONS	Blue Folk Community Arts Association Inc (ACT) Towards annual program of arts activities and salary of actor/tutor 1981	18 000
	Browns Mart Community Arts Project (NT) Towards general program of arts activities January-December 1981	25 300
	Childrens Activities Time Society Inc (WA) Towards a general program of arts activities January-December 1981	37 500
	Childrens Activity Groups Association (Qld) Towards general program of arts activities January-December 1981	26 500
	Childrens Free Embassy (NSW) Towards costs of touring performances and workshops January 1981-December 1981	10 500
	Creative School Holiday Club Ltd (Vic) Towards costs of program of childrens activities January-December 1981	20 000
	Desperate Measures Inc (WA) Towards costs of tour of play to venues in the community April-May 1981;	1 000
	Towards administrative costs for one year 1981	2 500
	Geelong Association of Music and Art (Vic) Towards salary of part-time coordinator and administration costs of arts program 1980;	1 000
	Towards program of multi arts activities for one year January-December 1981	5 000
	Kids Activities Newtown (NSW) Towards arts activities program for 1981	23 000
	Pipi Storm Ltd (NSW) Towards program of multi arts activities January-December 1981	32 000
COMMUNITY ARTS CENTRES AND WORKSHOPS	South Australian Creative Workshops Inc (SA) Towards artists salaries for work of C.A.T. during 1981	5 000
	Tasmanian Youth Theatre and Allied Arts Centre Inc (Tas) Towards program of arts activities for one year January-December 1981	2 500
	ARTS Unlimited (NSW) Towards tutors fees for special arts workshops 1981	1 000
	Avon Valley Arts Society (WA) Additional support for 1980 program for arts activities;	1 500
	Towards salary of Community Arts Officer and activities at centre for one year January-December 1981	5 000
	Blacktown Art & Crafts Group (NSW) Towards fees for workshops in arts and crafts 1981	2 000
	Brisbane Community Arts Centre (Qld) Towards administration costs of centre July 1980 to December 1981	52 000
	Cabramatta and Districts Art Society (NSW) Towards tutors fees for program of community arts activities for one year January-December 1981	1 000
	Carringbush Regional Library (Vic) Towards program of community arts activities 1981	13 000
	Caulfield Arts Centre (Vic) Towards developmental program of community arts activities January-December 1981	7 000
	City of Duncaster and Templestowe (Vic) Towards community arts developmental program 1981	3 000
	City of Fremantle (WA) Towards 'Waterways' childrens holiday arts program February 1981	240
	Community and Art Centre Foundation Inc (Tas) Towards coordination of community arts centre and projects for one year January-December 1981	15 000

Community Arts Centre of Newcastle (NSW) Towards program of arts activities for one year January-December 1981	2 000
Community School Fremantle Inc (WA) Towards artists fees for community arts centre program 1981	2 400
Corporation of The City of Prospect (SA) Towards program of community arts workshops May-August 1981	1 800
The Cultural Centre (NSW) Towards costs of materials and artists fees for a program of workshops and performances 1-31 January 1981	750
Dubbo Arts and Crafts Society (NSW) Towards tutors fees for arts and crafts classes	500
Eastern Shore Association for the Development of the Arts (Tas) Towards developmental program of community arts activities 1981	6 800
Footscray Community Arts Centre Ltd (Vic) Towards program of community arts activities for one year January-December 1981	20 000
Forestville Community Arts Centre Ltd (NSW) Towards program of community arts activities at the centre during 1981	2 000
Fremantle Arts Centre (WA) Towards 1981 program of courtyard concerts and demonstrations and holiday programs children	12 226
Greater Lithgow City Council (NSW) Towards program of arts activities during school vacation January-September 1981	1 000
Ku-ring-gai Community Arts Centre (NSW) Towards tutors fees for program of arts activities for one year January-December 1981	2 500
Laverton Community Centre (Vic) Towards tutors fees for program of arts activities for one year January-December 1981	2 000
Longreach Cultural Association Gallery Committee (Qld) Towards tutors fees for program of arts activities for one year January-December 1981	2 000
Mackay Coloured Cooperative (Qld) Towards workshop of Aboriginal Torres Island and Pacific Island traditional arts	500
Middle Harbour Recreation Centre (NSW) Towards program of community arts developmental activities 1981	6 000
Mountain District Womens Cooperative Ltd (Vic) Towards weekend workshops in batik and leadlighting 1981	560
Mundaring Community Arts Centre (WA) Towards artists in residence program at the centre 1981	3 750
National Fitness Area Committee Fun Arts Summer School (Qld) Towards artists fees for multi arts activities children five days April 1981	1 949
Northern Beaches Region of the Creative Leisure Movement (NSW) Towards five day workshop in dance mime and music for children August 1980	300
Pascoe Vale Drop In Centre (Vic) Towards program of arts activities for one year January-December 1981	1 500
Popular Theatre Troupe (Qld) Towards program of performances and workshops at the centre 1981	5 000
Rainbow Theatre and Art and Craft Workshop (NSW) Towards program of multi arts activities for one year January-December 1981	3 000
Rainbow Workshop (Vic) Towards developmental program of community arts activities October 1980 to September 1981	7 000
Ritchies Mill Arts Centre (Tas) Towards program of community arts activities for one year January-December 1981	12 000

Selby Community House (Vic) Towards program of arts activities at community arts centre for one year January-December 1981	1 000
Shire of Upper Yarra (Vic) Towards program of arts activities at arts centre and workshop one year January-December 1981	2 000
Sydney University Settlement (NSW) Towards program of arts activities for one year January-December 1981	14 000
Tatura Childrens Holiday Workshop Committee (Vic) Towards tutors fees and costs of community arts activities at childrens holiday workshop January 1980	500
Whyalla Regional Cultural Centre Trust (SA) Towards community workshops to make banners for public places August-October 1980	600
Windsor Municipal Council (NSW) Towards salary of coordinator of community arts centre for six months	1 604
Womens Art Movement (SA) Towards program of arts activities for one year January-December 1981	1 500
Woollahra-Waverley Arts Centre Co-operative Ltd (NSW) Towards loss of income due to relocation of centre to new premises April 1981	4 460
Workshop Arts Centre (NSW) Towards developmental projects — schools program and lunchtime lectures 1981	1 764
Young Community Arts Centre (NSW) Towards tutors fees for community arts program for one year January-December 1981	1 000

**COMMUNITY
ARTS OFFICERS
AND FIELD
OFFICERS**

Adelaide Festival Centre Trust (SA) Towards salary of trainee community arts officer October 1980 to September 1981	5 000
Araluen Arts and Cultural Trust (NT) Towards salary and expenses of a community arts officer for one year	7 500
Brisbane Community Arts Centre Ltd (Qld) Towards salary of community arts officer for one year	12 000
City of Keilor (Vic) Towards salary of part-time community arts officer and program of activities at community arts centre 1981	6 608
City of Knox (Vic) Towards salary of community arts officer for one year	7 500
City of Nunawading (Vic) Towards salary of community arts officer January-December 1981	7 500
City of Williamstown (Vic) Towards salary of community arts officer for one year 1980-1981	6 000
Corporation of the City of Noarlunga (SA) Towards salary of community arts officer for one year	1 000
Corporation of the City of Unley (SA) Towards salary of community arts officer for one year	5 000
Elizabeth City Council (SA) Towards salary of community arts officer	4 210
Essendon Community Group Ltd (Vic) Towards salary of community arts officer for one year	7 000
Ethnic Communities Council of Queensland (Qld) Towards salary and other expenses of ethnic field officer 1981-1982	4 914
Experimental Art Foundation (SA) Towards salary of community arts officer for one year	6 000
Eyre Peninsula Regional Cultural Centre (SA) Towards salary of community arts officer for one year	6 870
Hawthorn City Council (Vic) Towards salary of community arts officer and activities budget for one year	4 440

	Ipswich City Council (Qld) Towards salary of community arts officer for one year	6 000
	Lane Cove Centrehouse (NSW) Towards salary of community arts officer and activities January-December 1981	3 500
	Mitchell College of Advanced Education (NSW) Towards salary of community arts officer for one year January-December 1981;	4 666
	Towards salary of trainee community arts officer for one year to work with Margaret Smith	5 135
	Multicultural Education Council of WA (WA) Towards salary of ethnic arts field officer for six months	7 450
	Pioneer Shire Council (Qld) Towards salary of community arts officer for one year	5 466
	Pirie Regional Cultural Centre Trust (SA) Towards salary of community arts officer for one year	6 870
	Randwick Municipal Council (NSW) Towards salary of community arts officer for one year	6 750
	Shire of Kalamunda (WA) Towards salary of community arts officer for one year	2 500
	South West (Metropolitan) Regional Arts Development Committee (NSW) Towards salary of community arts officer for one year April 1981-1982	7 500
	Summerland Coast Tourist Authority (NSW) Towards community arts conference and community arts activities budget 1980-1981;	2 000
	Towards salary of community arts officer for one year	4 000
	Townsville Cultural Association (Qld) Towards salary and expenses of community arts officer for one year	8 000
	Willoughby Municipal Council (NSW) Towards salary of community arts officer for one year	6 708
FELLOWSHIPS AND TRAINING INDIVIDUALS	Elie Akouri (NSW) Towards study/travel program Lebanon January 1981	1 000
	Ljubo J Crvenkovic (NSW) Towards fares and expenses to attend folkloric course at Lado Zagreb	2 500
	Arnold R Drenth (SA) Towards study/travel to broaden experience in arts administration	1 000
	Graeme Dunstan (NSW) Fellowship to develop skill in celebratory theatre with Welfare State International (UK) three months 1981	2 000
	Judith O Finlason (NSW) Study/travel program Europe and North America 1981	6 000
	Peter L Radanovich (WA) Towards travel/study program Yugoslavia Greece Turkey Bulgaria May-June 1981	2 000
	Jennifer Saunders (NSW) Salary and expenses for twelve months community arts officer traineeship	5 300
GROUPS	Adelaide Festival Centre Trust (SA) Towards fares and expenses for six weeks attachment of trainee community arts officer to Browns Mart	463
	Arts Council of Australia (Nat) Towards establishment costs of training program for artists working in community;	2 800
	Towards additional costs for establishment of training program for artists in community;	514
	Costs associated with development of training program for artists in the community;	4 000
	Big Beak (Nat) Towards expenses and materials to work with groups around Australia October 1980-April 1981	8 000

	Townsville Cultural Association (Qld) Fares and expenses for trainee community arts officer to work in Brisbane and Sydney for six weeks	709
FESTIVALS, CELEBRATIONS & HAPPENINGS		
	Adelaide Festival of Arts Inc (SA) Towards arts program of 1982 festival	53 560
	Apex Club of North Albury (NSW) Towards artists fees at Twin Cities festival March 1981	2 500
	Armidale Arts Festival Committee (NSW) Towards artists fees at festival 24 September to 12 October 1980	2 000
	Armidale City Council (NSW) Towards costs of communally laid pavement and sculpture at festival September-October 1980	1 000
	Art/Craft Community Association (Vic) Towards arts activities at festival March 1981	500
	Asiana Centre Association (NSW) Towards fees of artists at Moon festival September 1980	750
	Ballarat Begonia Festival Association (Vic) Towards street theatre at festival March 1980	1 000
	Benalla Rose Festival Committee (Vic) Towards artists fees and fares at festival October-November 1980	800
	Blacktown Community Council for the Arts (NSW) Towards artists fees and expenses for music/theatre program developed with community for festival 1981	3 600
	Brisbane Warana Festival Ltd (Qld) Towards program of arts activities at festival September-October 1980	6 406
	Burra Copper Festival Committee (SA) Towards artists fees at festival October 1980	500
	Castlemaine State Festival (Vic) Towards artists fees at festival October-November 1980	3 000
	Ceduna Arts Council (SA) Towards cost of bringing Whyalla Pipe Band to festival November 1980	600
	City of Bunbury Arts Council Inc (WA) Towards program of arts activities at month-long festival October 1980	500
	City of Knox (Vic) Towards costs of arts activities at arts and crafts festival March 1981	1 000
	Come Out 81 (SA) Towards program of arts activities for young people at festival April-May 1981	13 500
	Community Ensemble (NSW) Towards a cultural celebration through the arts November 1980	600
	Condobolin Society of Arts and Crafts (NSW) Towards program of arts activities at festival October 1980	700
	Coordinating Italian Committee Inc (SA) Towards program of arts activities at festival September 1980	2 000
	Eley Park Community Association (Vic) Towards fees of artists and arts activities October 1980	205
	Festival of All Nations (Vic) Towards arts program of festival March 1981	8 000
	Festival of Perth (WA) Towards arts programs of festival February 1981	39 000
	Focus Incorporated Adelaide Festival Fringe (SA) Towards salary of fundraiser/media coordinator for festival 1 June 1981-30 April 1982	5 000
	Geelong Association of Music and Art (Vic) Towards program of arts performances and workshops March 1981	1 500

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George Town John Batman Festival (Tas) Towards arts activities at three day festival March 1981	300
Greek Community Council of Sydney (NSW) Towards artists fees at festival September 1980	1 000
Greek Cultural Association of Sydney (NSW) Towards program of arts activities at festival November 1980 and March 1981	2 500
Greek Macedonian Brotherhood of South Australia (SA) Towards fees of interstate artists at festival October-November 1980	1 500
Hellenic Heritage Foundation of Queensland (Qld) Towards artists fees and expenses at Ekthesis-Greek Expo 1981	1 500
Hyde Park Festival Council (WA) Towards program of arts activities at festival January 1981	2 000
Italian Arts Festival Society (Vic) Towards fees of coordinator of Italian arts festival October 1980	4 000
Italo-Australian Welfare Centre (WA) Towards arts activities at festival October 1980	1 000
Kogarah Municipal Council (NSW) Towards kite workshop/demonstration during Australia Day Celebration 1981	500
Leichhardt Festival (NSW) Towards artists fees at festival November 1980	2 000
Living and Learning Centre (Vic) Towards artists fees and program of arts activities at festival October 1980	400
Lygon Street Festa (Vic) Towards program of arts activities at festival November 1980	1 500
Newcastle Neighbourhood Centre (NSW) Towards program of arts activities and artists fees at festival August-September 1980	2 000
Orange Festival of Arts (NSW) Towards program of arts activities at festival March-April 1981	9 500
Organising Committee for Polish Festival of Arts (SA) Towards program of arts activities at festival December 1980 to January 1981	5 000
South Sydney Festival Committee (NSW) Towards program of arts activities at festival November 1980	500
Sydney Committee Limited (NSW) Towards program of arts activities at festival January 1981	11 000
Tallangatta Arts Festival Committee (Vic) Towards fares and fees of artists at festival October 1980	800
Thirtieth Festival of Latvian Arts and Crafts in Australia (WA) Towards program of arts activities at festival December 1980	3 000
Toowoomba Carnival of Flowers Association (Qld) Towards program of arts activities at Carnival September 1980	750
Townsville Pacific Festival (Qld) Towards costs of arts activities at festival May-June 1981	6 000
Wagga 81 Festival Committee of the Regional Gallery Society (NSW) Towards program of arts activities at festival January-February 1981	1 500
Waverley Municipal Council (NSW) Towards artists fees at festival of winds and childrens festival in 1981	2 690

ETHNIC FOLK & TRADITIONAL ARTS

Aranjuez Spanish Dance Theatre (Vic) Towards salaries and fees for two performances by Spanish company performing in theatres	2 100
Australian and Croatian Folkloric Group 'Lindo' (NSW) Towards tutors fees for program of arts activities June-November 1980	2 000

Australian Folk Trust (Nat) Grants scheme administered by the Trust for activities in the folk arts field;	4 000
Grants scheme administered by the Trust for activities in folk arts field	4 500
Australian-Turkish Music Society (NSW) Artists fees for program of concerts in 1980-1981	2 000
Bayside Turkish Community Child Care Cooperative Ltd (Vic) Towards program of arts activities 1981	500
Bella Ciao Italian Folk Group (NSW) Towards artists fees for program of arts activities in schools	2 000
Belleli National Dancers (NSW) Towards tutors fees for ethnic arts program 1980-1981	750
Budapest (Hungarian Culture) Club (Qld) Towards tutors fees for arts program 1980-1981	500
Cabramatta Saturday Turkish School (NSW) Towards tutors fees for folk dances August 1980-January 1981	400
Chapter Helene — Order of Ahepa (Qld) Towards tutors fees for multi arts program;	1 000
Towards fees of dance and drama tutors and director of plays 1980-1981	1 000
Committee of the Day of Russian Culture (NSW) Towards music and drama performances May and September 1981;	600
Towards program of lectures and concerts March July and November 1981	600
Croatia Glenorchy Soccer Club (Tas) Towards expenses associated bringing to Tasmania Koleda Folkloric Ensembles concerts/workshops November 1980	2 000
Festival of All Nations Ltd (Vic) Towards salary of coordinator of secretariat and festival January-December 1981	12 000
Folklorna Grupa Velebit (NSW) Towards tutors fees for ethnic arts program 1980	2 000
Greek Arts Centre 'Laiki Skini' (Vic) Towards salary of artist/director for twelve months	6 000
Greek Cultural Association of Sydney (NSW) Towards tutors fees and administration costs for multi arts program 1981	2 500
Greek Cultural Centre (NSW) Towards cost of exhibiting ethnic arts February 1979	400
Greek Cultural Music Group of Australia (NSW) Towards artists fees for concerts in Wollongong-Newcastle and Canberra 1980	1 500
Greek Lyceum Dancing Group (NSW) Towards fees for program of arts activities 1980-1981	2 000
Greek Orthodox Community of Clayton (Vic) Towards tutors fees for folk-dance program 1981	500
Greek Orthodox Community of Melbourne and Victoria (Vic) Towards tutors fees for program of multi arts activities	4 000
Greek Popular Shadow Puppet Theatre (Vic) Towards artists' fees and production costs for performances 1981	1 000
Hellenic Club Dancers (ACT) Towards tutors fees for folk/dance program 1981	300
Hungarian (Budapest Cultural Association) (Qld) Tutors fees for arts program 26 September 1980	500
Indian Association Newcastle (NSW) Towards payment of tutors fees and expenses April to October 1981	800

Italian Theatre Group (Vic) Towards professional costs for production of Italo-Australian Play – October 1980	1 000
Jugo-Kolo Folklor Group (Qld) Towards tutors fees and travel for arts program 1981	900
Koledari (NSW) Towards tutors fees for arts program 1980	750
'Koloryt' Bandura Ensemble (Vic) Towards tutors fees for program of musical activities 1980-1981	400
Krishnan Nair School of Indian Dance (NSW) Towards professional fees for Indian dance/music presentation 1981	1 030
La Bottega Del Teatro (NSW) Towards production costs of performing Italian plays Sydney Wollongong Griffith	750
Latin American Cultural Cooperative (NSW) Towards artists fees at 'La Pena' concert	2 000
Latin American Culture Centre Candombe (NSW) Towards tutors fees for arts program 1980-81	1 000
Latvian Art Society in South Australia (SA) Towards costs of producing publication on Latvian arts and crafts	1 000
Margaret Walker Dance Centre (NSW) Towards cost of ethnic/folk dance teaching program 1981	7 000
Mary Nassibian Folk Dancers Society (NSW) Towards tutors fees for arts program 1980-81	1 000
Nancy Caruana Greek Dancers (NSW) Towards professional fees for production of two dance/dramas 1981	2 000
Papalote (NSW) Artists fees for program of concerts and workshops in cultural centres and schools in outlying suburbs 1980-81	1 500
Panipirotki Brotherhood NSW 'O Pyrros' (NSW) Towards tutors fees for ethnic arts program 1980-81	500
Ruth Pegus (NSW) Final salary payment for services to Ethnic Arts & Crafts Co-operative	712
Pitspace (Vic) Towards costs of ethnic arts seminar and newsletter	2 480
Polish Association in New South Wales (Cultural Division) (NSW) Towards cost of multi-arts program, 1980-81	750
Polish Performing Arts Theatre in Australia (NSW) Towards development of schools program of multi arts for 1981;	2 772
Towards program of arts activities 1980-81	4 000
Polonia (Inc) (WA) Towards professional fees for multi-arts program October 1980-81	2 000
Queensland Turkish Welfare Association (Qld) Towards tutors fees for folk-dance program 1981	500
Saturday Centre Club (NSW) Towards fees for artists appearing in programs other than Carnivale in 1981	1 000
School of Bandura Playing (NSW) Tutors fees for program of arts activities 1981	2 000
Serbian Folklor Group 'Oplenac' (SA) Towards tutors fees for arts program 1980-81	500
Serbian Orthodox Youth Group (Folklor) (Qld) Towards tutors fees and travel for folk/dance program 1981	600
Sikh Cultural Society of Australia (NSW) Towards tutors fees for program of arts activities 1980	720
Sirtaki Dance Group (NSW) Towards costs of concert and dance October to November 1980	1 000

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Sounds of Dalmatia (WA) Towards fees of tutor/conductor for program of concerts	400
Spanish Centre Folk Dancing Group (Qld) Towards tutors fees for multi arts program October 1980-October 1981	1 000
Summer Hill Turkish Saturday School Parents Association (NSW) Towards tutors fees for arts program 1980-81	400
Sydney Latvian Society Ltd (NSW) Towards artists fees for concert December 1980	500
Teatro Experimental Independiente (NSW) Towards program of Spanish arts activities September-December 1980	500
Theatro Technis (Vic) Towards costs of producing annual program of Greek plays 1981	3 000
Turkish Folk Dancing Organisation (NSW) Towards tutors fees for arts program 1980-1981	400
Ukrainian Central School in Sydney (NSW) Towards tutors fees and expenses for program of arts activities July-December 1980	500
Ukrainian Dance Group of Sydney (NSW) Towards tutors fees for workshops and performances folkloric festival October 1980 and in 1980-81	1 000
Vietnamese Association of Queensland (Qld) Towards artists fees for arts program 1980-81	600
Western Region Arts Council (Vic) Towards salary of part-time ethnic arts field officer for one year	6 000
Whyalla Regional Cultural Centre Trust (SA) Towards fees for ethnic groups to appear in concerts in the trust region	500
Costas Zouganelis (NSW) Towards production costs for bi-lingual puppet show 1981	2 400

COMMUNICATIONS	
Artreach (NSW) Towards costs for seminars on arts and the disabled	850
Arts Council of Australia (Nat) Towards costs of production of community arts publication <i>Caper</i>	6 000
Australian Youth Performing Arts Association (Nat) Towards salaries and administrative expenses of secretariat for one year January-December 1981	9 950
Binnaburra Film Co Pty Ltd (Nat) Towards production cost of film "Stepping Out" featuring Aldo Gennaro's work with handicapped people	4 000
Blacktown Community Council for the Arts (NSW) Towards documentation of <i>Mothers Memories Others Memories</i>	750
Blue Folk Community Arts Association Inc (ACT) Towards costs of planning meeting for community arts conference 1982	1 665
Canberra Community Arts Front Inc (ACT) Towards production and distribution costs of ACT Info-Pak 1981	1 000
Childrens Radio Workshop of Australia (Vic) Towards development of 5 episode pilot radio serial for children	1 500
Deep North Artz (NSW) Towards costs of producing booklet on mural projects	1 896
Ethnic Arts Directory (Nat) Towards publicity and promotion costs associated with launching a new ethnic arts directory	1 903
Mitchell College of Advanced Education (NSW) Towards preparation of design formats for Central Western community arts program	800

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	Ann Newmarch and David Kerr (SA) Towards costs of production of slide kits on local and overseas community artists	1 262
	North Country Flix (NSW) Towards cost of film on T.R.E.E. Community theatre group	1 500
	South Australian Media Resource Centre (SA) Towards salary of a community arts worker (media) for one year November 1980-October 1981	5 000
EXTENSION PROGRAMS	Australian Council for Health Physical Education and Recreation (Nat) Towards Workshops on dance and the creative arts for handicapped	5 400
	Australian Council of Trade Unions (Nat) Towards salary of arts officer and program of community arts activities, 1981	7 000
	Bangalow Scrub Cutters Theatre (NSW) Towards artists fees and production costs for multi arts workshops for handicapped people May-October 1981	7 100
	Bent Pin Productions (WA) Towards the costs of performances and workshops May-August 1981	1 318
	Cheskoo Raree Show (NSW) Towards costs of performing Greek/Italian version of the Cheskoo Raree Show NSW/VIC/SA March-April 1980	800
	Community Activity Centres Network (NSW) Towards program of arts activity in country, after school centres and for handicapped children	8 000
	Community Art Workers Group (Vic) Towards cost of mural at Turana Boys Home	10 300
	Corporation of the City of Noarlunga (SA) Towards program of workshops and community arts newsletter February-July 1981	1 760
	Corporation of the City of Prospect (SA) Towards cost of public performances and workshops in parks January to March 1981	1 600
	Desperate Measures Inc (WA) Towards 3 months of performances and workshops in festivals, parks, shopping centres etc.	2 950
	Essendon Unemployment Committee (Vic) Towards artists fees and costs of mural	2 031
	Marie-Martine Ferrari (ACT) Towards program of multi arts activities with children	200
	Christina Halliday (NSW) Towards fares and expenses associated with the preparation of a research project on the arts and the handicapped	2 000
	Hillview Community Centre (NSW) Towards program of drama workshops to culminate in performance for disabled	1 600
	Labor Council of New South Wales (NSW) Towards salary of arts officer for annual program of multi-arts activities	7 000
	Mackay City Council (Qld) Towards costs of visiting playwright puppeteer muralist to work with community groups	1 000
	Nancye Bridges Concert Group (NSW) Towards program of arts activities in nursing homes day care centres November-December 1980	1 500
	Prisoners Aid Association of New South Wales (NSW) Towards New South Wales prison concert program in 1981	800
	Redcliffe City Council (Qld) Towards program of community arts activities January-December 1981	2 000
	St John's Cathedral (Qld) Towards years program of arts activities in the Cathedral	2 000

	Summerland Coast Tourist Authority (NSW) Towards program of community arts activities 1981 within Summerland region	5 500
	The Lovely Motherhood Show Collective (SA) Towards salary of coordinator for exhibition February-March 1981	1 000
	Trades and Labor Council of Western Australia (WA) Towards salary of arts officer and costs of multi arts program 1981;	8 000
	Towards fares and expenses for research and organising union community arts activities Adelaide November 1980	600
	T.R.E.E. — Community Performance Group (NSW) Towards production and performance costs of participatory community theatre event in National Park March 1981	2 500
	Victorian Trades Hall Council (Vic) Towards salary of arts officer and program of community arts activities 1981	12 000
	Workers' Cultural Action Committee (NSW) Towards program of arts activities in places of work and recreation for one year	3 000
	Working Womens Art Committee (Vic) Towards mobile art exhibition touring workplaces and community centres six months 1981	2 000
PILOT PROJECTS INDIVIDUALS	Franco Cavarra (Vic) EAF — Professional expenses to work with Italian actors on Italo/Australian plays 1980	2 000
	Franco Cianchi (Vic) EAF — Towards living expenses to write Italo/Australian comic sketches-plays	500
	Gregorio Colubriale (NSW) EAF — Costs associated with writing of screenplay 1980-81	750
	Lino Concas (Vic) EAF — Towards costs of translating mss for publication Italian/English 1980-1981	750
	Aida Cuculici-Tomescu (NSW) EAF — Living expenses and costs associated with a one woman exhibition 1981	1 000
	Alba De Leon (NSW) EAF — Towards production costs of ballad/drama in Spanish/English 1980-1981	1 500
	Aldo Gennaro (Nat) Fellowship to work with handicapped people for six months 1980;	14 850
	Fellowship to work with handicapped people during 1981	18 000
	Tassos Ioannidis (Vic) EAF — To research and compose a children's song cycle — 1981	2 000
	Leonidas Kalamaras (WA) EAF — Costs associated with sculpture and painting exhibition 1980-1981	4 000
	Nikos Kypraios (Vic) EAF — Living allowance and cost of preparing exhibition 1980-1981	5 000
	William Saldana (Vic) EAF — Study/travel to study classical guitar at Madrid Conservatorium 1980-1981	4 120
	Szmul Szwarc (Vic) EAF — Living allowance and costs of writing memoirs re labour camps	1 000
	Dimitris Tsaloumas (Vic) EAF — Towards living expenses and costs of preparing ms of poems Greek/English 1980-1981	2 000
PILOT PROJECTS GROUPS	Adelaide Festival Centre Trust (SA) Towards fee of Evelyn Roth Canadian dancer as artist in community/residence	500
	Air Design (UK) (NSW) Towards research and design of inflatable play sculptures for disabled	6 180
	Araluen Arts and Cultural Trust (NT) Towards program of arts activities in isolated schools and communities 1981	10 500

	Arts Access Society (Vic) Towards program of arts activities for physically and mentally handicapped	20 000
	Arts Council of Australia (Nat) Initial costs associated with the establishment of an ethnic artists service from June 1980;	2 000
	Costs associated with the establishment of an ethnic artists service to July 1981;	21 670
	Towards costs associated with community arts officer training program 1980 stage 3	10 000
	Arts Council of South Australia (SA) Towards fees and costs for feasibility study in Eyre Peninsula cofunded by the Theatre Board	650
	Blacktown Community Council for the Arts (NSW) Towards salaries of two community artists in residence 1981	7 890
	Bread and Circus Community Theatre (NSW) Towards program of community theatre activities 1981 cofunded by the Theatre Board	5 000
	City of Gosnells (WA) Towards participate program of arts activities	4 000
	Department of Corrective Services (NSW) Towards program of performances and workshops in prisons August-December 1980	5 856
	Kevin Davis Associates (Nat) Towards stage four artists in schools pilot program;	10 000
	Supplementary funding for artists in schools program 1980	209
	Mobile Poetry Workshop (Vic) Towards salaries and costs of mobile poetry workshop in schools/hospitals and prisons Victoria 1980	1 000
	Murray River Performing Group Ltd (NSW) Towards program of community theatre activities 1981 cofunded by the Theatre Board	11 000
	Narrogin Town Council (WA) Towards participate pilot program of arts activities 1981-1982	4 000
	New South Wales Theatre of the Deaf (NSW) Towards artists salaries and production costs 1981	10 000
	Open Channel (Vic) Towards three months extension of artist in residence project 1981	3 000
	Round Earth Company (Tas) Towards salaries and expenses for research for three plays about Tasmanians	5 500
	Sidetrack Theatre (NSW) Towards production cost of multi-lingual theatre	10 000
	Theatre Works — Eastern Region (Vic) Towards program of community theatre activities 1981 cofunded by the Theatre Board	7 500
	Townsville College of Advanced Education (Qld) Towards compilation and publication of union catalogue of music use by NQ amateurs music societies	2 000
	W.E.S.T. Community Theatre (Vic) Towards artists fees for program of community theatre productions and workshops 1981	6 000
ARTS COUNCIL	Arts Council of New South Wales Ltd (NSW) Towards consultants fee for review of divisions program	2 500
	Arts Council of Australia (Nat) Annual grant for 1980;	715 090
	Towards program of workshops and performances on Norfolk Island	1 684
SPECIALIST ADVISORY SERVICES	Specialist Advisory Services (Nat) Payments to various specialists for advice	120
INTERNATIONAL	Federation of Ukrainian Organisations in Australia (NSW) Towards program of arts activities at festivals in capital cities October 1980	1 000

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Keszkeno Hungarian Folk Dancing Association (WA) Towards cost of dance tutor to attend summer school Hungary July 1981	1 518
Nazim Hikmet Festival Committee (NSW) GAL towards visit of Turkish musician Ruhi Su November 1980	2 100
Queensland Highland Pipers Society (Qld) Towards fees and fares of master piper for demonstrations/recitals April-May 1981	1 000

TOTAL COMMUNITY ARTS BOARD GRANTS	\$2 050 523
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CRAFTS BOARD

The aims of the Crafts Board are to encourage continuing improvement in the quality of crafts practised in Australia, to provide greater opportunities for craftspeople to further their professional development and to earn a living from their craft, to foster wider community access to the crafts, and to create an awareness of Australian crafts overseas and of work of other countries in Australia. The Board emphasises the improvement of education and training in the crafts, giving priority to professional training and workshop experience and to the development of resource materials to meet educational needs at all levels. In addition to its program of assistance for organisations and individuals the Board gives special attention to exhibitions, films, information resources and community craft projects. It has an advisory, liaison and policy development role, drawing on the experience and expertise of a wide range of people.

Assistance to individuals

The Board places priority on increasing opportunities for craftspeople to make a living from their craft and to extend personal development through specialist training, communication, exchange of ideas with other craftspeople, and critical appraisal. Assistance is available through Professional Development, Workshop Development and Craftsman Training grants. Traineeships are also available in areas related to the crafts such as conservation, exhibition and project coordination. The maximum level of grants available in 1980-81 was \$15 000.

Assistance to organisations

Grants are made to professional organisations, amateur groups and specialist groups for projects aimed at extending activities and encouraging new initiatives to raise levels of achievement. The continuing activities of groups are expected to be mainly self-supporting. Grants are usually made for specific projects, such as the purchase of advanced level craft equipment, summer schools, workshops, the production of resource material, exhibitions, and other forms of promotional activity. Grants for administrative costs are made only to the Crafts Council of Australia and to the State Crafts Councils, which operate as national or State coordinating bodies. These bodies also receive assistance for their programs of activities.

Exhibitions program

The Board sees a balanced exhibition program as being vital to the development of the crafts in Australia. It provides assistance to State and regional galleries, coordinating agencies, such as the AGDC and other organisations to produce

exhibitions either to tour or for one venue, to coordinate exhibitions of Australian crafts to tour overseas or tour exhibitions of overseas work in Australia. The Board also provides subsidies for the purchase of important works of contemporary craft for public collections in the form of a percentage of the total cost of the work, varying from 40 to 70 per cent according to the type of collection up to a maximum of \$5000 for a single work.

Craftsman-in-residence/ Craftsman-in-the-community program

Under this program, support is available to enable a creative artist to live and work in a community, attached to either an educational institution or a community organisation. The intent is to increase opportunities for exchange between the professional craftsman and the community and to foster understanding and appreciation of the professional's values and commitment to his work. Assistance is given up to 50 per cent of the costs involved.

Criteria

In assessing the applications it receives the Crafts Board considers whether each project is compatible with its overall objectives and complies with the criteria established for the particular category of grant. For individual grants the Board takes into account whether the applicant's work is of sufficient standard, whether he or she has the ability to carry out the project effectively and whether the benefit of the grant to the individual and/or community would justify the grant. For organisations, relevant considerations are whether the project will extend people's expectations and achievements, lead to improved standards and understanding, be relevant to community needs, and further the promotion of the crafts.

In 1980-81 the Board made the following grants.

PROFESSIONAL DEVELOPMENT INDIVIDUALS	Paul and Tineke Adolphus (SA) To work towards mixed media exhibition	3 500
	Jennifer Barnett (SA) Towards study of textile conservation in UK	6 000
	John Bartram (Tas) Towards costs of pottery study tour of North America	6 000
	Rodney Bender (SA) Towards study in architectural stained glass in UK	1 450
	Catherine Bennett (NSW) Towards second year study in pottery workshop in UK	2 600
	Jan Birmingham/Tanya Crothers (NSW) Towards development of prototype primary school art/craft program	8 500
	Shan Blake (NSW) To teach advanced pottery techniques in India	1 250
	Les Blakebrough (Tas) Towards establishment of full-time workshop program in ceramics	* 5 000
	Diana Boynes (SA) To work towards exhibition in jewellery	5 400
	Annabelle Collett (SA) Towards study of textile and fashion design in Europe and USA	* 2 500
	Karen Coote (NSW) Towards third year conservation studies in UK	7 500
	Rosemary Draper (NSW) To work towards fibre exhibition	* 1 413
	Vasile Eder Iorga (NSW) Towards development of woodcarving skills	250
	James Elwing (NSW) Towards second year study in conservation in UK	5 000
	Hendrik Forster (Vic) Towards exhibition of functional objects combining silver and wood	* 1 875
	Marea Gazzard (NSW) To further work in ceramics	* 2 000
	Rowena Gough (Vic) To work towards exhibition in metal jewellery	* 3 000
	Margaret Grafton (NSW) Towards craft-related studies in USA	5 000
	Lorna Grover (Vic) Towards clay research in Mallee region	1 000
	Deborah Halpern (Vic) To work towards exhibition in ceramics	3 660
	William Holden (Vic) Towards development of laser technique for application to crafts	2 000
	Richard Kay (Tas) Towards development program in blown glass	* 2 000
	Michel Laroche (NSW) Towards development program in model ship-building	* 3 750
	Nola Leach-Jones (NSW) Towards study of weaving in Europe	1 000
	Deborah Leser (NSW) Towards study of Bingata dye techniques in Japan	5 875
	Sara Lindsay (Vic) To study textiles in Japan	3 000
	Helmut Lueckenhause (Vic) Towards exhibition of wood sculpture	* 1 250
	Wayne Masters (Qld) Towards development program in model ship-building for museum and archival purposes;	* 1 500
	Towards study in model ship-building in UK and Europe	* 2 500
	Patricia McDonald (NSW) To undertake research into urban-based crafts, 1850-1930;	* 4 250
	To continue research into urban-based crafts, 1850-1930	* 5 000
	Christopher McElhinny (ACT) Towards second year study of woodwork in UK	6 000
	Vincent McGrath (NT) Towards expenses for interstate exhibition	1 000

	Elizabeth Nettleton (Vic) Towards study in fibre in Europe and USA	* 3 350
	Rosemary Parkin (NSW) Towards preparation of book on bobbin lacemaking	4 000
	David Potter (Vic) To work towards ceramics exhibition	* 2 500
	Neil Roberts (Vic) Towards study in glass in Sweden	2 700
	Gabriel Rosati (NSW) Towards study with Magdalena Abakanowicz fibre artist in Poland	7 000
	Murray Walker (Vic) Towards research and documentation of early Australian crafts	* 1 500
	Joyce Warren (NSW) Towards historical research of Australian ceramics	* 5 000
	Alistair Whyte (Vic) Towards study of ceramics in Japan	5 000
	Laurence Wolfe (Vic) To research gold & silversmithing techniques in conjunction with ceramics	* 4 000
	Jenny Zimmer (Vic) Towards production of critical & historical study of Australian glass	* 5 500
WORKSHOP DEVELOPMENT INDIVIDUALS	Peter Anderson (SA) To relocate pottery workshop	1 250
	John Batson (SA) To develop leathercraft workshop	7 500
	Stephen Benwell (Vic) Towards extension of pottery workshop	2 000
	Arnold Black (NSW) To relocate guitar making workshop	* 1 250
	Peggy Cook (Vic) To develop knitting workshop	1 975
	Alison Cooper (SA) To develop pottery workshop	2 500
	Gregory Crowe (WA) To establish pottery workshop	5 000
	Peter Davis (Tas) To relocate pottery workshop	5 000
	Nicholas Deepprose (NSW) To relocate jewellery workshop	5 000
	Johanna Demaine (Qld) To relocate pottery workshop	2 500
	Karen Edin (NSW) To develop batik workshop	* 2 500
	Peter Goss (Qld) To establish glass blowing workshop	5 000
	Morley Grainger (NSW) To develop weaving workshop	7 500
	Rita Hall (SA) To develop fabric printing workshop	3 480
	Elizabeth Jeneid (NSW) Towards extension of weaving workshop	5 000
	John Johnston (Vic) To establish violin making workshop	6 000
	Jan Manley (Vic) To establish embroidery and fabric printing workshop	5 000
	Sony Manning (Vic) To develop pottery workshop	* 1 250
	Thomas Marrow (Vic) To develop pottery workshop	* 1 250
	Warren Moorfoot (NSW) Towards extension of pottery workshop	5 000
	Tony Nankervis (NSW) To develop ceramic workshop	* 1 250
	Janifer O'Neill (Vic) To establish pottery workshop	3 000
	Dianne Peach (Qld) To relocate pottery workshop	* 1 250
	Ian Pysden (SA) To develop leather sculpture workshop	* 1 250
	Mark Stoner (Vic) To relocate pottery workshop	5 000
	Owen Rye (NSW) To develop pottery workshop	3 500

	Leonard Smith (NSW) To establish pottery workshop	5 000
	Richard Wood (Qld) Towards extension of pottery workshop	2 500
	Edward Woodman (NSW) To develop willow basketry production	* 1 250
CRAFTSPERSON TRAINING	Doug Alexander (NSW) Compensation for trainee in pottery workshop	* 1 285
	Errol Barnes (Qld) Compensation for trainee in pottery workshop	* 1 350
	Andrew Barrowcliff (SA) To train with craftsperson in saddlery and harness making;	* 4 034
	To train in saddlery & harness making for second year	* 666
	Mary and Lawrence Beeston (NSW) Compensation for trainee in spinning and weaving workshop	* 1 285
	Neville Bond (Tas) To train in leather workshop;	* 2 936
	To train for second year in leather workshop	* 2 205
	Phillip Brown (NSW) To train in silver and goldsmithing workshop	* 2 205
	Fiona Buckley (Qld) To train in pottery workshop	* 2 646
	David Copley (NSW) To train in boat-building workshop	* 882
	Jocelyn Donald (NSW) To train in weaving workshop	* 3 264
	Sandra Durward (NSW) To train in pottery workshop	* 4 034
	Chaia Fein & Derek Hampton (NSW) Compensation for trainee in jewellery workshop	* 732
	Elena Gallegos (NSW) To train in weaving workshop	* 1 323
	Vanessa Georgeson (NSW) To train in pottery workshop	* 1 764
	Kevin Grealy (Qld) Compensation for two trainees in pottery workshop;	* 2 387
	Compensation for trainee in pottery workshop for second year	* 1 350
	Vic Greenaway (Vic) Compensation for two trainees in pottery workshop;	* 1 960
	Compensation for two trainees in pottery workshop for second year	* 3 150
	Garry Greenwood (Tas) Compensation for trainee in leather workshop;	* 1 468
	Compensation for trainee in leather workshop for second year	* 1 125
	Andrew Halford (NSW) Compensation for trainee in pottery workshop	* 900
	Shigeko Halford (NSW) To train in weaving workshop	* 795
	Patricia Hines (WA) Compensation for trainee in fabric printing workshop	* 900
	Robyn Hocking (NSW) To train in spinning & weaving workshop	* 2 570
	Anne Holdsworth (Vic) To train in jewellery workshop	* 1 323
	Marian Hosking (Vic) Compensation for two trainees in jewellery workshop	* 1 350
	Kenneth Howard (SA) Compensation for trainee in saddlery and harness making;	* 2 017
	Compensation for second year trainee in saddlery & harness making workshop	* 332
	Elizabeth Jeneid (NSW) Compensation for two trainees in weaving workshop	* 810
	David Lane (Vic) To train in pottery workshop;	* 2 570
	To train for second year in pottery workshop	* 2 205
	Geoffrey Lavery (Vic) To train in jewellery workshop	* 1 464

Martin Lindsay (NSW) To train in blacksmithing workshop	* 2 646
Ian and Jennifer Macrae (WA) Compensation for trainee in pottery workshop	* 1 256
Carlter Makigawa (Vic) To train in jewellery workshop	* 1 323
Nickolas Masterman (NSW) Compensation for trainee in boat-building workshop	* 235
Carl McConnell (Qld) Compensation for trainee in pottery workshop	2 200
Anthony McEnaney (NSW) To train in papermaking workshop	915
Alexander McLennan (Qld) To train in pottery workshop	4 400
Ivan McMeekin (NSW) Compensation for trainee in pottery workshop;	* 1 468
Compensation for second year trainee in pottery workshop	* 1 125
Susan McMeekin (NSW) To train in pottery workshop;	* 2 936
To train for second year in pottery workshop	* 2 205
Bernice Melville (NSW) To train in stained glass workshop	* 2 205
Naomi Mills (WA) To train in fabric printing workshop	* 1 764
Edith-Ann Murray (Vic) To train in pottery workshop for second year	3 975
Gary Odgers (Vic) To train in ceramic workshop	* 1 325
Ernst Pfenninger (NSW) Compensation for trainee in silver & goldsmithing workshop	* 1 125
Paddy Robinson (NSW) Compensation for trainee in stained glass workshop	* 750
Arthur & Carol Rosser (Qld) Compensation for second year trainee in pottery workshop	* 550
Leon Sadubin (NSW) Compensation for trainee in woodwork workshop	* 1 285
Maurice Sawyer (WA) To train in pottery workshop	* 2 570
Erika Semler (NSW) Compensation for trainee in weaving workshop	* 1 617
Stephen Sheridan (Qld) To train in pottery workshop;	* 2 202
To train in pottery workshop for second year	* 2 646
Pamela Sinnott (Qld) To train in pottery workshop	* 2 569
Derek Smith (NSW) Compensation for trainee in pottery workshop	* 2 017
Mary St John (WA) To train in pottery workshop	* 3 528
Joseph Szirer (Vic) Compensation for trainee in ceramics workshop	* 675
Tasmanian School of Art (Tas) Compensation for craftspeople and allowance for trainee in papermaking	* 3 300
Anthony Thompson (NSW) To train in woodworking workshop	* 1 565
Douglas Westland (Vic) To train in pottery workshop	* 736
Janet Westrup (Vic) To train in pottery workshop	* 1 323
Winifred West Schools Ltd (NSW) Compensation for craftspeople and living allowance for trainees in 1980;	* 6 600
Compensation for craftspeople and living allowance for trainees in 1981	* 4 000
Richard Wood (Qld) To train in pottery workshop for second year	* 2 200

TRAINEESHIPS Adelaide Festival Centre (SA) Traineeship in craft related areas	5 000
Art Gallery of Western Australia (WA) Traineeship for curator in crafts	* 1 666

	Fremantle Arts Centre (WA) Traineeship in craft related areas	* 2 420
	Museum of Applied Arts and Sciences (NSW) Traineeship for curator in crafts	* 1 666
	Pitspace Preston Institute of Technology (Vic) Traineeship in craft related areas	* 2 420
	Queen Victoria Museum and Art Gallery (Tas) Traineeship in conservation of craft collection	* 2 500
	State Library of Victoria (Vic) Traineeship in conservation of library materials	* 2 500
	Tasmanian Museum and Art Gallery (Tas) Traineeship in craft related area	* 3 334
PRODUCTION WORKSHOPS	468 Church Street Workshop (Vic) Towards establishment of metal and leather workshop	7 000
	Kangarilla Pottery (SA) Towards establishment of group pottery workshop	5 500
	Carl Messerli (NSW) Towards establishment of group metal workshop	8 000
	Potters Workshop (WA) Towards development of group pottery workshop	6 200
	Derek & Lynne Smith (NSW) Towards establishment of glass workshop	* 7 500
	Textile Restoration & Conservation Workshop (WA) Towards establishment of textile workshop	3 600
	The Batik Factory (NSW) Towards establishment of batik workshop	3 400
	Weaving Workshop (Tas) Towards establishment of group weaving workshop	8 000
	Workshop Aitken-Kuhnen & Kuhnen (Vic) Towards establishment of jewellery workshop	6 000
	Workshop 3000 (Vic) Towards establishment of production workshop in jewellery	* 6 250
CRAFTSPERSON IN RESIDENCE/ CRAFTSPERSON IN SCHOOLS	Adelaide Festival Centre Trust (SA) Towards craftsperson in residence, Evelyn Roth	2 000
	Artists in Schools Trust Fund WA (WA) Towards craftsperson in schools in jewellery	1 000
	Department of Education, Northern Territory (NT) Towards craftsperson in schools	3 500
	Department of Education, Tasmania (Tas) Towards craftsperson in schools	2 200
	Griffith University (Qld) Towards craftsperson in residence in ceramics	* 3 000
	Latrobe University (Vic) Towards craftsperson in the school as part of pilot arts in education research project	* 8 400
	Mt Lawley College of Advanced Education (WA) Towards craftsperson in residence in textiles	* 4 000
	North Rocks Central School for Blind Children (NSW) Towards craftsperson in residence in ceramics	* 1 600
	Orange Potters Group (NSW) Towards craftsperson in the community in ceramics	7 300
	Queensland Education and Arts Committee (Qld) Towards craftsperson in schools	2 100

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	Rosny College (Tas) Towards craftsman in residence in jewellery	* 2 500
	Tasmanian School of Art (Tas) Towards craftsman in residence in wood work	* 4 100
	The Western Australian Arts Council (WA) Towards craftsman in schools in puppetmaking	2 200
ORGANISATIONS ADMINISTRATION	Crafts Council of Australia (Nat) Towards operational expenses for 1981	225 000
	Crafts Council of New South Wales (NSW) Towards operational expenses for 1981	10 415
	Crafts Council of Northern Territory (NT) Towards operational expenses for 1981	8 042
	Crafts Council of Queensland (Qld) Towards operational expenses for 1981	9 719
	Crafts Council of South Australia (SA) Towards operational expenses for 1981	8 355
	Crafts Council of Tasmania (Tas) Towards operational expenses for 1981	6 797
	Crafts Council of the ACT (ACT) Towards operational expenses for 1981	6 594
	Crafts Council of Western Australia (WA) Towards operational expenses for 1981	10 029
	Crafts Council of Victoria (Vic) Towards operational expenses for 1981	9 049
ORGANISATIONS PROJECTS	Associated Handweavers, Spinners and Dyers Guilds of Australia (Nat) Towards costs of first Australian Fibre Conference	4 000
	Australian Flying Arts School (Qld) Towards preparation of correspondence course in textiles for beginners	3 000
	Australian Forum for Textile Arts (Nat) Towards textile resources and tutors fees	2 000
	Ausglas Melbourne (Vic) Subsidy towards interstate travel for 1981 glass conference	1 000
	Crafts Council of Australia (Nat) Assistance with project costs in 1980;	* 17 000
	Assistance with project costs in 1981;	* 4 400
	Film program 1981;	* 27 000
	Towards production costs of 'Craft Australia' in 1980;	* 10 500
	Fee and expenses for education consultant in 1980;	* 18 850
	Fee and expenses for education consultant in 1981;	13 000
	To promote marketing of resource material;	* 4 042
	Towards program expenses for national gathering of those teaching crafts in geographically isolated areas;	* 5 700
	Relocation expenses	3 895
	Crafts Council of Australia (O'seas) Towards costs of international projects in 1981	7 200
	Towards expenses for President World Crafts Council	* 4 950
	Crafts Council of New South Wales (NSW) Assistance with project costs in 1980;	* 1 600
	Assistance with project costs in 1981;	15 600
	Additional costs of tutor training program	395

Crafts Council of Northern Territory (NT) Assistance with project costs in 1981;	* 15 455
Assistance with project costs in 1981 for Alice Springs Division;	* 7 240
Additional costs for Colonial Crafts research;	3 000
Towards travel for craftspersons to national fibre conference	418
Crafts Council of Queensland (Qld) Assistance with project costs in 1981	2 255
Crafts Council of South Australia (SA) Assistance with project costs in 1981;	3 200
Towards conference for production workshop managers	3 000
Crafts Council of Tasmania (Tas) Assistance with project costs in 1981	* 5 000
Crafts Council of the ACT (ACT) Assistance with project costs in 1981	* 2 800
Crafts Council of Victoria (Vic) Assistance with project costs in 1981;	12 100
Assistance with relocation expenses	1 131
Crafts Council of Western Australia (WA) Assistance with project costs in 1981	8 900
Creative Group Embroiderers' Guild (SA) Tutors' fees for summer school in creative embroidery	1 000
Fremantle City Council (WA) Fee for craftsperson to establish artisan workshop	4 000
James Cook University of North Queensland (Qld) Research project into contemporary crafts;	* 10 500
Continuation of research into contemporary crafts	* 6 000
Potters' Society of Australia (NSW) Towards expenses for Michael Cardew at ceramics conference	* 2 000
Pottery in Australia (Nat) Towards costs for special publication of 'Pottery in Australia'	1 650
Queensland Potters Association (Qld) Towards purchase of kiln and tutors fees for workshops	1 000
St John's Cathedral (Qld) Towards design and making of tapestry cushions by craftspeople	3 000
Winifred West Schools (NSW) Visiting craftsperson program	* 2 573
Woodworkers Group of New South Wales (NSW) Fees for craftspeople to demonstrate at 'Woodcraft '80'	1 000

**ORGANISATIONS
AMATEUR
ACTIVITIES**

Blacktown Arts and Crafts Group (NSW) Towards fee for ceramics tutor in residence	1 200
Brigalow Creek Potters Group (Qld) Pottery equipment	1 000
Brunswick Work Cooperative (Vic) Silk screen printing equipment	1 000
Central Western Queensland Cultural Activities Association (Qld) Towards tutors' fees for fibre workshops	2 000
Charleville Spinning & Weaving Society (Qld) Towards tutor's travel for fibre workshops	350
Dongara Pottery Club (WA) Pottery equipment	1 000
Dirranbandi Cultural Group (Qld) Pottery equipment	800
Kalamunda Lapidary Club Inc (WA) Tutor's travel for workshops	300
Kalbarri Arts and Crafts Centre (WA) Pottery equipment	1 000
Lightning Ridge Arts Crafts Society (NSW) Pottery equipment	500

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Liverpool Community Arts Group (NSW)	Pottery equipment	1 500	
Mackay Gem and Craft Society (Qld)	Metalwork equipment	625	
Melbourne University Union Craft Centre (Vic)	To establish community access screen printing workshop	1 000	
Quilpie Cultural Society (Qld)	Towards tutor's travel for fibre workshops	350	
Rainbow Workshop, City of Sunshine (Vic)	Pottery Equipment	1 500	
Salisbury North Community Centre (SA)	Expenses for community ceramics workshops	550	
The Australian Lace Guild (Nat)	Tutors' travel for advanced lace workshops in Perth and Adelaide	770	
The Potters Workshop (WA)	Pottery equipment	1 500	
Waratah Community Crafts Centre (Tas)	Pottery equipment	1 000	
Weavers Workshop Guild Inc (NT)	Tutors' travel for workshops in isolated areas	1 290	
Women's Community Posters (SA)	Towards screen printing workshops	2 432	
Young Community Arts Centre (NSW)	Towards travel expenses for country crafts symposium	500	
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EXHIBITIONS	'A Dozen Different Ways' (O'seas)	Printing of technical pamphlets for ASEAN exhibition	1 968
	Art Gallery of Western Australia (WA)	To tour major international contemporary glass exhibition	* 14 000
	'Australia: Clay' (O'seas)	Additional touring costs of 'Australia: Clay' exhibition	* 774
	Australian Gallery Directors Council (Nat)	Mounting and touring costs of international enamel exhibition;	12 000
	Australian craft exhibition development program;		10 000
	Towards international glass exhibition		10 000
	Australian Gallery Directors Council (O'seas)	Touring costs of jewellery exhibition to Japan	5 000
	Arts Access Society (Vic)	Assistance towards I.Y.D.P. exhibition — 'Hands, Feet and Faces'	9 050
	Exhibitions in Community Places (Nat)	Administrative and touring costs for Exhibitions in Community Places program	* 3 526
	Crafts Council of Australia (Nat)	Assistance towards 'The Bowl' exhibition;	6 700
	Assistance towards wood fired ceramics exhibition		5 000
	Crafts Council of Western Australia (WA)	Towards series of focus exhibitions	4 500
	'Crafts in Gear' (Nat)	Expenses for preparation of 'Crafts in Gear' national exhibition	4 220
	Joe Devilee (O'seas)	Travelling curator for 'Recent Ceramics' exhibition	3 150
	Enamel Exhibition (Nat)	Preliminary costs towards enamel exhibition	561
	Macrame Association of Australia (Nat)	Towards national exhibition	2 400
	Preston Institute of Technology (Vic)	Guarantee-against-loss for 'Folddress and Fibre' catalogue	6 000

'Recent Ceramics' (O'seas) Administrative and touring costs of exhibition	10 399
Brett Rogers (Nat) Travel costs to research exhibition in German Democratic Republic	985
Suitcase Exhibition (Nat) Design and fabrication costs of prototype suitcase exhibition	3 322
Wagga Wagga City Art Gallery (NSW) Assistance towards photography for glass exhibition	1 000
Working Women's Art Committee (Vic) Towards exhibition by women artists to tour workplaces and community centres	2 400

CONTEMPORARY CRAFT, ACQUISITION PROGRAM	Ararat Gallery (Vic) Towards purchase of craft works for permanent collection	686
	Armistide City Art Gallery (NSW) Towards purchase of craft works for permanent collection	483
	Art Gallery of New South Wales (NSW) Towards purchase of craft works for permanent collection	920
	Art Gallery of South Australia (SA) Towards purchase of craft works for permanent collection	2 199
	Art Gallery of Western Australia (WA) Towards purchase of craft works for permanent collection	2 504
	Australian Theatre Week Brisbane Branch (Qld) Towards purchase of craft works for permanent collection	60
	Benalla Art Gallery (Vic) Towards purchase of craft works for permanent collection	403
	Bunbury Arts Centre (WA) Towards purchase of craft works for permanent collection	170
	Fremantle Arts Centre (WA) Towards purchase of craft works for permanent collection	142
	Gatton Mercury Theatre (Qld) Towards purchase of craft works for permanent collection	61
	Horsham Regional Art Gallery (Vic) Towards purchase of craft works for permanent collection	269
	Kelvin Grove College of Advanced Education (Qld) Towards purchase of craft works for permanent collection	388
	Manly Art Gallery (NSW) Towards purchase of craft works for permanent collection	1 171
	Meat Market Craft Centre (Vic) Towards purchase of craft works for permanent collection	3 030
	Museum of Applied Arts and Sciences (NSW) Towards purchase of craft works for permanent collection	200
	National Gallery of Victoria (Vic) Towards purchase of craft works for permanent collection	6 022
	Newcastle Region Art Gallery (NSW) Towards purchase of craft works for permanent collection	868
	Queensland Art Gallery (Qld) Towards purchase of craft works for permanent collection	570
	Queen Victoria Museum and Art Gallery (Tas) Towards purchase of craft works for permanent collection	4 148
	Redcliffe City Council (Qld) Towards purchase of craft works for permanent collection	1 000

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Sale Regional Arts Centre (Vic) Towards purchase of craft works for permanent collection	2 119
Shepparton Arts Centre (Vic) Towards purchase of craft works for permanent collection	630
Shire of Diamond Valley (Vic) Towards purchase of craft works for permanent collection	825
Stanthorpe Art Gallery Society (Qld) Towards purchase of craft works for permanent collection	340
Tamworth Art & Gallery Association (NSW) Towards purchase of craft works for permanent collection	576
Tasmanian Museum and Art Gallery (Tas) Towards purchase of craft works for permanent collection	1 791
University Gallery, University of Melbourne (Vic) Towards purchase of craft works for permanent collection	1 305
Wagga Wagga City Art Gallery (NSW) Towards purchase of craft works for permanent collection	225
Windsor Municipal Council (NSW) Towards purchase of craft works for permanent collection	200
Wollongong City Gallery (NSW) Towards purchase of craft works for permanent collection	350

BOARD PROGRAMS

Artforce (Nat) Towards publication costs for crafts supplement for <i>Artforce</i>	2 000
Crafts Promotions (Nat) Towards local and overseas projects to promote Australian craft	6 642
'Crafts in Gear' (Nat) Final costs for 'Crafts in Gear' national project; administered by the Crafts Council of Australia on behalf of the Crafts Board	* 1 418
Specialist Advisory Services (Nat) Specialist advisory services to Crafts Board	3 068

TOTAL CRAFTS BOARD GRANTS \$1 231 166

* Indicates part of grant paid over 2 financial years

LITERATURE BOARD

The aim of the Literature Board is to encourage all forms of Australian creative writing through direct grants to writers and the subsidising and promotion of the resultant works.

Direct grants to writers

Over one half of the Board's annual expenditure goes in grants to writers, in the form of fellowships (general writing grants), special purpose grants to assist writers to meet travel, research and other expenses in connection with particular projects, or emeritus fellowships (formerly literary pensions).

Emeritus fellowships, which are paid to a limited number of outstanding figures in recognition of their contribution to Australian literature, are not open to application. All other writers' grants are made on the basis of written applications received between early February and the end of May each year. As funds are limited only some ten per cent on average of the thousand or so applications received annually are successful and strict criteria for assessment have to be applied. The Board's members must satisfy themselves that the writer has the necessary talent and persistence to produce a work of high quality, that its production would be retarded or impaired if the grant were not made, and that the completed work is likely to find a publisher. Successful applicants for fellowships are expected to give up fulltime employment and to devote themselves to their writing during the period of their fellowship and, after it is completed, to send the Board a copy of the written work achieved.

Publishing subsidies

The Board encourages the publication of Australian work of high quality by offering subsidies to publishers, priority being given to the support of adult fiction, drama and poetry, though some assistance is also given to non-fiction, anthologies and children's books. Although the support given to publishers is modest in overall terms (amounting to some \$200 000 a year, a tiny fraction of the total annual publishing turnover of Australian books), it has been vital in making publication and promotion possible in areas in which the cultural needs have been greatest and the rewards long-term rather than immediate.

Promotion

The Board has an active program of support for the promotion of Australian literature, both at home and overseas. In Australia it has sponsored or originated projects and pilot schemes to foster interest in Australian creative writing and, through the National Book Council and other bodies, has subsidised a number of promotional activities. Its overseas program

includes support for exchange visits by writers, academics, editors, translators and literary critics, seminars on Australian literature in overseas centres, displays of Australian books overseas, and assistance with the translation of Australian works into other languages.

Literary magazines and organisations

The Board has continued the practice established by the Commonwealth Literary Fund of supporting well-established and prominent literary magazines, including Australian Literary Studies, Meanjin, New Poetry, Overland, Poetry Australia, Quadrant, Southerly, Westerly and the *Australian Book Review*.

Assistance is given to national writers' organisations and other literary bodies in the form of grants, averaging about \$6000 a year, for general administration expenses and expansion. Organisations supported in this way include the National Book Council, the Australian Society of Authors, the Fellowship of Australian Writers, the Australian Writers Guild, the Children's Book Council of Australia and the Australian Library Promotion Council.

Educational and community activities

The Board supports projects aimed at encouraging greater awareness and knowledge of and participation in Australian creative writing in educational circles and among the community in general. It subsidises festivals and readings, literary seminars and writers' workshops, it encourages the placement of writers in schools and it assists tertiary institutions to fund writers-in-residence and theatre companies to engage playwrights-in-residence.

In 1980-81 the Board made the following grants.

LITERATURE BOARD
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NOVELS INDIVIDUALS	Glenda Adams (O'seas) Senior fellowship	7 500
	Jessica Anderson (NSW) Senior fellowship	10 000
	Jean Bedford (NSW) Senior fellowship; General Writing Grant	7 500 3 000
	John Blay (NSW) Senior fellowship	6 250
	Damien Broderick (Vic) Senior fellowship	5 000
	Patricia Carlon (NSW) General writing grant	3 000
	Bertram A Chandler (NSW) Senior fellowship	11 250
	Nance Donkin (Vic) Senior fellowship	5 000
	Robert Drewe (NSW) General writing grant	5 000
	John Emery (SA) General writing grant	5 000
	Lillian Excell (Qld) New writer's fellowship	5 000
	Francis Flannagan (NSW) Special purpose grant	1 350
	Helen Garner (Vic) Senior fellowship	6 250
	Barbara Hanrahan (SA) Senior fellowship	7 500
	Frank Hardy (Vic) Senior fellowship	5 000
	Jill Hellyer (NSW) Senior fellowship	7 500
	Prudence Hemming (SA) Young writer's fellowship	3 250
	Barry Hill (Vic) Senior fellowship	3 750
	Glenn Howroyd (NSW) Young writer's fellowship	4 000
	David Ireland (NSW) Senior fellowship	5 625
	Barbara Jefferis (NSW) Senior fellowship	5 000
	Dorothy Johnston (ACT) General writing grant	5 000
	Stephen Karnaghan (NSW) New writer's fellowship	5 000
	Alice Jean Kent (NSW) Young writer's fellowship; General Writing Grant	3 250 5 000
	Colleen Klein (NSW) Senior fellowship	5 000
	Peter Kocan (NSW) Senior fellowship	7 500
	Christopher Koch (Tas) Senior fellowship	13 750
	David Martin (Vic) Senior fellowship	5 000
	Roger McDonald (ACT) Senior fellowship	10 000
	James McQueen (Tas) Senior fellowship	11 250
	Dan Midalia (WA) Young writer's fellowship	3 250
	Ian Moffitt (NSW) General writing grant	5 000
	Fia Moppert (Vic) Young writer's fellowship	4 000
	Marion Nixon (WA) New writer's fellowship	5 000
	William Noonan (NSW) Senior fellowship	5 000
	Desmond O'Grady (O'seas) General writing grant	3 000
	Barbara Pepworth (NSW) Young writer's fellowship; General writing grant	4 000 3 000
	Hal Porter (Vic) Senior fellowship	8 125
	Jerry Schwartz (NSW) General writing grant	3 000

	Natalie Scott (NSW) General writing grant	5 000
	Trevor Shearston (NSW) Senior fellowship	6 250
	Donald Stuart (WA) Senior fellowship	7 500
	Lowell Tarling (NSW) New writer's fellowship	5 000
	Aat Emile Vervoorn (ACT) Special purpose grant	2 786
	Wal Watkins (SA) General writing grant	5 000
	Ethel Webb (WA) Special purpose grant	1 000
	Maslyn Williams (NSW) Senior fellowship	5 000
	Maxwell Williams (NSW) Senior fellowship	6 250
	Emeritus fellowship (NSW)	7 500
	Emeritus fellowship (Vic)	2 025
	Emeritus fellowship (ACT)	4 200
	Emeritus fellowship (NSW)	7 500
	Literary Pension (Qld)	7 500
	Literary Pension (Vic)	6 250
NOVELS GROUPS	Angus & Robertson Publishers (Nat) Publishing subsidies for Roger Pulvers <i>The Death of Urashima Taro</i> ;	1 920
	June Whittaker <i>Raking the Ashes</i> ;	3 600
	Peter Kocan <i>The Treatment</i>	1 620
	Artlook Publications (Nat) Publishing subsidy for Hal Colebatch <i>Souvenir</i>	1 920
	Aurora Press (Nat) Publishing subsidies for Gabrielle Lord <i>Fortress</i> ;	2 160
	Grahame Webb <i>Numunwari</i> ;	3 840
	Blanche D'Alpuget <i>Monkeys in the Dark</i> ;	2 640
	Bruce Grant <i>Cherry Bloom</i>	3 240
	Community & Art Centre Foundation (Tas) Assistance with travel costs for Helen Garner's visit to Tasmania during Australian Book Week	135
	Department of Foreign Affairs (ACT) Towards lecture tour of Germany by Ralph de Boissiere	189
	Fremantle Arts Centre Press (Nat) Publishing subsidy for Antonio Cassella <i>Manual of Southfalla</i>	2 820
	George Allen & Unwin Australia (Nat) Publishing subsidies for Archie Weller <i>The Day of the Dog</i>	2 580
	Paul Radley <i>Jack Rivers and Me</i>	2 790
	Georgian House Pty Ltd (Nat) Publishing subsidy for Donald Stuart <i>I Think I'll Live</i>	4 920
	Heinemann Education Australia Pty Ltd (Nat) Publishing subsidy for Ruth Homes <i>Echoes of Dreaming</i>	1 320
	Hyland House Publishing Pty Ltd (Nat) Publishing subsidies for Bill Reed <i>Stigmata</i> ;	3 360
	Tom Luscombe <i>A Bridge Across the River</i> ;	3 840
	Andre Jute <i>An Extravagant Talent</i>	4 320
	Macmillan Company of Australia Pty Ltd (Nat) Publishing subsidies for Murray Bail <i>Homesickness</i> ;	4 800
	Jessica Anderson <i>The Impersonators</i> ;	3 900
	Helen H Wilson <i>The Mulga Trees</i> ;	2 700

Nene Gare <i>House with Verandahs</i> ;	2 280
Nicholas Hasluck <i>The Blue Guitar</i> ;	3 120
James McQueen <i>A Just Equinox</i> ;	2 880
David Foster <i>Moonlite</i> ;	3 600
Bill Green <i>Small Town Rising</i>	2 580
Promotional subsidy for Lawrence & Skinner <i>The Boy in the Bush</i>	4 560
McGraw-Hill Australia (Nat) Publishing subsidy for Peter Corris <i>The Dying Trade</i>	3 600
McPhee Gribble Publishers Pty Ltd (Nat) Publishing subsidy for Helen Garner <i>Honour and Other People's Children</i>	2 520
Monash University (Vic) Towards 1981 writer-in-residence Bruce Grant	2 000
Norstrilia Press (Nat) Balance publishing subsidy for Damien Broderick <i>The Dreaming Dragons</i>	1 600
Penguin Books Australia Ltd (Nat) Publishing subsidies for Blanche D'Alpuget <i>Turtle Beach</i> ;	4 560
David Ireland <i>City of Women</i>	5 250
Randolph Press (Nat) Publishing subsidy for Gary Langford <i>The Adventures of Dreaded Ned</i>	2 400
Rigby Ltd (Nat) Publishing subsidy for Max Colwell <i>Crippled Gold</i>	2 640
Scribe Publications (Nat) Publishing subsidies for Maria Lewitt <i>Come Spring</i> ;	4 200
Craig Robertson <i>Buckley's Hope</i>	4 560
Sisters Publishing Ltd (Nat) Publishing subsidy for Beverley Farmer <i>Alone</i>	1 680
Reprint subsidy for Beverley Farmer <i>Alone</i>	750
The Saturday Centre (Nat) Publishing subsidy for Zeny Giles <i>Between Two Worlds</i>	1 680
University of Queensland Press (Nat) Balance of setting subsidy for Kiran Nagarkar <i>Seven Sixes are Forty-Three</i> (Asian and Pacific writing series);	320
Publishing subsidies for Graham Jackson <i>The Haphazard Amorist</i> ;	2 220
Barbara Hanrahan <i>The Frangipani Gardens</i> ;	3 480
Angelo Loukakis <i>The Patriarch</i> ;	3 120
Setting subsidy for Enriquez <i>Surveyors of the Liguason March</i> (Asian and Pacific writing series);	1 440
Raja Proctor <i>Waiting for Surabiel</i> (Asian and Pacific writing series);	2 480
Translation fee for Michel Butor <i>Boomerang</i>	500
Setting subsidy for Rasputin 2 Novellas (Russian Writing 1);	4 040
Translation fee for Bykov Novellas	900
Void Publications (Nat) Balance of publishing subsidies for Wynne N Whiteford <i>Breathing Space Only</i> ;	1 120
David Lake <i>The Fourth Hemisphere</i>	680
William Collins Publishers (Nat) Publishing subsidy for Gwen Kelly <i>Always Afternoon</i>	3 960
Brian Zouch Publications Pty Ltd (Nat) Promotional subsidy for Nina Syme <i>The Barbarians</i>	3 000

**SHORT STORIES
INDIVIDUALS**

Patrick Fletcher (NSW) Young writer's fellowship	4 000
Nigel Krauth (Qld) New writer's fellowship	5 000
Peter Olszewski (Vic) Special purpose grant	2 935

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	George Papaellinas (NSW) Young writer's fellowship	3 250
	Barbara Zwickler (ACT) New writer's fellowship	5 000
	Emeritus fellowship (Vic)	7 500
	Emeritus fellowship (Vic)	8 100
	Emeritus fellowship (NSW)	8 100
	Emeritus fellowship (Vic)	7 500
SHORT STORIES GROUPS	Angus & Robertson Publishers (Nat) Publishing subsidy for Geoffrey Bingham <i>A Season for All Things</i>	2 400
	Fremantle Arts Centre Press (Nat) Publishing subsidy for Julie Lewis <i>Double Exposure</i>	1 680
	Inprint (Nat) Pay contributors and other expenses of magazine in 1980	600
	Pay contributors and other expenses of magazine in 1981	500
	Macmillan Co of Australia Pty Ltd (Nat) Publishing subsidy for Geoffrey Dutton <i>The Wedge-Tailed Eagle and Other Stories</i>	3 000
	Macquarie University (NSW) Towards 1981 writer-in-residence Glenda Adams	4 500
	Tabloid Story (Nat) Pay contributors and other expenses of magazine in 1980;	2 000
	Pay contributors and other expenses of magazine in 1981	1 250
	University of Adelaide (SA) Towards additional costs of 1980 writer-in-residence Glenda Adams	660
	University of Melbourne (Vic) Towards living expenses of 1980 writer-in-residence Frank Moorhouse	500
	University of Queensland (Qld) Towards living expenses for 1980 writer-in-residence Alice Munro	500
	University of Queensland Press (Nat) Publishing subsidy for Nicholas Jose <i>Outstretched Wings and Orient Light</i> ;	4 440
	Permission fees for Ed Craig Munro <i>The First UQP Short Story Book</i>	2 963
	Void Publications (Nat) Anthology subsidy for Ed Paul Collins <i>Distant Worlds</i>	3 000
POETRY INDIVIDUALS	Robert Adamson (NSW) Senior fellowship;	5 000
	Special assistance grant	2 000
	Rosemary Dobson (ACT) Senior fellowship	11 250
	John Foulcher (NSW) Young writer's fellowship	4 000
	Rodney Hall (ACT) Senior Fellowship;	6 250
	Towards costs of promoting Australian Literature overseas 1980-81	672
	Rory Harris (SA) Towards poetry workshops in schools	3 000
	Wendy Jenkins (WA) Young writer's fellowship	4 000
	Mark MacLeod (NSW) Towards costs of two poetry readings at Macquarie University 1980	350
	David Malouf (O'seas) Senior fellowship	13 750
	John Millett (NSW) General writing grant	3 000
	Leslie Murray (NSW) Senior fellowship;	8 125
	Fares as Scotland/Australia literary exchange fellow	2 424
	Jeremy Nelson (NSW) Towards costs of the Patterson Reading	1 500
	Grace Perry (NSW) General writing grant	3 000

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	Peter Porter (O'seas) Senior fellowship	6 250
	David Rowbotham (Qld) General writing grant	4 000
	Andrew Sant (Tas) General writing grant	1 000
	Thomas Shapcott (Qld) Senior fellowship;	13 750
	Towards costs while promoting Australian literature in Europe	1 691
	Harold Stewart (O'seas) Senior fellowship	11 250
	John Stokes (SA) Towards Australian tour by Gary Snyder	3 500
	John Tranter (NSW) Senior fellowship	6 250
	Dimitris Tsaloumas (Vic) Ethnic artists fellowship (co-funded with Community Arts Board)	2 000
	James Tulip (NSW) Towards costs of producing videotape of Rosemary Dobson	2 000
	Susan Whiting (NSW) New writer's fellowship	5 000
	Emeritus fellowship (NSW)	2 800
	Emeritus fellowship (NSW)	7 500
	Emeritus fellowship (NSW)	7 500
POETRY GROUPS	Angus & Robertson Publishers (Nat) Publishing subsidies for Allen	
	Afterman <i>Purple Adam</i> ;	960
	Kevin Hart <i>The Lines of the Hand</i> ;	864
	Alan Gould <i>Astral Sea</i> ;	960
	John Blight <i>New City Poems</i> ;	2 032
	<i>Poems</i> by Bill Fewer, Margaret Irvin, Tony Lintermans, William Rush, Susan Whiting, Cornelis Vleeskens;	2 304
	Reprint subsidy for David Campbell <i>Man in the Honeysuckle</i>	166
	ANU Press (Nat) Publishing subsidy for R F Brissenden <i>The Whale in Darkness</i>	960
	Artlook Publications (Nat) Publishing subsidy for Bryn Griffiths <i>Selected Love Poems</i>	720
	Australian National University (ACT) Towards 1981 writer-in-residence John Tranter	2 581
	Festival of Perth (WA) Assistance with 1981 Festival of Perth poetry festival	5 000
	Festival of Sydney (NSW) Assistance with poets' travel costs for poetry readings	310
	Footscray Institute of Technology (Vic) Towards 1981 writer-in-residence Charles Causley	4 351
	Fremantle Arts Centre Press (Nat) Towards 1980 Writers' Weekend;	3 000
	Publishing subsidy for Philip Salom <i>Poems</i> ;	1 232
	Anthology subsidy Ed Fay Zwicky <i>Quarry: Contemporary Western Australian Poetry</i>	1 175
	Mobile Poetry Workshop (Vic) Assistance with costs of poetry workshops in schools and community	1 000
	Montsalvat Arts Foundation (Vic) Towards 4th national poets' festival 1980	1 950
	National Press Pty Ltd (Nat) Publishing subsidy for Louis H Clark <i>The Secret Springs</i>	1 712
	New Poetry (Nat) Pay contributors and other expenses of magazine in 1980;	5 000

Pay contributors and other expenses of magazine in 1981	5 000
Nimrod Publications (Nat) Assistance towards permission fees for Ed Ross Hunter <i>This Place This Time</i>	1 450
Poetry Australia (Nat) Pay contributors and other expenses of magazine in 1980:	5 000
Pay contributors and other expenses of magazine in 1981	5 000
Poets' Union of Australia (Wollongong Branch) (NSW) Poets' fees at reading, 1980 Wollongong Festival and National Poets Union Conference	200
Poets' Union of Australia (Melbourne Branch) (Vic) Assistance with two-day seminar for Victorian poets	1 300
Prism Books (Nat) Balance of publishing subsidy for Dorothy Porter <i>Bison</i>	68
Red Rooster Press (Nat) Publishing subsidy for Eds J L Blake and H Anderson <i>Green Days and Cherries</i>	1 792
Sisters Publishing Ltd (Nat) Publishing subsidy for Jennifer Strauss <i>Poems</i>	672
South Head Press (Nat) Publishing subsidy for Grace Perry <i>Snow in Summer</i>	960
Transit Poetry (Nat) Publishing subsidies for Gig Ryan <i>The Division of Anger</i> ;	864
John Forbes <i>Stalin's Holidays</i>	672
University of New England (NSW) Towards 1981 writer-in-residence Robert Gray	2 613
University of Queensland Press (Nat) Publishing subsidies for Judith Rodriguez <i>Mudcrab at Gambaro's</i> ;	1 232
David Malouf <i>First Things Last</i>	768
University of Sydney (NSW) Towards 1981 writer-in-residence Denise Levertov	4 057
Wildgrass Books (Nat) Publishing subsidy for Charles Buckmaster <i>Collected Poetry</i>	960
Winton Tourist Promotion Association (Qld) Towards costs of 1981 <i>Bronze Swagman Book of Bush Verse</i>	1 750

PLAYS AND SCRIPTS INDIVIDUALS	Robyn Archer (NSW) Senior fellowship	3 750
	Ronald Blair (NSW) Senior fellowship	10 000
	Tess Brady (SA) General writing grant	5 000
	Alexander Buzo (NSW) Senior fellowship	6 250
	Jan Cornall (Vic) General writing grant	3 000
	Barry Dickins (Vic) Senior fellowship	5 000
	Claire Dobbin (Vic) Special purpose grant	500
	Colin Golvan (Vic) Young writer's fellowship	3 250
	Clem Gorman (SA) General writing grant	5 000
	Robert Herbert (NSW) Special purpose grant	610
	Margot Hilton (NSW) General writing grant	5 000
	George Hutchinson (NSW) General writing grant;	5 000
	Towards costs of overseas tour with play in 1980	1 000
	Barry Oakley (NSW) Senior fellowship	3 125

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	Gail Prince (SA) General writing grant	5 000
	Stephen Sewell (NSW) Young writer's fellowship;	3 250
	Towards travel costs to attend rehearsals of play in London	1 000
	Stephen Vizard (Vic) General writing grant	3 000
PLAYS AND SCRIPTS GROUPS	Australian Film & TV School (Nat) Towards student residencies and script consultancy project in 1981	6 750
	Australian National Playwrights' Conference (Nat) Towards Playwrights' Conference and Annual General Meeting 1981	9 000
	Australian Performing Group (Vic) Towards 1981 playwrights' competition	4 000
	The Currency Press Pty Ltd (Nat) Balance of publishing subsidies for Robert Herbert <i>No Names No Pack Drill</i> ;	480
	Graham Bond <i>Boy's Own McBeth</i> ;	400
	Publishing subsidies for Peter Kenna <i>Furtive Love</i> ;	1 080
	Roger Pulvers <i>Yamashita</i>	720
	Darling Downs Broadcasting Society (Qld) Towards costs for radio, drama and documentary workshops	1 000
	Ensemble Productions Pty Ltd (NSW) Towards 1981 playwright-in-residence Graham Pitts	2 000
	Festival of Australian Student Theatre 81 (Vic) Commission fee for play by Barry Dickins for performance at festival	600
	Four's Company Regional Theatre (Vic) Towards 1981 playwright-in-residence Lloyd Suttor	1 720
	Heinemann Educational Australia Pty Ltd (Nat) Publishing subsidy for David Allen <i>Upside Down at the Bottom of the World</i>	1 080
	Hodder & Stoughton (Aust) Pty Ltd (Nat) Publishing subsidy for Allan Mackay <i>Life Pieces 2</i>	3 660
	Hunter Valley Theatre Co Ltd (NSW) Towards 1981 playwright-in-residence John O'Donoghue	960
	La Mama Theatre (Vic) Towards 1981 playwright-in-residence Colin Ryan	1 700
	Maggie State TIE Company (SA) Commission for John Trigg to write play for International Year of Disabled Persons	750
	National Institute of Dramatic Art (NSW) Towards 1981 playwright-in-residence Barry Oakley	1 600
	Nimrod Street Theatre Company Ltd (NSW) Towards 1981 playwright-in-residence Stephen Sewell;	2 000
	Writers' salaries for play workshops;	2 625
	Towards salary for play reader	650
	NSW Theatre of the Deaf (NSW) Towards 1981 playwright-in-residence Ingle Knight	1 880
	Q Theatre Group Pty Ltd (NSW) Towards 1981 playwright-in-residence David Mason-Cox	2 000
	Qld Playwrights' Laboratory (Qld) Towards 1981 playwrights' workshop	900
	Salamanca Theatre Company (Tas) Towards 1981 playwright-in-residence David Allen;	2 000
	Towards young people's script resource centre	3 500

	St Martin's Youth Arts Centre (Vic) Assistance with young writers' workshop seminar, theatrical writing projects in 1980;	1 943
	Towards young writers' seminar and workshops 1981	2 000
	State Theatre Company (SA) Towards 1981 playwright-in-residence Doreen Clarke;	2 000
	Towards 1981 dramaturg-in-residence Barry Plews	3 000
	Sydney Teachers College (NSW) Towards 1981 writer-in-residence George Hutchinson	2 000
	Sydney Theatre Company (NSW) Towards 1981 playwright-in-residence Tim Gooding	2 000
	Theatre Australia (Nat) Postage costs for playscripts to subscribers during 1980;	2 160
	Assistance with special section on Australian playwrights May 1981 issue;	2 548
	Assistance with costs of four new writers' play scripts;	1 600
	Towards compiling Australian section to US National Playwrights Directory	93
	Troupe Independent Drama Ensemble (SA) Towards 1981 playwright-in-residence John Romeril	960
	University of Newcastle (NSW) Towards 1980 writer-in-residence John Romeril	519
	Victorian College of the Arts (Vic) Towards 1981 writer-in-residence Barry Dickins	2 650
	Western Australian Association for Drama in Education (WA) Towards costs of Alex Buzo attending VIth conference of National Association for Drama in Education	1 000
CHILDREN'S LITERATURE INDIVIDUAL	Judith Crabtree (Vic) Senior fellowship	7 500
	Joan Dalglish (NSW) General writing grant	5 000
	June Factor (Vic) Special purpose grant	1 500
	Lee Harding (Vic) Senior fellowship	7 500
	Garry Hurle (Vic) Senior fellowship	7 500
	Kenneth Kelso (Tas) Special purpose grant	430
	Robin Klein (Vic) General writing grant	5 000
	Walter McVitty (Vic) To write articles on Australian children's books for <i>The Bookseller</i> ;	380
	Special purpose grant	2 000
	Lilith Norman (NSW) Senior fellowship	5 000
	James Porter (Qld) Senior fellowship	7 500
	Ivan Southall (NSW) Senior fellowship	13 750
	Eleanor Spence (NSW) Senior fellowship	5 000
	Eleanor Stodart (ACT) General writing grant	5 000
CHILDREN'S LITERATURE GROUPS	Angus & Robertson Publishers (Nat) Publishing subsidy for Simon French <i>Cannily Cannily</i>	2 400
	Australian National University Press (Nat) Publishing subsidy for Tulo Gordon <i>Milbi</i>	3 000
	Australian Puffin Club (Vic) Assistance with cost of young writers' workshop	3 000

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	Children's Book Council of Australia (Nat) Administration grant 1981;	5 000
	Towards Children's Book of the Year Awards 1981	2 500
	Children's Book Council of Australia (WA) Towards travel and accommodation costs of Peter Pavay's visit to Perth during Children's Book Week 1981	852
	City of Sale Council (Vic) Towards costs associated with establishment of Mary Grant Bruce Literary Award	1 000
	Gryphon Books Pty Ltd (Nat) Publishing subsidy for Irena Sibley <i>Rainbow</i>	2 500
	IBBY — Australian National Section (Nat) Assistance with two projects in children's literature associated with the Year of Disabled Persons	5 000
	Thomas Nelson Australia Pty Ltd (Nat) Publishing subsidies for Ruth Park <i>Playing Beatie Bow</i> ;	3 000
	Walter McVitty <i>Innocence and Experience — Essays on Contemporary Children's Writers</i>	2 720
	Toowoomba Municipal Library (Qld) Assistance with visit of 2 children's authors during Australian Book Week 1980	200
	Western Australian Institute of Technology (WA) Towards 1981 writer-in-residence David Martin	3 183
	William Collins Publishers (Nat) Publishing subsidies for Valerie Thompson <i>The Mountain Between</i> ;	1 800
	N L Ray <i>Nightmare to Nowhere</i>	2 400
NON FICTION PROSE INDIVIDUALS	Edgar Beale (NSW) Special purpose grant	3 000
	Michael Cannon (Vic) Senior fellowship	10 000
	Peter Cowan (WA) Senior fellowship	6 250
	Bernard D'Abrera (Vic) Special grant	5 000
	Blanche D'Alpuget (NSW) Senior fellowship	11 250
	Vivian Daddow (Qld) Special purpose grant	3 000
	Shirley Deane (O'seas) General writing grant	5 000
	Arnold (Kit) Denton (NSW) Senior fellowship	7 500
	John Docker (NSW) Senior fellowship	5 000
	Milo Dunphy (NSW) General writing grant	5 000
	Geoffrey Dutton (SA) Senior fellowship	11 250
	Phyllis Edwards (O'seas) Special purpose grant	1 000
	Iain Finlay (NSW) General writing grant;	5 000
	Special purpose grant	3 000
	Patricia Fullerton (Vic) Special purpose grant	1 500
	Kevin Gilbert (NSW) General writing grant	5 000
	Orlel Gray (Vic) Senior fellowship	7 500
	Dorothy Green (ACT) Senior fellowship;	7 500
	General writing grant	3 000
	Richard Hall (NSW) Fee for taking part in the related arts conference held at Milperra College of Advanced Education 1980	125
	Sandra Hall (NSW) To write article on Australian non-fiction for <i>The Bookseller</i>	380
	Helen Hannah (NSW) Special purpose grant	2 810

Dorothy Hewett (NSW) Senior fellowship	8 750
Edward Howell (NSW) Special purpose grant	1 000
Patricia Hurd (Qld) Special purpose grant	500
Eileen Ingamells (Qld) Special purpose grant	2 135
Priscilla Kennedy (NSW) Special purpose grant	1 000
Jacqueline Kent (NSW) Special purpose grant	3 000
Brenda Leong (NSW) Special purpose grant	1 300
Morag Loh (Vic) General writing grant	3 000
Wendy Lowenstein (Vic) General writing grant	3 000
Norman MacSwan (NSW) General writing grant	3 000
Robin Marsden (NSW) General writing grant	5 000
Brian Matthews (SA) Special purpose grant	2 220
Susan McGrath (NSW) General writing grant	3 000
Ward McNally (SA) Special purpose grant	800
Humphrey McQueen (ACT) Senior fellowship	10 625
Helen Musa (NSW) General writing grant	5 000
Wilfred Newnham (SA) Special purpose grant	1 000
Michael Noonan (Qld) Senior fellowship	7 500
Desmond O'Grady (O'seas) General writing grant	5 000
Richard Pape (ACT) Special purpose grant	1 500
Patricia Ratcliff (Tas) Special purpose grant	400
Jillian Robertson (O'seas) Senior fellowship	5 000
Helen Rosenman (NSW) Special purpose grant	3 000
James Sakurovs (NSW) General writing grant	5 000
Wendy Scarfe (Vic) Special purpose grant	3 000
William Scott (Qld) Senior Fellowship	13 750
John Steele (Qld) Special purpose grant	3 000
Ian Stevenson (SA) Special purpose grant	419
Szmul Szwarc (Vic) General writing grant	1 000
Valdemar Vilder (NSW) Special purpose grant	3 000
Glen Warnecke (O'seas) General writing grant	2 000
Peggy Warner (Vic) Senior fellowship	7 500
Emeritus fellowship (O'seas)	8 100
Emeritus fellowship (Vic)	7 500

**NON FICTION
PROSE
GROUPS**

Alternative Publishing Co-op Ltd (Nat) Publishing subsidy for Frank Stevens <i>Black Australia</i>	2 680
Edward Arnold (Australia) Pty Ltd (Nat) Publishing subsidy for G A Wilkes <i>The Stockyard & the Croquet Lawn</i>	1 600
Fremantle Arts Centre Press (Nat) Publishing subsidy for A B Facey <i>A Fortunate Life</i>	3 360
Hodder & Stoughton Australia Pty Ltd (Nat) Publishing subsidy for Craig McGregor <i>The Australian People</i>	3 440

	Hyland House Publishing Pty Ltd (Nat) Publishing subsidy for Graham Seal <i>Ned Kelly in Popular Tradition</i>	1 920
	McPhee Gribble Publishers Pty Ltd (Nat) Towards transcription expenses of Rosemary Freeman manuscript	2 500
	New South Wales University Press (Nat) Publishing subsidy for Roger Millis <i>The Wallabadah Manuscript</i>	2 560
	North Brisbane College of Advanced Education (Qld) Towards living expenses of 1980 writer-in-residence Humphrey McQueen	500
	Oxford University Press (Nat) Publishing subsidy for Alan Frost <i>Convicts & Empire: A Naval Question</i>	2 560
	Penguin Books Australia Pty Ltd (Nat) Publishing subsidies for Frank Moorhouse <i>Days of Wine and Rage</i> ;	4 000
	John Molony <i>I am Ned Kelly</i> ;	3 360
	Edward Kynaston <i>A Man on Edge</i>	4 000
	Rigby Ltd (Nat) Publishing subsidy for H H Wilson <i>Cyclone Coast</i>	1 920
	Second Back Row Press (Nat) Final payment for Michael Denholm <i>A Noble Pursuit</i>	280
	University of Queensland Press (Nat) Balance of publishing subsidy for Eric Irvin <i>Gentleman George — King of Melodrama</i>	560
	Wentworth Books Pty Ltd (Nat) Publishing subsidy for Christine Townend <i>In Defence of Living Things</i>	1 280
	William Collins Publishers Pty Ltd (Nat) Publishing subsidy for Ronald McKie <i>Echoes from Forgotten Wars</i>	2 960
OTHER INDIVIDUALS	Bruce Bennett (WA) Assistance with travel expenses within China	350
	Chong Wha Chung (O'seas) Towards fares and expenses while visiting Australia for literary research	3 000
	Laurie Clancy (Vic) To write articles on Australian fiction for <i>The Bookseller</i>	760
	Jim Davidson (Vic) Towards attendance at Australian studies seminar Messina 1981	150
	Brian Kiernan (NSW) Towards costs of visiting USA to gauge interest in Australian literature	500
	Andrew Sant (Tas) To study operations of Fremantle Arts Centre Press	556
	Emeritus fellowship (Vic)	1 400
	Emeritus fellowship (Vic)	3 750
	Emeritus fellowship (NSW)	5 000
	Literary Pension (NSW)	7 500
	Literary Pension (Vic)	4 800
	Literary Pension (ACT)	780
OTHER GROUPS	Advention 81 (Nat) Towards twentieth national Australian Science Fiction Convention	500
	Artists-in-Schools Program (Nat) 1981 program for writers-in-schools	6 000
	Artlook (Nat) Pay contributors and other expenses for literary section of magazine in 1980;	1 800
	Pay contributors and other expenses for literary section of magazine in 1981	2 100

Aspect (Nat) Pay contributors and other expenses for literary section of magazine in 1980;	1 000
Pay contributors and other expenses for literary section of magazine in 1981	2 250
Australian Book Publishers Association (Nat) Airfreight Australian books for display at ALA Conference New York 1980	222
Australian Book Review (Nat) Assistance with costs of issues in calendar year 1981	9 000
Australian Federation of Blind Citizens (Nat) Assistance with 1981 Edwin Dickinson Literary Awards for blind authors	500
Australian Institute of International Affairs (Nat) Towards speakers for seminar "Australian Writing Turns to Asia" 1980	235
Australian Library Promotional Council (Nat) Towards costs of Meet the Author Program in 1981;	7 000
Towards production of <i>Bookmark 81</i> ;	1 000
Towards production of <i>Bookmark 82</i> ;	750
Australian Literary Studies (Nat) Pay contributors and other expenses of magazine in 1980;	2 750
Pay contributors and other expenses of magazine in 1981	2 750
Australian Society of Authors (Nat) Towards maintenance of contracts advisory service for ASA members	3 000
Towards administration and travel costs	11 100
Australian Writers' Guild (Nat) Assistance with administration, travel, seminar and assessment costs in 1981;	9 500
Assistance with 1st National Conference of Australian Writers' Guild 1981	3 000
Braille & Talking Book Library (Vic) Towards costs associated with 1981 Braille Book of the Year Award	1 000
Canada/Australia Award (O'seas) Towards prize and travel expenses for 1979 winner, Michael Ondaatje;	7 205
Books for judging of Canada/Australia Award 1980	416
Capricornia Institute of Advanced Education (Qld) Towards 1981 writer-in-residence Nancy Keesing	2 270
City of Bunbury Arts Council (WA) Assistance with costs of literary competition	1 000
Compass (Nat) Pay contributors and other expenses of magazine in 1980;	1 200
Pay contributors and other expenses of magazine in 1981	2 000
Deakin University (Vic) Towards 1981 writer-in-residence Barry Hill	2 650
Department of Foreign Affairs (O'seas) Towards expenses of seminar on Australian Literature at Messina, Italy;	1 750
Toward attendance at 1980 Urbino Seminar by Professor John Colmer;	680
Promotion of Australian literature by Professor Hickey in Italy and other centres	8 983
Eaglehawk Dahlia & Arts Festival (Vic) Towards cost of 1981 literary awards and publication	600
Familiarisation Program for Overseas Academics to Australia (O'seas) Towards fares and expenses for study visits to Australia by overseas academics 1980-81	2 271
Fellowship of Australian Writers (Nat) Administration grant for 1981;	4 000
For division among State branches of Fellowship in 1981	6 000

Fellowship of Australian Writers (Qld) Assistance with costs of Warana Writers Weekend 1980	2 810
Foundation for Australian Literary Studies (Qld) Towards Dr C Christesen's attendance at award ceremony	500
Fremantle Arts Centre Press (WA) Towards exhibition of books in London during Western Australia Week	1 000
Griffith University (Qld) Towards living expenses of 1980 writer-in-residence Dorothy Hewett;	500
Towards 1981 writer-in-residence Barry Oakley	2 150
Hecate (Nat) Pay contributors and other expenses of magazine in 1980;	750
Pay contributors and other expenses of magazine in 1981	750
Helix (Nat) Pay contributors and other expenses of magazine in 1981	5 000
Humanities Research Centre (Nat) Towards research assistant investigating opportunities for writers	2 000
International PEN Australia (NSW) Towards 1981 international writers' seminar	2 500
International Trade Book Fair (Vic) Cost of stand to exhibit small press literary publications at 1981 fair	445
Island Magazine (Nat) Pay contributors and other expenses of magazine in 1981	2 500
Koala Books of Canada Ltd (O'seas) Postage and distribution costs for copies of the <i>Australian Book Scene 1980-81</i>	403
Kunapipi (O'seas) Pay contributors and other expenses of magazine in 1980-81	1 000
La Trobe University (Vic) Towards 1981 writer-in-residence Dorothy Hewett	3 305
LINQ (Nat) Pay contributors and other expenses of magazine in 1980;	1 200
Pay contributors and other expenses of magazine in 1981	1 600
Literary Criterion Centre (O'seas) Towards costs of Australian issue of <i>The Literary Criterion</i> 1980	2 000
London Magazine (O'seas) Towards costs of Australian edition of <i>London Magazine</i>	1 000
Luna (Nat) Pay contributors and other expenses of magazine in 1980;	400
Pay contributors and other expenses of magazine in 1981	400
Meanjin (Nat) Pay contributors and other expenses of magazine in 1980;	6 400
Pay contributors and other expenses of magazine in 1981;	7 200
Towards special issue to mark 40th anniversary	1 000
National Book Council (Nat) Prize money for National Book Awards 1980	5 000
Expenses of Our Favourite Australian Books competition in 1980;	10 000
Towards administration costs in 1981;	15 000
Towards engagement of promotions officer;	11 000
Pay contributors and other expenses of <i>Australian Book Review</i> 1980	9 600
National Parks & Wildlife Service of New South Wales (NSW) Co-funding of National Park writing grant	5 000
Northern Perspective (Nat) Pay contributors and other expenses of magazine in 1981	500
Overland (Nat) Pay contributors and other expenses of magazine in 1980;	6 400

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Pay contributors and other expenses of magazine in 1981;	7 200
Special grant to assist during 1980-81 financial year	2 000
Quadrant (Nat) Pay contributors and other expenses of magazine in 1980;	12 000
Pay contributors and other expenses of magazine in 1981	13 500
Radio University 5UV (SA) Towards costs of 30 <i>Author's Proof</i> and <i>Writers' Radio</i> programs 1980;	6 734
Towards costs of 40 <i>Author's Proof</i> and <i>Writers' Radio</i> programs 1981-82	7 920
Reviews Journal (Nat) Assistance with cost of magazine	1 000
Royal Blind Society (NSW) Talking Book of the Year Award recording and braille costs	2 000
Scopp (Nat) Pay contributors and other expenses of magazine in 1979	500
Society of Women Writers (Nat) Assist with administration and national activities	3 500
Southerly (Nat) Pay contributors and other expenses of magazine in 1980;	6 400
Pay contributors and other expenses of magazine in 1981	7 200
South Pacific Association for Commonwealth Literature and Language Studies (Nat) Towards attendance by Australian writers at 1981 SPACLALS Conference New Zealand	2 000
State Library of South Australia (SA) Towards publication of index to Australian book reviews 1980-81	5 000
Sydney Book Fair (NSW) Towards costs of 1980 Sydney Book Fair	1 137
Sydney Latvian Society Ltd (NSW) Assistance with travel and accommodation costs for Latvian writers' seminar	840
Sydney Women Writers' Workshop (NSW) Assistance with women's reading in Wollongong	300
D W Thorpe Pty Ltd (Nat) Towards costs of 1981-82 edition of <i>The Australian Book Scene</i>	4 500
University of NSW Royal Military College Duntroon (ACT) Towards 1981 writer-in-residence Roger McDonald	2 449
University of Exeter (O'seas) Purchase and mailing costs for books for overseas distribution	495
University of Queensland Press (Nat) Balance of setting subsidy for Ed Ulli Beier <i>Voices of Independence</i>	680
Westerly (Nat) Pay contributors and other expenses of magazine in 1980;	6 400
Pay contributors and other expenses of magazine in 1981;	6 800
Special grant to assist with China issue	2 000

**TOTAL LITERATURE
BOARD GRANTS**

1 635 088

MUSIC BOARD

The Music Board encourages and supports the development of music in Australia and Australian music and musicians overseas. It works to extend opportunities for musicians, to stimulate composition and to encourage diversity in music training. It helps to meet community music needs, and fosters the exchange of information and resources between groups, both within Australia and internationally.

Financial assistance may be sought from the Board for a wide range of musical activities grouped under four main headings:

Composition, Performance, Education and Documentation. No distinction is made between the various styles and forms of music existing today. All projects are considered equally. The Board also provides subsidies for major performing and servicing organisations, such as the Australian Opera, the AETT Orchestras, Musica Viva Australia, the Australian Chamber Orchestra and the Australia Music Centre — at which a full-time Music Coordinator is based.

Composition

The Board offers Australian composers direct financial assistance through fellowships. It also offers Special Purpose awards for short-term projects of demonstrated value. It subsidises the commissioning of new works and maintains a composers-in-residence scheme.

Documentation

As the artistic activities of a nation grow, accurate documentation and recording become essential. Consequently the Board provides subsidies for the production of recordings of Australian compositions and performers and for the publication of Australian music books and journals. In addition, fellowships are offered to assist individuals to undertake music research projects or studies in instrument making.

Education

Many music education programs are supported by the Board. Individual musicians receive direct grants through the provision of national and international fellowships and Special Purpose awards. Organisations receive assistance for master classes, workshops, and the like. For specialised teaching programs involving musicians of eminence, up to 50 per cent of the cost incurred may be met by the Board. Assistance is provided also for the establishment of ensembles in metropolitan and regional areas and for youth orchestras, music camps and other forms of community music.

Performance

Through its performance program the Board seeks to involve as many people as possible in active participation in music. Although it considers applications from all kinds of

societies, professional performing ensembles and entrepreneurs, preference is given to those which develop audience involvement and improve opportunities for concert experience in areas not well served otherwise. Support is also given to schools, tertiary institutions and other organisations for musicians-in-residence, though applicants are expected to provide a substantial financial contribution. In association with Musica Viva Australia and the Department of Foreign Affairs, support is given to a limited number of overseas tours by Australian groups of the highest professional standing.

Criteria

In assessing applications for assistance the following criteria are considered within the context of limited funds available for distribution:

- the value of the project in the context of national priorities and growth;
- the potential for influencing the quality of music in Australia;
- the extent of prior and proposed commitment on the part of the applicant, in terms of funds and effort, compared with requested subsidy;
- the demonstrated capacity of the applicant to carry out the project successfully;
- the availability of suitably qualified personnel in the area to conduct the project;
- the acceptability of the organisation's constitution
- evidence, in situations involving travel, that the applicant has fully utilised and benefited from local resources and opportunities (teachers, courses, employment etc).

In 1980-81 the Board made the following grants.

COMPOSITION INDIVIDUALS	Clifford Abbott (NSW) To complete the orchestral scoring of 'Flute Concerto No 2' for James Galway;	2 000
	Fellowship to compose and complete a number of major works	4 000
	Michael Bartolomei (NSW) Fellowship to study composition in New York with a variety of jazz teachers	6 000
	Gerard Brophy (NSW) Special purpose award to attend ISCM World Music Days in Brussels	700
	Brian Brown (Vic) Commission to compose several works for jazz ensembles	625
	Warren Burt (O'seas) International fellowship for compositional studies in the USA	4 000
	Bruce Cale (NSW) Fellowship to travel to New York to attend a seminar by George Russell	4 000
	John Carmody (NSW) Commission for Nigel Butterley to compose duets for flute and piano for children	500
	Simone De Haan (Qld) Commission for Matthias Kriesberg to compose a work for solo trombone and tape	1 200
	Claire Dobbin and Tony Taylor (Vic) Commission for George Dreyfus to compose an adaptation of the 'Hotel Paradiso'	1 500
	Kenneth Evans (Vic) Commission to compose educational works for jazz ensembles	375
	Martin Friedel (Vic) International fellowship for compositional study in the UK and Germany	6 000
	Simon Heath (NSW) Special purpose award to enable further development of the music/theatre work 'Mephistopheles'	2 000
	Stuart Hille (WA) International Fellowship for compositional studies in the USA	6 000
	Paul Hillier (O'seas) Commission for Anne Boyd to write a work for unaccompanied voice	1 050
	Brian Howard (NSW) Young composers fellowship	3 000
	Tassos Ioannidis (Vic) Special purpose award to compose a children's song cycle for educational purposes	2 000
	Bozidar Kos (SA) Commission to compose a solo piano work for professional concert repertoire	600
	Vaila Mead (O'seas) Commission for Gerald Glynn to compose a solo piano work	750
	John Mulder (NSW) Fellowship to compose a music/theatre work and complete works in progress	5 000
	Claude Papesch (NSW) Costs towards an amanuensis to help copy a suite of five pieces for orchestra	300
	James Penberthy (NSW) Fellowship to compose a variety of large scale works	14 300
	Haydn Reeder (O'seas) Fellowship to compose a vocal work and a work for solo piano	6 000
	Larry Sitsky (ACT) Commission to compose a solo piano work for professional concert repertoire	600
	Harry Sparnaay (O'seas) Commission for Richard Hames to compose a work for bass clarinet	900
	George Tibbits (Vic) Commission to compose a solo piano work for professional concert repertoire	600
	Rodney Wissler (Qld) Commission for Brian Martin to compose a music theatre work entitled 'West of the Reef'	2 750

COMPOSITION ORGANISATIONS	Arts Victoria (Vic) Composer-in-the-Community project 1981	36 800
	Astra Chamber Music Society (Vic) Commission for Graham Hair to compose a work for vocal soloists choir and ensemble	900
	Australia Music Centre (Nat) 1981 Young Composers Summer School	6 000
	Australian Society for Music Education (Tasmanian Chapter) (Tas) Commission for Ian Cugley to compose a string quartet	666
	Canberra Symphony Orchestra (ACT) Commission for Keith Wilson to compose a suite for orchestra	492
	Chamber Choir of Sydney University (NSW) Commission for Vincent Plush to compose a work for choir and small brass ensemble;	750
	Commission for Peter Sculthorpe to compose a choral work for mixed voices	1 000
	Clarinet Society of South Australia (SA) Commission for Tristram Cary to compose a suite for clarinet quartet	450
	Come Out '81 (SA) Commission for Glenn Henrich to compose the music for the play 'The Saw and the Carpenter'	750
	Elder Conservatorium of Music (SA) Bozidar Kos as composer-in-residence	6 000
	Fellowship of Australian Composers (Nat) 1981 activities	500
	Flederman (Qld) Commission for Martin Wesley-Smith to compose a chamber work for various instruments;	1 200
	Commission for Richard Vella to compose a chamber work;	525
	Commission for Ross Edwards to compose a chamber work;	750
	Commission for Howard Davidson to compose a music/theatre work;	900
	Commission for Jeff Pressing to compose a work for chamber ensemble;	600
	Commission for David Joseph to compose a work for trombone percussion and keyboards	600
	Goulburn Autumn Festival of Arts (NSW) Commission for Paul Paviour to compose a choral orchestral work	1 500
	Human Veins Dance Theatre (ACT) Commission for Geoffrey Madge to compose a work for dance theatre	3 000
	International Stage Attractions Pty Ltd (Vic) Commission for John Terry to compose an opera entitled 'The Chimes'	3 000
	Kronos Quartet (O'seas) Commission for Peter Sculthorpe to compose a string quartet	1 500
	Magpie State Theatre in Education (SA) Commission for Glenn Henrich to compose a music theatre work	1 500
	Mayne String Trio (QLD) Commission for Richard Mills to compose a string trio	750
	Monash University Graduates Association (Vic) Commission for Richard Hames to compose an organ work for a Matheson pipe organ	900
	Musica Viva Australia (Nat) Commission for Barry Conyngham to compose a work for eight singers and six brass players	1 500
	Musical Society of Victoria (Vic) Commission for Peter Sculthorpe to compose a work for solo piano	750
	National Lieder Society of Australia (Nat) Commission for Donald Hollier to compose six songs	750
	National Music Camp Association (Nat) Commission for Barry Conyngham to compose a work for the Australian Youth Orchestra;	1 500

Commission for Carl Vine to compose a work for the Australian Youth Orchestra;	1 500
Commission for Elena Kats to compose a work for the Australian Youth Orchestra;	1 500
Commission for Graeme Koehne to compose a work for the Australian Youth Orchestra	1 500
Petra String Quartet (Tas) Commission for Bozidar Kos to compose a string quartet	900
Quasar (Qld) Fellowship to compose a series of jazz/experimental works	13 884
Queensland Youth Orchestra Council (Qld) Commission for Richard Mills to compose a choral fanfare	900
Seymour Group (NSW) Commission for Peter Brideoake to compose a work for small mixed ensemble;	750
Commission for Nigel Butterley to compose a work for small mixed ensemble;	750
Commission for David Slater to compose a work for small mixed ensemble;	750
Commission for David Worrall to compose a work for small mixed ensemble;	750
Commission for Keith Wilson to compose a work for small mixed ensemble;	750
Commission for George Tibbits to compose a work for small mixed ensemble;	750
Commission for Vincent Plush to compose a work for small mixed ensemble;	750
Commission for Tristram Cary to compose a work for small mixed ensemble;	750
Commission for Helen Gifford to compose a work for small mixed ensemble;	750
Commission for Elena Kats to compose a work for small mixed ensemble	750
Sydney Theatre Company (NSW) Commission for Nicolas Lyon to compose a suite for 'Hamlet'	500
University of Sydney (NSW) Moya Henderson as composer-in-residence	6 550
University of Tasmania Music Committee (Tas) Commission for Don Kay to compose a concerto for violin and orchestra	800
Victoria State Opera (Vic) Commission for Brian Howard to compose a chamber opera based on 'Metamorphosis';	3 000
Commission for Barry Conyngham to compose a music theatre work entitled 'Fly'	1 500
Young Northside Big Band (NSW) Commission for Julian Lee to compose a work for jazz big band;	375
Commission for Roger Frampton to compose a work for jazz big band;	375
Commission for Judy Bailey to compose a work for jazz big band;	375
Commission for John Sangster to compose a work for jazz big band;	375
Commission for George Brodbeck to compose a work for jazz big band	375

DOCUMENTATION
INDIVIDUALS

James Davidson (Vic) Special purpose award to examine the papers of Louise Hanson-Dyer	2 000
Austin Goldberg (NSW) Special purpose award to write a biography on John Antill	2 000

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Philip Lowe (O'seas) International fellowship to continue woodwind making and repair studies at Newark Technical College	2 000
Robert Meadows (O'seas) International fellowship to study instrument making in the USA	5 000
Jane O'Brien (NSW) Special purpose award to investigate and report on aspects of music on radio and television	700
Maureen Radic (Vic) National fellowship to set up oral music history project	4 000
Nancy Salas (NSW) International fellowship to write a treatise on 'Mikrokosmos' of Bela Bartok	4 000
Ronald Store (QLD) Special purpose award to compile a union catalogue of music in North Queensland	2 000

DOCUMENTATION ORGANISATIONS

Alberts Music (NSW) Publication of 'Piano Music of Bela Bartok'; a handbook for teachers and students by Nancy Salas	1 450
Australasian Performing Right Association Ltd (Nat) Australian Music Marketing Services	16 000
Australia Music Centre (Nat) 1981 activities	102 500
Australian Chamber Orchestra (Nat) Recording of Australian Chamber Orchestra conducted by Felix Ayo	1 400
Australian Society for Music Education (Western Australia Chapter) (WA) Commissioning of articles for "Australian Journal of Music Education"	1 000
Battyman Records (NSW) Recording entitled 'Julian Lee'; Recording entitled 'Isaacs — Once in a Dream'	4 000 1 500
Castle Music Pty Ltd (NSW) Recording of Australian material for use in music libraries production	10 000
J & W Chester Ltd (O'seas) Publication of the study score 'Trilogy for Orchestra' by Don Banks	2 500
Encore Magazine (NSW) Commissioning of articles	1 200
Faber Music Limited (O'seas) Publication of 'Mangrove' for orchestra by Peter Sculthorpe; Publication of <i>Requiem</i> for solo cello by Peter Sculthorpe; Publication of parts for <i>Song of Tailitama</i> by Peter Sculthorpe; Publication of <i>My Name is Tian</i> by Anne Boyd	1 200 742 1 294 1 480
Hunter Records (NSW) Recording by the Johnny Nicol Quintet	4 000
International Association of Music Libraries (Nat) 1981 activities	3 734
International Association of Sound Archives (Australia) (Nat) 1981 activities	3 000
Larrikin Records Pty Ltd (NSW) Recording of works by Bruce Cale entitled 'Rolling Thunder'	1 400
Music Broadcasting Society of New South Wales (NSW) Recording of Macedonian folk music featuring the Orkestra Grupa Pecalbari	500
Musica Australis (NSW) Publication of Volume I of 'Musica Australis'	4 226
National Band Council of Australia (WA) Australian Banding Survey	1 950
Public Broadcasting Association of Australia (Nat) Salary and travelling costs to carry out a survey on radio; National music program exchange project	5 000 7 500
Select-A-Service Pty Ltd (NSW) Music Board Publishing Review	738

	South Australian Recordings (SA) Recording of works by Richard Meale	3 000
	University of Queensland Press (Qld) Publication of 'The Music of Peter Sculthorpe' by Michael Hannan	3 600
	University of Western Australia (WA) Publication of a monogram entitled 'A Musical Genius from Australia' by Teresa Balough	2 580
	War Records (O'seas) Recording of works by Ray Warleigh	4 500
EDUCATION INDIVIDUALS	John Anderson (O'seas) International fellowship to continue clarinet studies in the USA	3 000
	Robyn Archer (NSW) International fellowship for master classes with Gisela May and the Berliner Ensemble	4 500
	Michael John Askill (NSW) International fellowship to study percussion in the USA	4 000
	Rosalie Bandt (Vic) Special purpose award to install a sound playground	2 000
	Barbara Beran (O'seas) Special purpose award to continue violin studies in the USA	2 000
	Miroslav Bukovsky (NSW) International fellowship to study jazz techniques in the USA	6 000
	Liza Cheshire (O'seas) International fellowship to continue flute studies in the UK	5 000
	James Cougan (SA) Costs towards study of opera production methods in the UK, USA and Europe	500
	Marilyn Dale (O'seas) International fellowship to continue vocal studies in the UK	5 000
	George Dreyfus (Vic) Special purpose award to tour 'Australian Folk Mass' throughout Victorian country areas	1 000
	Alice Rosemary Giles (NSW) International fellowship to study harp in the USA	6 000
	Paul Grabowsky (Vic) International fellowship to study jazz in the USA	5 000
	Keith Harris (O'seas) International fellowship to continue mandolin studies in Germany	3 000
	Tamara Herman (WA) Special purpose award to continue recorder studies in France	1 500
	Anthony Hicks (Vic) International fellowship to study saxophone in France and the USA	3 000
	Sarah Hopkins (Vic) International fellowship to continue cello studies in the UK	3 000
	Roger Howell (SA) International fellowship for vocal and operatic studies with John Bacon and Otakar Kraus	3 000
	Bronwen Jones (SA) International fellowship for clarinet studies with Leon Russianoff, Gerard Errante and Anthony Ray	4 000
	Peter Jordan (Vic) Special purpose award to work with the Royal Opera, Covent Garden, and the English National Opera personnel	2 000
	Rebecca Lagos (ACT) International fellowship for percussion studies with Professor George Gaber at Indiana University;	4 400
	International fellowship to continue percussion studies at Indiana University	5 000
	Kathryn Lambert (NSW) International fellowship to study piano at the Juilliard School of Music	5 000

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	Brett Leighton (NSW) International fellowship to continue organ studies in Vienna	3 000
	Gary McPherson (NSW) International fellowship to study jazz in the USA	4 000
	Stephen Martin (Tas) International fellowship for double bass studies with Barry Guy in the UK	6 000
	Marilyn Meier (O'seas) International fellowship to study piano with Bela Siki in the USA	3 000
	Lisa Moore (O'seas) International fellowship to complete piano studies at the University of Illinois	3 000
	Peter Mort (O'seas) International fellowship to study guitar in Spain	5 000
	David Panichi (NSW) Don Banks Memorial Fellowship	4 000
	Paul Sarcich (O'seas) Special purpose award to study percussion and composition in Europe and the UK	2 000
	Kathryn Selby (O'seas) International fellowship to continue piano studies in the USA	5 000
	Brent Stanton (NSW) Don Banks Memorial Fellowship	4 000
	Neville Thomas (NSW) International fellowship involving woodwind activities	3 000
	Peter Veale (SA) International fellowship to study oboe in Germany	3 000
	Jill Wright (WA) International fellowship to study flute at the Manhattan School of Music	6 000
	Esme Yamaguchi (O'seas) International fellowship to continue flute studies in France	5 000
EDUCATION ORGANISATIONS	Alan Rose Memorial Fund (Vic) Master classes and workshops by Philip Farkas	1 100
	Arts Victoria (Vic) Residency of various master teachers	5 050
	Australasian String Festival (NSW) Music camp	1 500
	Australia Music Centre (Nat) Music coordinator program	25 000
	Australian Art Ensemble (NSW) International fellowship for jazz studies in the USA with Michael Nock, Barry Altschul and Yusef Lateef	4 000
	Australian Folk Trust (Nat) Devolution of Music Board funds to assist folk music activities throughout Australia	11 812
	Australian Intervarsity Choral Society (Qld) Music camp August-September 1981	3 000
	Australian Jazz Foundation (Nat) Summer jazz clinics;	23 220
	Autumn jazz clinics	15 550
	Australian Music Therapy Association (Vic) National tour of music therapist George Duerkson	2 400
	Australian Society for Music Education (Nat) 1981 activities	8 300
	Australian String Teachers' Association North Queensland (Qld) Master classes by Anthony Doheny	1 000
	Australian String Teachers' Association Queensland (Qld) Master classes and recitals associated with the 2nd National AUSTA Conference	3 000
	Australian Youth Music Festival (Vic) Music camps-funding of guest conductor master classes and commissioned works	5 175
	Barossa Valley Schools Orchestra (SA) Music camp	1 000

Blacktown Community Council for Arts (NSW) Co-ordinators' conference	2 000
Border Music Camp (NSW) Music camp	500
Cairns Youth Orchestra (Qld) 1981 activities	1 000
Canberra Youth Orchestra Society (ACT) 1981 activities	3 900
Childrens Free Embassy (NSW) Towards teenage roadshow tour of Western Australia, Queensland, Northern Territory and South Australia	2 000
City of Glenorchy (Tas) Community music co-ordinator	12 500
City of Sydney Cultural Council (NSW) Music adjudication costs for 1981 Eisteddfod	6 000
City of Tamworth Youth Orchestra (NSW) 1981 activities	300
Darling Downs Association for Advanced Education (Qld) McGregor Summer School	3 250
Early Music at Lambing Flat Committee (NSW) Workshops at the 1980 Festival	1 500
Federation of Australian Music Teachers' Association (NSW) National tour of James Lyke piano master teacher	3 300
Footscray Community Arts Centre (Vic) Community music co-ordinator	5 000
Glenorchy City Council (Tas) Community music co-ordinator 1980	5 600
Hamilton Education Centre Ltd (Vic) 1981 instrumental teaching program	4 000
Horsham Education Centre (Vic) 1981 instrumental teaching program	1 000
International Society of Contemporary Music (NSW) (NSW) Workshops in Sydney in 1981	1 500
Kevin Davis Associates (Vic) Artists-in-schools project Stage IV	10 000
Logan Shire Council (Qld) Community music co-ordinator 1980	8 000
Maryborough Youth Music Society (Qld) Music camp	500
Melbourne Youth Music Council (Vic) 1981 activities	2 500
Mount Isa Youth Orchestra (Qld) Music camp activities	2 500
Music Teachers' Association of New South Wales (NSW) 1981 program of instrumental workshops in New South Wales regional areas	6 500
Music Teachers' Association of South Australia (SA) Master classes and seminars in association with a rural development program	1 500
National Band Council of Australia (Tas) Seminars and workshops by Roy Newsome	1 200
National Music Camp Association (Nat) 1981 activities	22 000
New South Wales State Conservatorium of Music (NSW) Residency of composer Tristram Cary as master teacher;	2 406
Residency of jazz musicians Edward Soph and Ronald McClure as part of the master teacher program	2 860
North Brisbane College of Advanced Education (Qld) Visit by composer Paul Patterson for master teacher program Queensland	3 500
North Queensland Regional Art Association (Qld) Community music co-ordinator;	12 000
Travel expenses for Tim O'Connor for attendance at an Arts Management Course in Sydney	300

Opera Conference of Australia and New Zealand (Nat) Seminar by Michael Bronson "Televising the Performing Arts"	1 000
Pan Pacific Music Camps (NSW) 1981 music camp activities	4 500
Pioneer Shire Council (Qld) Community music co-ordinator	8 000
Quaranup Music Camp Incorporated (WA) Music camp	500
Queensland Youth Orchestra Council (Qld) 1981 activities	12 000
Select-A-Service Pty Ltd (NSW) Music Board Fellowship Review	2 000
South Australian Music Camp Association (SA) 1981 activities	1 000
Summer School of the Arts Committee (ACT) Music camp	500
Suzuki Society for Children (NSW) Music camp	2 000
Sydney Youth Orchestra Association Ltd (NSW) 1981 activities	7 830
Tamworth Youth String Orchestra Association (NSW) 1981 activities	300
Tasmania Youth Orchestra Council (Tas) 1981 activities	4 000
Townsville Youth Orchestra (Qld) Music camp	600
United Music Teachers' of New South Wales (NSW) Workshops for students by Ross Edwards, Nigel Butterley and Peter Sculthorpe;	225
Lecture/demonstration by Roger Woodward	300
University of Adelaide (SA) Master classes by Geoffrey Michaels;	260
Master classes by visiting Musica Viva artists;	200
Lecture/demonstration by ethnic performers;	160
Master classes and lecture/demonstrations by Marilyn Richardson;	260
Visit by musicologist Professor Kurt Von Fischer for master teacher program September 1981	3 000
University of Melbourne (Vic) Master classes by Ronald Stevenson and Margaret Baker-Genovesi	615
University of New England (NSW) Community music co-ordinator;	7 500
Music school	600
University of Western Australia (WA) Flute master classes by Vernon Hill	500
Victorian College of the Arts (Vic) Residency of Lucy Van Dael	
Baroque violin master teacher;	1 034
Master Classes by Felix Ayo	800
Victorian Junior Symphony Orchestra (Vic) 1981 activities	1 000
Young Musicians Trust Inc (SA) Viola master classes with Wolfram Christ	680
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PERFORMANCE ORGANISATIONS	
Adelaide Chamber Orchestra (SA) 1981 concert activities	5 000
Arensky String Quartet (WA) Development grant	17 046
Astra Chamber Music Society (Vic) 1981 concert activities	3 000
Australia Contemporary Music Ensemble (Nat) Costs associated with the winding up of the organisation	1 617
Australian Chamber Orchestra (Nat) 1981 concert activities	34 000
Australian Elizabethan Theatre Trust Orchestras (Nat) 1981 general grant	2 492 000
Australian Opera Company (Nat) 1981 general grant	3 034 000
Busybodies Theatre of Dance (NSW) Production of 'Sirens' by Struan Smith	600

Canberra Opera Society Inc (ACT) 1981 activities	10 000
Community and Arts Centre Foundation (Tas) 1981 concert activities	5 000
Flederman (Qld) 1980 concert activities	2 000
Glenn Henrich Quartet (SA) Development grant	2 950
Illawarra Regional Organisation of Councils (NSW) 1981 concert activities	1 865
International Society of Contemporary Music (NSW) (NSW) 1981 concert activities	900
Jazz Action Society of New South Wales (NSW) 1981 concert activities;	11 000
Special concert: "No Name # 10"	600
Jazz Action Society of Tasmania (Tas) 1981 concert activities	2 000
Jazz Action Society of Victoria (Vic) 1981 concert activities	2 690
Leonine Consort Pty Ltd (Nat) 1981 concert activities	27 000
Lyric Opera of Queensland (Qld) Opera activities	56 000
Magpie State Theatre in Education (SA) Costs towards professional musicians for 'Come Out' Festival of Arts for children	1 500
Melbourne Chorale (Vic) 1980 concert activities;	5 000
1981 concert activities	9 000
Melbourne International Festival of Organ and Harpsichord (Vic) 1981 concert activities	2 500
MLC Fire and General Insurance Company Ltd (Nat) Insurance of Music Board instruments	2 138
Musica Viva Australia (Nat) Representation at Asian Composers League Conference, Hong Kong;	2 850
Management survey to the ASEAN region;	3 200
Promotional tour to Europe and the UK;	2 080
Sydney String Quartet international tour;	4 500
General grant for 1981 activities;	222 000
International activities	18 000
Musicians' Union of Australia (Nat) Visit to Australia by John Morton	601
National Lieder Society of Australia (Nat) 1981 concert activities	2 000
North West Music Project Association (Tas) 1981 concert activities	1 000
Perth Jazz Society (WA) 1981 concert activities	2 000
Queensland Conservatorium of Music (Qld) Development grant for the Flederman Trio	9 850
Queensland Theatre Orchestra (Qld) 1981 activities	12 000
St Stephen's Monday Music Trust Fund (NSW) 1981 concert activities	500
Seymour Group (NSW) 1981 concert activities	18 000
State Opera of South Australia (SA) 1981 activities	56 000
Sydney Philharmonia Society Ltd (NSW) 1981 concert activities	12 000
Tasmanian Arts Advisory Board (Tas) 1981 opera activities in Tasmania	17 500
University of Adelaide (SA) Ensemble development — Elder String Quartet	9 850
University of Adelaide Brass Ensemble (SA) International tour to the Third Singapore Festival of the Arts	2 000

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University of New South Wales Ensemble (NSW) 1981 concert activities	6 000
University of Queensland (Qld) Development grant for Mayne String Trio;	15 810
Exchange of residencies between the Petra String Quartet and the Mayne String Trio	931
University of Western Australia (WA) Ramon Jablonski, cellist as musician-in-residence;	2 690
Geoffrey Michaels, violinist as musician-in-residence	2 300
Victoria State Opera (Vic) 1981 activities	45 000
Waverley Municipal Council (NSW) 1981 concert activities	3 720
Western Australian Arts Orchestral Foundation (WA) 1981 activities	22 000
Western Australian Opera Company Inc (WA) 1981 activities	45 000

TOTAL MUSIC BOARD GRANTS	\$7 112 161*
* Comprises Music Board	1 574 761
The Australian Opera	3 034 000
The Australian Elizabethan Theatre Trust Orchestras	2 492 000
Loans Made from Support Funds	11 400
	<hr/> 7 112 161

THEATRE BOARD

The Theatre Board's aim is to improve the quality of the content, performance and production of dance, drama, puppetry, mime and youth theatre and to ensure maximum public access to them. The Board provides opportunities for professional theatre people to develop their skills, encourages growth in theatre attendance and promotes community involvement in live theatre. It provides continuing support for some fifty-five drama, dance, puppetry and mime companies which attract audiences running into millions annually.

General grants

General grants, which constitute the Board's major outlay, are given to professional organisations offering the highest standards of performance/training/production for a period of up to one year. It is the Board's objective to support a sufficient number of properly subsidised non-commercial theatre companies offering a range of productions in the classic and contemporary repertoire. It regards of equal importance the funding of other professional companies especially those concentrating on the development and presentation of new theatrical styles, new writers and new choreographers.

Project grants

Assistance in the form of direct grant, guarantee against loss, or loan, is available to individuals and organisations. It enables them to present public performances, arrange training programs, provide for visiting theatre people and undertake other projects of special merit, especially those which encourage innovation, the development of new audiences, or the professional theatre interests of ethnic and national groups.

Choreographers'/theatre designers'/directors' development

Through this grant scheme the Theatre Board provides the nurturing ground for theatre artists of proven potential and talent, to develop their choreographic, design, or directing skills. Applicants must present a self planned program of practical work in the theatre, which may be undertaken through existing theatre companies, community theatres or new groups. The emphasis of the program varies according to the interests of the applicants and ranges from experimentation in theatre techniques to working in country and remote areas. Grants are calculated on a maximum of \$11 000 for any one full year, varying with the program proposed and length of time involved. This sum includes provision for fares and expenses, as well as accommodation and living expenses.

Community/regional theatre

The Board offers establishment assistance for the development of community and regional theatres. Any initial assistance provided by the Board is conditional on the project receiving at least matching State government and local funding. Proposals must also produce evidence from the applicant and local bodies that demonstrates specific needs for theatre in the chosen district. Any further assistance is on a reducing basis up to five years by which time the project has to be fully sustained from other sources. In cases where applicants have not substantially familiarised themselves with the region, consideration will be given to providing assistance for a six months establishment and research period. Applicants must have both State government and local financial support for the research proposed.

Limited Life projects

This scheme provides for the underwriting of 'limited life' professional theatre projects of an innovative or developmental nature for periods of up to two years. Grants are made to accomplished professional artists, temporarily brought together to develop and present work which is outside the marketing scope of a normal theatre company.

Criteria

In assessing applications for grants the Theatre Board considers first, quality, then audience reach, and community participation, as appropriate. Quality criteria include standards of production and performance, innovation in content and production, and the development of theatre skills especially at the professional level. The criteria for audience reach include size of audience, increase in audience, and extension to new audiences who for geographical or other reasons do not normally attend theatre. The key factors in community participation are the number of participants and the extent of expected future benefits to both the participants and others. The Board takes into account the artistic and financial soundness of previous activities and current proposals, and compares the application with other requests in the light of funds available.

In 1980-81 the Board made the following grants.

DRAMA INDIVIDUALS	Linda Aronson (NSW) Assistance to attend the International Theatre Institute Conference in Madrid, 1981	443
	Rick Billingham (NSW) Towards fees to attend Open Program at Australian Film and Television School, 1981	400
	Franco Cavarra (Vic) Ethnic arts fellowship, 1981	2 000
	Doreen Clarke (SA) Towards 1981 playwright-in-residence at the State Theatre Company	1 000
	Ruth Cracknell, Rex Cramphorn, Arthur Dignam, Drew Forsythe, John Gaden, Ron Haddrick, John Howard, Jennifer Hagan, Robert Menzies, Kerry Walker, Jim Waites (NSW) Limited Life grant for leading professional actors to develop a playing style based on an intensive examination of Shakespearean texts (balance of grant)	33 000
	Clare Dobbin (Vic) Towards travel, accommodation and research expenses for <i>Vacancy No Vacancy</i>	500
	Jan Friedl (NSW) Assistance to study music theatre in East and West Germany, 1981	2 000
	Tim Gooding (NSW) Towards 1981 playwright-in-residence at the Sydney Theatre Company	1 000
	Jill Halliday (NSW) Designers' development grant to work with West Australian theatre companies (balance of \$7,400 payable in 1981-82)	2 500
	Roslyn Horin (NSW) Directors' development grant to work as assistant director and to direct own productions	11 000
	George Hutchinson (NSW) Toward airfare and living allowance for overseas tour of <i>No Room for Dreamers</i>	1 000
	Lyndal Jones (Vic) Towards costs to present <i>Prediction Pieces Nos 1 to 6</i>	2 985
	Evelyn Krape (Vic) Towards pre-production costs of <i>Mothballs</i>	1 350
	Wayne Maddern (SA) Towards editing costs for book on theatre administration	1 000
	David Mason-Cox (NSW) Towards 1981 playwright-in-residence at the Q Theatre	1 000
	Richard Meredith (Vic) Towards production costs of two music theatre works	3 620
	Michael Mullins (NSW) Towards production costs of <i>No-One Carries the Australian Flag</i> and research costs of <i>The Invasion of No-One</i> ;	14 000
	Towards development costs with Peter Carey of <i>Illusions</i> based on the work of Raymond Chandler	6 000
	Aarne Neeme (NSW) Towards travel costs and living allowance to stage <i>Mary Barnes</i>	2 000
	Robyn Nevin (NSW) Assistance to visit theatre in London and the UK	2 000
	Barry Oakley (NSW) Towards 1981 playwright-in-residence at the National Institute of Dramatic Art	800
	John O'Donoghue (NSW) Towards 1981 playwright-in-residence at Hunter Valley Theatre Company	400
	Elizabeth Paterson (Vic) To develop repertoire of three performance pieces for community presentation	2 960
	Graham Pitt (NSW) Towards 1981 playwright-in-residence at Ensemble Theatre	1 000
	John Romeril (SA) Towards 1981 playwright-in-residence at Troupe Theatre	400
	Colin Ryan (Vic) Towards 1981 playwright-in-residence at La Mama Theatre	800

	Stephen Sewell (NSW) Towards airfare and living allowance for attendance at rehearsal of <i>Traitors</i> in UK;	1 000
	Towards 1981 playwright-in-residence at Nimrod Theatre	1 000
	Tony Strachan (NSW) Towards costs of street theatre by Tony Strachan and Peter Schwarz;	2 000
	Towards research expenses to develop <i>Chrome Essays in Living Sculpture</i>	4 800
	Peggy Wallach and Nicholas Tsoutas (SA) Towards production costs of <i>Basketweaving for Beginners</i> , a multi-media work	9 700
	Doreen Warburton (NSW) Assistance to visit theatres in the USA and the UK	2 000
	Christine Westwood (NSW) Towards costs of playreadings of four plays, written and directed by women	3 675
	Kerry Dwyer, Michele Fawdon, Sue Hill, Deborah Kennedy, Chrissie Koltai, Christine Westwood, Margaret Wright and 120 women (NSW) Limited Life grant. Toward series of projects exploring and developing women's skills in the theatre (balance of \$33 000 payable in 1981-82)	74 000
DRAMA GROUPS	Arts Council of South Australia (SA) Towards costs for Brian Debnam to research Eyre Peninsula project	650
	Association of Community Theatres (SA) Towards interstate companies' visits to Second Australian Drama Festival, 1981	10 000
	Australian National Playwrights' Conference (Nat) Towards costs of pre-conference preparation;	1 968
	Towards costs of 1981 conference and theatre forum	17 600
	Australian Nouveau Theatre (Vic) Towards activities of group in 1981;	10 000
	Additional support in 1981	5 000
	Australian Performing Group (Vic) General grant for 1981 activities	120 000
	Black and Blue Inc (NSW) Towards research costs for new work <i>The Last of England</i> , by Robyn Archer and John Willet	1 000
	Bread and Circus Community Theatre (NSW) Towards community theatre activities of group in 1981	5 000
	Brisbane Repertory Theatre (Qld) Towards salaries of artistic director, production manager, and designer 1980 (balance of grant);	5 000
	Towards activities of group in 1981	20 000
	Canberra Repertory Society (ACT) Towards salary of artistic director, 1980 (balance of grant)	4 000
	Canberra Theatre Centre Trust (ACT) Towards two-week season by Silk Theatre Company	1 000
	Central and Northern Queensland Theatre Company (Qld) Towards regional theatre activities (balance of \$39,000 payable in 1981-82)	40 000
	Cladan Cultural Exchange Institute (Nat) Towards costs of 1980-81 International Theatre Festival	20 000
	Cleveland Street Performance Space (NSW) Towards feasibility study on Cleveland Street Performance Space;	200
	Additional support for feasibility study	400
	Community and Art Centre Foundation (Tas) Towards pre-production costs for Nightshift season of Franz Xavier Kroetz and Barry Dickins plays	500
	Darwin Theatre Group (NT) Towards salary, airfare and living allowance for artistic director, 1980 (balance of grant);	5 000
	Towards professional services for 1981 program (balance of \$5,000 payable in 1981-82)	29 000

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Ensemble Productions Pty Ltd (NSW) Towards salary of an extra actor in 1980 (balance of grant);	5 000
General grant for 1981 activities;	70 000
Towards production costs of 21st anniversary play <i>Deeds</i>	7 500
Fools Gallery Theatre (ACT) Towards rehearsal salaries and production costs to develop new work	9 000
Fortune Theatre Company (ACT) Towards activities in 1980;	5 000
Towards activities in 1981 (balance of \$8,500 payable in 1981-82)	4 000
Griffin Theatre Company (NSW) Towards season of Australian plays, 1981	5 600
Hole in the Wall Theatre (WA) General grant for 1981 activities;	62 000
Towards airfare and living allowance for Jon Ewing to direct Alex Buzo's <i>Duff</i>	836
Hunter Valley Theatre Company (NSW) Towards production costs of Bertolt Brecht's and Kurt Weill's <i>Threepenny Opera</i> 1980;	5 000
Towards 1981 activities	60 000
International Theatre Institute (Nat) Support for Institute in 1980;	1 000
Support for Institute in 1981;	6 000
Additional support for Institute, July-December 1981;	4 000
Towards accommodation costs for Tasman Theatre Program	400
La Mama Theatre (Vic) Assistance with running costs of space in 1981	24 000
Macau Light Film (NSW) Towards cost of video cassette, <i>Stages</i> ;	200
Towards costs of final editing and marketing of Peter Brook in Australia, <i>Stages</i>	6 000
Marian Street Theatre (NSW) General grant for 1981 activities	50 000
Melbourne Theatre Company (Vic) General grant for 1981 activities;	779 000
Towards airfare and living allowance for Douglas Hedge to appear in <i>The Elephant Man</i>	609
Mill Theatre (Vic) Towards community theatre activities, 1980 (balance of grant);	4 000
Towards community theatre activities, 1981 (further grant payable in 1981-82)	10 000
Mixed Company (Vic) Towards costs to stage <i>The Melbourne Show</i> in factories, 1981	4 500
Murray River Performing Group (NSW and Vic) Towards community theatre activities, 1981;	20 000
Towards tour costs for <i>Flying Fruit Fly Circus</i> to Vancouver Children's Festival, 1981	5 000
Naliandrah Drama Circle (NSW) Towards production costs for drama workshops for the intellectually handicapped (balance of \$4,000 payable in 1981-82)	4 000
National Theatre at the Playhouse (WA) General grant for 1981 activities;	295 000
Towards airfare and living allowance for Paul Mason to appear in <i>Same Square of Dust</i> ;	871
Towards airfare and living allowance for Trevor Kent to appear in <i>Loot</i>	871
New England Theatre Company (NSW) Towards community theatre activities, 1981 (balance of \$5,000 payable in 1981-82)	15 000
New Theatre (NSW) Towards activities in 1981	5 000
Nimrod Theatre Company (NSW) To tour <i>The Club</i> to Hampstead Theatre, London, 1980 (balance of grant);	7 250

General grant for 1981 activities;	293 000
Towards salary of Wayne Black for final year of theatre carpentry apprenticeship;	8 500
Towards salary of trainee director in 1981;	4 680
Towards salary of trainee administrator in 1981;	4 680
Towards one year apprenticeship in period costume cutting and making;	3 900
Towards costs of workshoping five new Australian plays;	3 750
Towards costs of Women Directors' Workshop;	3 500
Towards costs of company classes in voice, movement, mime and singing, 1981;	2 600
Towards costs of videotaping productions of new Australian plays during 1981;	1 000
Towards airfare and fees for Joan Sidney to appear in <i>Backyard</i> ;	851
Towards costs to employ second playreader for 1981;	700
Towards airfare and living allowance for Nigel Levings to light <i>Three Sisters</i> ;	408
Towards airfare and living allowance for Nigel Levings to light <i>Volpone</i>	367
Playbox Theatre Company (Vic) Towards additional 1980 general grant support;	25 000
General grant for 1981 activities;	100 000
Towards airfare and living allowance for Doreen Clarke to assist with the production and promotion of her play, <i>Bleeding Butterflies</i>	265
Polygon Incorporated (Tas) Towards support for 1981 activities	7 500
Popular Theatre Troupe (Qld) General grant for 1981 activities	75 000
Q Theatre (NSW) General grant for 1981 activities	146 000
Queensland Theatre Company (Qld) General grant for 1981 activities;	321 000
Towards salary of assistant director, Peter Duncan, 1981;	6 000
Towards salary of apprentice carpenter, Cornelius Boogart, 1981;	2 000
Towards airfare and living allowance for Jenny McNae to appear in <i>Candida</i> ;	984
Towards airfare and living allowance for Margo Lee to appear in <i>Mourning Becomes Electra</i>	514
Riverina Trucking Company (NSW) Towards running costs of company in 1980;	18 000
Towards community theatre activities, 1981 (further grant payable in 1981-82)	20 000
Round Earth Company (Tas) Towards production costs of <i>King Lear</i> ;	5 000
Towards production costs of entertainment based on <i>Lives of Three Tasmanians</i>	2 000
School of Drama, University of NSW (NSW) Towards costs of report on theatre administration training	500
Sidetrack Theatre (NSW) Towards community theatre projects, 1981	20 000
Southern Regional Theatre (NSW) Towards salary of director for staging Shakespearean play and new Australian play	3 500
Stage Company (SA) Towards activities of group in 1981	25 000
St John's Cathedral (Qld) Towards production costs of <i>Murder in the Cathedral</i>	1 000
State Theatre Company (SA) General grant for 1981 activities;	284 000
Towards salary of Barry Plews as dramaturge-in-residence, 1981;	6 000
Towards airfare and living allowance for Vicki Feitscher to design <i>What the Butler Saw</i> ;	517

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	Towards airfare and living allowance for Barry Oakley to work on <i>The Ship's Whistle</i>	337
	Sydney Theatre Company (NSW) General grant for 1981 activities;	330 000
	Towards airfare and living allowance for Nigel Levings to light <i>The Man from Mukinupin</i>	577
	Teatro Technis (Vic) Towards director's fee for ten plays in 1981	3 000
	Theatre South (NSW) Towards community theatre activities, 1981	15 000
	Theatre Works (Vic) Towards community theatre activities, 1981	12 500
	Theatre Workshop (NSW) Towards salary of trainee administrator, 1980;	5 000
	Towards salary of trainee theatre technician, 1980	1 800
	TN Theatre Company (Qld) General grant for six months, 1981;	37 000
	Towards production costs of <i>Starstud</i> , a rock and roll fast-food space fantasy	20 000
	Troupe (SA) Towards activities of group in 1981 (balance of \$2000 payable in 1981-82)	23 000
	West Community Theatre (Vic) Towards salaries of group in 1980 (balance of grant);	6 000
	Towards community theatre activities, 1981 (further grant payable in 1981-82)	18 500
	Whyalla Players (SA) Towards airfare for Phillip Ross to appear in <i>The Club</i>	290
	Winter Theatre (WA) Towards activities of group in 1981	10 000
YOUTH DRAMA INDIVIDUALS	David Allen (Tas) Towards 1981 playwright-in-residence at Salamanca Theatre Company	1 000
	Lloyd Suttor (Vic) Towards 1981 playwright-in-residence at Four's Company	800
YOUTH DRAMA GROUPS	Apprentice Theatre (Tas) Director's and tutor's salaries and fares for Intensive Theatre Week, 1981;	2 800
	Towards costs of Shakespeare Summer School, 1981	2 300
	Artists in Schools Program (Nat) Towards costs of theatre artists in schools (balance of \$2,500 payable in 1981-82)	10 000
	Australian Youth Performing Arts Association (Nat) Towards costs of sending delegates to ASSITEJ meeting, 1981;	2 000
	Towards costs of indexing AYPAA's directory of playscripts;	500
	Towards costs of overseas representative;	500
	Towards publication costs of <i>Lowdown</i> ;	2 000
	Towards costs of publishing theatre-in-education study papers;	2 000
	Additional assistance towards publishing theatre-in-education papers	2 000
	Australian Youth Performing Arts Association (WA) Towards salaries of director, tutors and stage manager for young people's show	1 650
	Bathurst Players Youth Theatre (NSW) Towards director's and tutor's fees for workshops	1 900
	Brisbane Repertory Theatre (Qld) Towards salaries and costs of Early Childhood Drama Project	32 000
	Children's Arena Theatre (Vic) General grant for 1981 activities	47 000
	Crosswinds Theatre In Community Team (Vic) Towards activities in 1981	6 500
	Four's Company (Vic) Towards activities in 1981	17 500

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Freewheels TIE Company (NSW) Towards activities in 1981;	32 000
Towards production costs of <i>Red Earth</i> , 1981	10 175
Gambit Theatre (Tas) Towards director's fee	3 900
Mushroom Troupe (Vic) Towards activities in 1981;	30 000
Towards costs of training program	760
National Theatre at the Playhouse (WA) Towards costs of TIE Tour of Kimberley and Pilbara regions, 1981;	3 000
Towards fare and living allowance for Sharon McGlinchey to work with TIE team	819
New Theatre Daytime (Vic) Towards costs of activities in 1981	8 000
North Coast Nomads Theatre Company (NSW) Towards costs of performances and workshops in schools, 1981	5 000
PACT Co-Operative (NSW) Towards activities in 1981	14 500
Reid House Theatre Workshop (ACT) Additional support for 1980 activities;	15 000
General grant for 1981 activities	62 000
Salamanca Theatre Company (Tas) General grant for 1981 activities;	96 000
Towards running costs of Script Resource Centre, 1981	7 100
Shire of Kalamunda (WA) Towards costs of workshops with National Theatre-in-Education team	850
Shopfront Theatre for Young People (NSW) Towards salaries of tutors (balance of grant)	4 000
State Theatre Company (SA) Towards publication costs of <i>Backstage</i> ;	2 300
Towards costs of Magpie TIE tour to Melbourne, 1980	1 200
St Martin's Youth Arts Centre (Vic) Assistance with theatre activities in 1979;	5 000
Towards salaries and activities at Centre, 1980;	8 000
Towards activities at Centre, 1981;	30 000
Towards costs of three trainees — administration, accounts, carpentry	6 000
Toe Truck Theatre (NSW) Additional support for 1980 activities;	3 000
General grant for 1981 activities;	74 000
Towards costs of mask classes with Malcolm Keith	500
Western Australian Association for Drama In Education (WA) Towards costs of Magpie TIE tour to Western Australia	4 308
Why Not Theatre (Vic) Towards salaries and costs of youth theatre work in 1980 (balance of grant);	2 000
Towards activities in 1981	11 000
Young TN Company (Qld) Towards costs of activities, July-December, 1981	6 000

DANCE
INDIVIDUALS

Janne Blanch (Vic) Towards living allowance to study dance teacher's course at Victorian College for the Arts, 1981	3 000
Jak Callick (WA) Towards study program in technical theatre and design, 1981 (balance of \$2,000 payable in 1981-82)	3 000
Annette Edwards (SA) Towards costs of youth theatre production, 1981	2 400
Lynley Lewis (Qld) Assistance with travel expenses to teach dance in rural Queensland, 1981	3 400

	Shelley Linden (SA) Towards living allowance to undertake retraining program, 1981 (balance of \$2,000 payable in 1981-82)	3 000
	Christine Mearing (Vic) Professional service assistance for television project in dance, 1981	2 400
	Paul Saliba (NSW) Towards fees and living allowance to study at Martha Graham School, 1981	2 000
	Stephanie St Clair (NSW) Towards overseas study program in release techniques, 1981	2 000
	Cheryl Stone (NSW) Towards study program in New York 1981-1982	2 000
	Ariette Taylor (SA) Towards pre-production salaries for <i>Four Little Girls</i> , 1981	8 000
	Margaret Walker (NSW) Towards salary of director for ethnic dance activities (balance of \$3,500 payable in 1981-82)	3 500
DANCE GROUPS	Aboriginal Islander Skills Development Scheme (NSW) Towards professional services of traditional dancers for season in 1980;	5 000
	To bring traditional dancers to Sydney (balance of \$2,000 payable in 1981-82);	6 000
	Towards dance classes in remote areas of North Queensland in 1981	6 000
	Adelaide Festival Centre Trust (SA) Assistance towards artist-in-residence, Evelyn Roth for three months in 1981	2 000
	Australian Association for Dance in Education (ACT) Towards one year dance development program in the ACT, 1980 (balance of grant);	3 000
	Towards one year dance development program in the ACT, 1981	6 800
	Australian Association for Dance in Education (Nat) Towards national conference on dance in the community	3 764
	Australian Association for Dance in Education (NT) Towards choreographic fees and production costs for Christmas dance production, 1980	1 200
	Australian Ballet Foundation (Nat) General grant for 1981 activities	1 456 000
	Australian Ballet School (Nat) General grant for 1981 activities;	245 000
	Towards airfare and living allowance for Joan Lawson to conduct dance therapy lectures;	4 600
	Towards airfare and living allowance for Cathryn Short to choreograph for <i>The Dancers</i> ;	263
	Towards airfare and living allowance for Cathryn Short to stage new ballet in 1980	198
	Australian Council for Health and Physical Education (NSW) Towards costs of performing arts activities for the disabled in 1981	3 200
	Australian Dance Theatre (SA and Vic) Towards airfare and freight costs for the company to appear at the Edinburgh Festival, 1980;	4 000
	General grant for 1981 activities;	212 000
	Towards airfare and living allowance for Andris Toppe to choreograph production, 1981	605
	Busybodies Dance Company (NSW) Towards a summer school and two main seasons of group in 1980	4 000
	Canberra Dance Ensemble (ACT) Towards costs of two guest choreographers, 1981	1 750
	Cecchetti Society (NT) Towards airfare and fees of guest teacher and production costs for performance, 1981	610
	Contemporary Dance Theatre (Qld) Towards production costs of four workshops, 1981	2 000

Dance Ensemble (NSW) Towards pre-production costs for appearances at Sydney Dance Festival	5 000
Dance Exchange (NSW) Towards pre-production costs of new works, 1981;	15 000
Towards costs of a lecture series on dance and dance training, 1981	2 830
Dancefront (Qld) Towards costs of a season by Sydney Dance Company during Warana Festival, 1980 (balance of grant)	2 500
Festival of Sydney (NSW) Towards salary of coordinator and travel expenses for Sydney Dance Festival activities, 1981	4 000
Fitzwater Productions (NSW) Towards pre-production costs of a film on dance education in Australia, 1981	2 000
Friends of the Inland Ballet (NSW) Towards choreographer's fees for production of <i>The Nutcracker</i> , 1981	1 000
Human Veins Dance Theatre (ACT) Towards activities of group, 1981;	30 000
Towards salary of male dancer, 1981	5 000
Kinetikos Dance Theatre (WA) Towards airfare, fees and living allowance for choreographer, 1981	1 200
Laberinto (NSW) Towards costs of tour to Melbourne, Hobart, Canberra, 1981	10 000
Lismore Community Dance Association (NSW) Towards airfare, fees and living allowance for tutors for four weekend workshops, 1981	1 900
North Queensland Ballet and Dance Society (Qld) Towards salaries of artistic director and choreographers	12 000
One Extra Dance Theatre (NSW) Towards activities in 1981;	40 000
Towards salary of designer-in-residence, 1981	4 500
Queensland Ballet Company (Qld) General grant for 1981 activities;	96 000
Towards salary of trainee dancer, 1981;	5 000
Towards costs of two-week dance training seminar, 1981	2 000
Sydney Dance Company (NSW) General grant for 1981 activities;	280 000
Towards costs of Italian tour, 1980;	10 000
Towards costs of New York tour, 1981;	40 000
Towards salary of trainee dancer, 1981;	5 000
Towards salary of trainee administrator, 1981	6 000
West Australian Ballet Company (WA) General grant for 1981 activities;	100 000
Incentive grant for audience development program (further grant payable in 1981-82);	3 500
Towards airfare and living allowance for Jacqui Carroll to conduct workshops, 1980;	540
Towards salary of trainee dancers in 1981;	5 000
Towards airfare and living allowance for Bill Akers to light <i>Kal</i> , 1980;	519
Towards airfare and living allowance for Don Asker to choreograph <i>Les Noces</i> in 1980	508

MIME INDIVIDUALS **Russell Cheek (O'seas)** Towards fees and living allowance for final year at Jacques Lecoq School, Paris, 1980

2 000

Christopher Dickins (Vic) Towards production costs of four mime plays, 1981 (balance of \$5000 payable in 1981-82)

5 000

Laurie Fisher (NSW) Towards salaries for schools tour of remote areas of Western Australia

5 000

Rae Gibson (WA) Towards mime activities

12 500

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	Judy Harris (Qld) Towards three months course at Jacques Lecoq School to develop mime-in-education program, 1981	2 000
	Ingle Knight (NSW) Towards 1981 writer-in-residence at the NSW Theatre of the Deaf	800
MIME GROUPS	New South Wales Theatre of the Deaf (NSW) Towards activities of group, 1981	38 000
PUPPETRY INDIVIDUALS	Jennifer Davidson (Tas) Towards costs of a puppetry production	14 000
	David Poulton (Qld) Towards costs of study tour to USA and Europe, 1981	1 000
	Sally Poulton (Qld) Towards costs of study tour to USA and Europe, 1981	1 000
	Stuart Thompson (NSW) Towards costs of study in performing arts administration at New York University, USA	2 000
	Greg Temple (SA) Towards costs of free puppet performances and workshops for the underprivileged	9 000
	Peter Wilson (WA) Towards costs of study in Japan	2 000
PUPPETRY GROUPS	Australian Puppet Theatre (Vic) Towards costs of European tour of <i>Momma's Little Horror Show</i>	12 500
	Goethe Institute (Vic) Towards costs of Australian tour by two German puppeteers, 1981	4 970
	Handspan Theatre (Vic) Towards costs of voice and movement classes, 1980	640
	Little Patch Theatre (SA) General grant for 1981 activities	48 000
	Manipulations (NSW) Towards cost of archival film on puppeteer, Edith Murray	5 500
	Marionette Theatre of Australia (NSW) General grant for 1981 activities	100 000
	Paperbag Puppets (SA) Towards salaries to operate resource centre	6 000
	Queensland Marionette Theatre (Qld) Towards fees and expenses for preparation of book on puppet-making;	4 000
	Towards pre-production costs of building a puppet production	6 000
	Spare Parts (WA) Towards costs of a year's puppetry activities in 1981 (balance of \$5000 payable in 1981-82)	25 000
ENTRE- PRENEURIAL, RESEARCH AND MULTI-ARTS	Assessment Program (Nat) Assessment program: professional performance assessments for reports to companies;	16 461
	Additional assessments;	1 493
	Additional assessments	1 989
	Australian Elizabethan Theatre Trust (Nat) General grant for 1981 activities;	268 000
	Towards publication costs of World Theatre Exchange Brochure	2 000
	Canberra Theatre Trust (ACT) General grant for 1981 entrepreneurial activities	35 000
	CAPPA (Nat) Airfare for executive officer to attend meeting on archival material	228
	Wayne Maddern (Nat) To undertake investigation of theatre ticket voucher scheme	8 863

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Publicity and Promotion (Nat) Towards costs of printing booklet on Theatre Board Policy	3 199
Tasmanian Theatre Company (Tas) General grant for 1981 entrepreneurial activities	146 000
Theatre Publications (Nat) Towards publication costs of <i>Theatre Australia</i> in 1981 – 11 issues	33 000
TOTAL THEATRE BOARD GRANTS	\$7 942 700

VISUAL ARTS BOARD

The Visual Arts Board aims to help the individual artist develop the highest levels of creative achievement and to foster a greater awareness of contemporary Australian artists and their work through the dissemination of ideas, advocacy, scholarship, art criticism and information.

The Visual Arts Board provides assistance to individuals and organisations working across a wide spectrum of the visual arts in Australia, from painting and sculpture to museology. Its programs include grants to individuals, the commissioning and placing of works of art in public places, support for artists-in-residence, and the acquisition, exhibition and conservation of works of art.

Grants to individuals

Grants are available to artists who have achieved a high degree of professional competence in their field. Recipients must be of Australian nationality or have lived in Australia for a minimum of two years prior to their application, and must produce evidence of recent high-quality work. The purpose of the grants is to provide time for creative work, by freeing the artists from other employment; to assist with short-term projects; or to cover travel expenses for specific projects. Individual grants up to a maximum of \$15 000 may be made, and successful applicants must produce a written report on completion of the project.

Artists programs

The Board supports several programs designed to assist artists in other ways. The Artists Traineeship program provides an opportunity for talented emerging artists to work in professional workshops with established artists. The Artist-in-Residence program creates new, stimulating working situations for artists which enable them to contribute to the artistic consciousness of the community and at the same time give them a secure period for productive work. The Visiting Artists program sponsors visits to Australia by significant artists from overseas. The Artists Studios Overseas program provides access to several overseas studios and fellowships which are made available to Australian artists for long or short periods, not necessarily with financial assistance from the Board. Since competition for grants is great, the Board's assessment policies are strictly implemented. Audited statements of expenditure are usually called for in addition to a written report from the artist participating.

Public art and exhibitions programs

The Board considers that one of its most important functions is to bring the community into contact with significant works of contemporary Australian art. Its public art program is designed to place works of art in civic

centres, city plazas and gardens, universities, schools, libraries and government buildings. Grants made under this program are intended to supplement available funds, and the Board expects the commissioning body to provide evidence of local enthusiasm and strong support for the project. The works commissioned may be paintings, sculpture, prints or photographs but only a limited number of grants is available.

The Australian Contemporary Art Acquisition program is designed to assist public art museums (other than those fully funded by the Federal Government) to acquire significant works by living Australian artists. The applying institutions must guarantee genuine public access and regular display, acceptable storage conditions and proper security arrangements. The works must be selected by curators professionally qualified, competent and experienced in the visual arts, and be acquired directly from the artist (or through his or her agent) for the first sale. Following satisfaction of these and other requirements eight grants of \$10 000 may be made.

The Visual Arts Board gives limited assistance to exhibitions in institutions which are seen as complementing the programs of State and regional art museums. It also provides some support for the publication of scholarly works on the visual arts in Australia.

In 1980-81 the Board made the following grants.

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ADMINISTRATION AND OPERATION COSTS	Art Workers Union (Nat) Health and safety pilot study	2 950
	Artworkers Union (Nat) National conference funding	6 232
	Australian Gallery Directors Council (Nat) Establishment and general operating costs for AGDC Secretariat for 1981	100 000
	Australian Centre for Photography (Nat) Establishment and general operating costs for 1981	43 250
	Creative Space (NSW) Establishment and general operating costs for creative space facilities	3 180
	Ewing and George Paton Galleries (Vic) Annual program of exhibitions and related activities in 1981	4 000
	Experimental Art Foundation (SA) Establishment and general operating costs for 1981	28 000
	Institute of Modern Art (Qld) Annual program of exhibition and related activities in 1981	15 000
	Mato (NSW) Establishment and operating costs of alternative studio/exhibition space	3 610
	Melab Pty Ltd (Nat) Salary for national co-ordinator for visiting artists	7 500
	Praxis Inc (WA) Establishment and general operating costs for Praxis Gallery alternate space	10 000
	Praxis Incorporated (WA) Administrative and establishment costs for 6 months	15 000
	Sydney Studio (Nat) Additional expenditure for Sydney Studio expenses;	644
	Operating costs for six months	2 000
	WOPOP (Nat) Assistance for photography conference	5 500
ARCHITECTURE AND DESIGN INDIVIDUALS	Gordon Andrews (NSW) Design fee for book on Australian architecture and design	5 000
	Andrew Crisp (Vic) Collection and supply material for exhibition New Earth Architecture Centre, Pompidou, Paris	400
	Ronald Feruglio (NSW) Research and negotiation for design and design exhibition Italy — reimbursement	70
	Royal Institute of British Architecture (O'seas) Registration fee for GCA Tanner attend ICAM II Conference, London	351
ARCHITECTURE AND DESIGN GROUPS	Architecture and Design Panel (Nat) Towards the provision for public relations and promotions;	7 378
	Towards sitting fees and travel costs 1.7.80 to 30.6.81;	11 236
	Towards temporary secretary services;	10 799
	Towards consultant fee	29 988
	Harry Hewett Publishing (Vic) Towards publication of <i>Constable: Designs for Film Drama Opera & Ballet Settings and Costumes</i>	2 500
	Hobart Architectural Co-operative (Tas) Assistance with rent first year operation	3 000
	Industrial Design Institute of Australia (Nat) Towards first stage of design project for National Federation of Blind Citizens;	5 000
	Towards newspaper advertising for overseas speakers at public lectures;	430
	Towards travel and accommodation costs for overseas speakers at forum	7 229
	National Trust of Australia (NSW) Towards production of catalogue for Hardy Wilson exhibition	6 000

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ART EDUCATION	Julie Furze (NSW) Artist traineeship	1 200
	Fred Genis (NSW) Artist traineeship	1 200
	Geoff Ireland (NSW) Artist traineeship	1 200
	Silvia Jansons (NSW) Artist traineeship	1 200
	Monica Kaufman (NSW) Artist traineeship	1 200
	Fiona MacDonald (Qld) Artist traineeship;	600
	Artist traineeship	1 200
	Glen Murray (NSW) Artist traineeship	1 200
	New York Studio School (O'seas) Towards continuation of Peter Brown Memorial Scholarship	9 880
	Ann Thomson (NSW) Artist traineeship;	600
	Assistance for materials and studio space;	2 500
	Artist traineeship	1 200
ART PURCHASES	Art Purchase Program Expenses (Nat) Towards cost of works of art	449
ARTISTS-IN-RESIDENCE	City of Hamilton Art Gallery (Vic) Artist in residence stipend for 1981	3 000
	Dalby Art Group (Qld) Materials for artist in residence;	500
	Artist in residence stipend 1980	500
	Darwin Community College (NT) Artist in residence stipend 1981	9 000
	Griffith University (Qld) Artist in residence stipend 1981	12 000
	North Brisbane CAE (Qld) Artist in residence stipend for 1981	4 000
	Macquarie University (NSW) Artist in residence stipend 1981	4 000
	Pitspace-Preston Institute of Technology (Vic) Artist in residence stipend for 1981	6 000
	Praxis II (WA) Artist in residence stipend	6 000
	University of Melbourne (Vic) Artist in residence stipend 1981	12 000
	University of Tasmania (Tas) Artist in residence stipend 1981	6 000
	Victorian College of the Arts (Vic) Artist in residence stipend 1981	5 000
AUSTRALIAN CONTEMPORARY ART ACQUISITIONS PROGRAM	Alice Springs Art Foundation Inc (NT) Acquisition of work by living Australian artists	5 000
	Art Gallery of New South Wales (NSW) Acquisition of works by living Australian artists	5 000
	Ballarat Fine Art Gallery (Vic) Acquisition of works by living Australian artists	5 000
	Broken Hill City Art Gallery (NSW) Acquisition of works by living Australian artists	5 000
	Burnie Art Gallery (Tas) Acquisition of works by living Australian artists	5 000
	Gold Coast City Art Gallery Acquisition Society (Qld) Acquisition of works by living Australian artists	5 000
	National Gallery of Victoria (Vic) Acquisition of works by living Australian artists	5 000
	Newcastle Region Art Gallery (NSW) Acquisition of works by living Australian artists	5 000
	Queen Victoria Museum and Art Gallery (Tas) Acquisition of works by living Australian artists	5 000
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Tasmanian Museum and Art Gallery (Tas) Acquisition of works by living Australian artists	5 000
The Art Gallery of South Australia (SA) Acquisition of works by living Australian artists	5 000
The McClelland Gallery (Vic) Acquisition of works by living Australian artists	5 000
Toowoomba Art Gallery (Qld) Acquisition of works by living Australian artists	5 000
Undercroft Gallery, University of Western Australia (WA) Acquisition of works by living Australian artists	5 000
University Art Museum, University of Queensland (Qld) Acquisition of works by living Australian artists	5 000
Western Australian Institute of Technology (WA) Acquisition of works by living Australian artists	5 000
Wagga Wagga City Art Gallery (NSW) Acquisition of works by living Australian artists	5 000
Warrnambool Art Gallery (Vic) Acquisition of works by living Australian artists	5 000
Wollongong City Gallery (NSW) Acquisition of works by living Australian artists	5 000

CONSERVATION Nil

COMMUNITY ARTS	Busselton Art Society (WA) To conduct weekend workshops	2 675
	Glen Innes Information and Service Centre (NSW) Towards community mural project for Glen Innes festival	1 500
	Kevin Davis Associates (Vic) Artists in schools project	10 000
	Leichhardt Festival (NSW) Visual arts contingent for Leichhardt festival	2 000
	Red Back Poster Collective (NSW) Towards cost of setting up a print workshop	6 059
	Guild of Undergraduates, University of Western Australia (WA) To conduct community workshops	459

EXHIBITION INDIVIDUALS	Peter Booth (Vic) Participation fee regional development program in Labyrinth exhibition	500
	Mike Brown (Vic) Participation fee regional development program in Labyrinth exhibition	500
	Jane Kent (SA) Participation fee regional development program South Australian exhibition	500
	Mandy Martin (NSW) Participation fee regional development program exhibition South Australia	500
	Fernanda Martins (SA) Participation fee regional development program South Australian exhibition	500
	John Neylon (SA) Curators fee for regional development program Exhibition Number 9	500
	Paul Partos (Vic) Reimbursement to damaged work in Paris Embassy exhibition 1979	4 500
	Leonie Reisberg (SA) Participation fee regional development program South Australian exhibition	500
	William Young (SA) Participation fee regional development program South Australian exhibition	500

VISUAL ARTS BOARD

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EXHIBITIONS GROUPS	Anzart (O'seas) Ten Australian artists to travel to Christchurch	13 500
	Albury Regional Arts Centre (NSW) Towards mounting exhibition 'Real Super Real'	3 000
	Australian Gallery Directors Council (O'seas) Printing & freight of 5000 catalogues Paris Embassy photography exhibition;	7 643
	Aspects of the Philip Morris collection for Australian photographers Paris Embassy;	5 000
	Australian art exhibition to Europe;	3 000
	For costs associated with Venice Biennale 1980	20 000
	Australian Sculpture Triennial (O'seas) Exchange sculpture program with Canada;	10 000
	Exchange sculpture program with Canada;	2 205
	Additional payment towards sculpture exhibition at Preston and La Trobe University	5 000
	Biennale of Sydney Limited (NSW) Towards the cost of 4th biennale of Sydney	35 000
	Contemporary Art Society SA Inc (SA) The figurative show to be held at Contemporary Art Society	6 000
	International Year of Disabled Persons (SA) Towards exhibition costs	1 478
	One Extra Dance Theatre (NSW) Towards production costs bodyworks package tour	1 500
	Paris Biennale (O'seas) Freight and exhibition costs	729
	Leon Paroissien (NSW) Fares and expenses as commissioner for Paris Biennale	3 824
	Ray Hughes Gallery (Qld) Cost of reprinting slides for Serpentine exhibition	65
	Regional Development Program (Qld) Extension of Hinton and Queensland exhibition tours	10 000
	University of Queensland Art Museum (Qld) Extension of sending material to London for Serpentine exhibition	45
	Visual Arts Board (Nat) Exhibition programs — administration expenses;	160
	Regional development program exhibitions 7, 8, 9	16 257
	Wollongong City Gallery (NSW) Towards NSW Young Contemporaries exhibition	2 750
	Australian Gallery Directors Council (Nat) Annual program of exhibitions for 1980	51 300
	Australian Gallery Directors Council (Nat) Annual program of exhibitions for 1981	178 000
	Australian Sculpture Triennial (Nat) Sculpture exhibition at Preston and La Trobe University in 1981	10 000
GRANTS TO INDIVIDUALS	George Alexander (NSW) Assistance for a project with Sam Schoenbaum	2 000
	Judith Annear (Vic) Return airfare USA	1 484
	Robert Besanko (Vic) Overseas travel grant	2 000
	Hilary Boscott-Riggs (Qld) Return airfares and expenses for residence at Power Studio, Paris	1 500
	Jeffrey Michael Brøn (Vic) To complete a series of paintings	4 000
	William G Brown (NSW) Studio rent and materials	2 000

Janine Burke (Vic) Towards cost of publishing <i>Australian Women Artists 1840-1940</i>	1 056
Polly Courtin (Vic) To work for an exhibition of paintings 1981	2 000
Christopher Coventry (SA) Assistance to work	5 000
Richard Crebbin (NSW) Return airfare to attend course arts administration, London University	2 000
Christopher Croft (O'seas) Assistance for Künstlerhaus Bethanien Berlin project	4 000
Judith Cuppaidge (NSW) To illustrate book on exotic plants of South Pacific	2 500
Aleksander Danko (Vic) Assistance towards working on performance projects, New York	2 500
Graeme Davis (Vic) Assistance for equipment for performance work	2 000
Joseph De Luttis (Vic) Assistance for three months full time painting	3 750
Suzi De Clario (Vic) Materials for photography exhibition	892
Edward Douglas (SA) Assistance to have one year free to work on photography	4 000
Richard Dunn (NSW) Standard grant for six months	7 500
Ruth Faerber (NSW) Airfares and expenses to have exhibition Qantas Gallery, London	2 000
Nola Farman (WA) Assistance for a multi media participatory project	2 500
J J Ferris (Vic) Travel and accommodation expenses	1 160
Marion Fletcher (Vic) Research and publish a book on costume in Australia	2 492
Patrician Flood (ACT) Reimbursement for travel and expenses to Barnacoye House, Eire	250
Sue Ford (Vic) Equipment and materials for photography exhibition 1981	1 750
Dale Franks (O'seas) Assistance to work in Europe and return airfare	2 500
Patricia Fullerton (Vic) Assistance for book on life and work of Hugh Ramsay	1 500
Bruce Goold (NSW) Assistance for materials	1 000
Joan Grounds (NSW) Assistance towards working on performance projects, New York	2 000
Fiona Hall (O'seas) Assistance to travel and work in USA	3 500
Marion Hardman (Tas) Assistance for publication of photographs	4 000
Dale Hickey (Vic) Standard grant for six months	7 500
Gregory Scott Johns (SA) Assistance for materials	2 000
Jane Kent (SA) Overseas travel grant	2 000
Bruce Latimer (O'seas) Assistance to work for exhibition	3 000
Alun Leach Jones (O'seas) Standard grant to work for one year	15 000
Michael Leunig (Vic) Overseas travel grant	3 000
Brad Levido (NSW) Assistance to prepare for exhibition	2 000
Ian Lobb (Vic) Assistance for materials and travel within Australia	2 000
Robert MacPherson (Qld) Assistance for materials and work space	5 000
Akio Makigawa (WA) To prepare for exhibition of sculpture	2 000

VISUAL ARTS BOARD
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	Anne Marsh (SA) Overseas travel grant	2 000
	Anne Maughan (WA) Assistance to prepare for exhibition	1 000
	Arthur McIntyre (NSW) Assistance to mount an exhibition	1 000
	Joanna Mendelssohn (NSW) Overseas travel grant	3 000
	Max Miller (NSW) Assistance to work for exhibitions	3 000
	Rodney Monk (NSW) Overseas travel grant	3 000
	Timothy Morrell (O'seas) To attend course New York University and Metropolitan Museum for museum curators	3 500
	John Neeson (Vic) Assistance for materials and living expenses	2 640
	Romek Pachucki (Tas) Overseas travel grant to attend ICOM conference	5 115
	Trefor Prest (Vic) Standard grant for six months	7 500
	John Rigby (Qld) Assistance for overseas travel	2 000
	Jan Riske (NSW) Air fares and expenses to have exhibition Qantas Gallery, London	2 000
	Lynne Roberts-Goodwin (NSW) Overseas travel grant	2 572
	John Robinson (Vic) Assistance for materials	2 500
	Jill Scott (O'seas) Assistance for documentation of performances	1 000
	Garry Shead (NSW) Assistance for materials	2 500
	Christine Simons (Vic) Assistance for materials	2 000
	David Skinner (SA) To prepare for an exhibition	2 500
	Wesley Stacey (NSW) Assistance for living expenses and materials	4 500
	Miriam Stannage (WA) Material costs and exhibition expenses	2 000
	Jo Steele (SA) Assistance for exhibition of sculpture	2 000
	Colin Suggett (Vic) Assistance for equipment	1 100
	David Van Nunen (NSW) Overseas travel grant	2 115
	Les Walkling (Vic) Overseas travel grant	2 000
	Robin Wallace Crabbe (NSW) Living expenses for one year	12 000
	Arthur Wicks (NSW) To participate in exhibition organised by Pierre Restany	1 400
	John Williams (NSW) Overseas travel grant	1 860
	David Wilson (Vic) Assistance to make sculptures in Britain	3 350
	Rod Withers (Vic) Assistance for living expenses and materials while in Venice	600
	Ray Woolard (Vic) Assistance for equipment for performance work	2 500
	William Wright (O'seas) Travel grant to return to Australia	4 000
VISITING ARTISTS	Ulay/Marina Abramovic (O'seas) Visiting fellowship	15 000
	Australlan Centre for Photography (O'seas) Visiting artist	4 100
	Karl Beveridge (O'seas) Visiting artist	3 400
	Germano Celant (O'seas) Visiting artist	5 000
	Douglas Davis (O'seas) Visiting artist	1 700
	Bill Furlong (O'seas) Visiting artist	3 400
	Howard Hodgkin (O'seas) Visiting artist	2 100

VISUAL ARTS BOARD

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	Bernard Luthi (O'seas) Visiting artist	2 000
	School of Art, University of Tasmania (O'seas) Visiting artist Peter Milton	2 575
	Alan Sonfist (O'seas) Visiting artist	5 000
	Karl String (O'seas) To assist with expenses in relation to exchange program	3 357
	Anne Truitt (O'seas) Visiting artist	4 100
OVERSEAS STUDIOS	Virginia Cuppaidge (O'seas) Incidental costs associated with the New York studio	2 000
	Institute for Art and Urban Resources (O'seas) Establishment of a studio space;	3 100
	Stipend and airfares for artist taking up studio at PSI	8 000
	Bill Wright (O'seas) Operating costs for New York Studio	6 315
	Michael Karolyi Memorial Foundation (O'seas) Towards cost of administration of Owen Tooth Memorial Cottage	296
PROMOTION OF ART	Australian Gallery Directors Council (Nat) Art in education kits	500
	Gardner Printing company (Nat) Printing and delivery of newsletter letterheads	532
	Litho-Type Printing Service (Nat) 700 copies of VAB newsletter	182
	Visual Arts Board (Nat) Printing costs for VAB newsletter;	1 259
	Art information kits, 5 copies of <i>Timeless Gardens</i> ;	300
	Art exhibition kits	1 054
PUBLIC ART INDIVIDUALS	Neville Weston (SA) Research project on works of art in public places in Australia	5 000
PUBLIC ART GROUPS	Adelaide College of Arts and Education (SA) Sculpture commission for Underdale campus	9 000
	Arts Access Society (Vic) Commission a mural by the Community Art Workers group for the Turana Education Centre	5 000
	Council of the Shire of Eacham (Qld) Commission a sculpture by Tom Risley for the Shire office complex	2 500
	Hartley College of Advanced Education (SA) Alterations to sculpture by John Wood	700
	Jeff Nield Photographers (NSW) Cost of reproducing photographs for lecture use	157
	Municipality of Kingborough (Tas) Commission five artists to prepare proposals for sports centre	5 000
	Prospect Mural Group (SA) Extension grant for mural project	2 000
	Tatura Fountain Committee (Vic) Assistance for fountain project	4 000
	Newcastle City Council (NSW) City Hall mural by John Olsen	2 500
	University of New South Wales (NSW) Commission five artists to prepare maquettes for sculpture commission	1 500
	Wagga Wagga City Art Gallery (NSW) Purchase sculpture	5 500
PUBLICATIONS	Adamson & Rankin Publishers (Vic) Publication of contemporary Australian photographers series Cato and Beal	5 000
	Art Gallery of Western Australia (WA) Publication of the Art Gallery of Western Australia bulletin 1980	2 000

VISUAL ARTS BOARD

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Art Gallery of South Australia (SA) Publication of the Art Gallery of South Australia bulletin 1980	2 000
Art Network (Nat) Towards production costs of <i>Art Network</i> magazine;	6 000
Publication of <i>Art Network</i> magazine	3 000
Aspect Publications (Nat) Publication of <i>Aspect – Art and Literature</i> magazine	1 500
Children's Book Council of Australia (Nat) Children's picture book of the year awards 1981	2 500
Conference of Art Societies (Nat) Artists contracts	98
Ewing and George Paton Galleries, Melbourne University (Vic) Publication of women at work, womens performance work in Australia by Annear and Danko	1 550
Experimental Art Foundation (SA) Publication of history of women in South Australia;	500
Publication of <i>Oxide Street</i> by Marr Grounds;	1 755
Publication of <i>Performance Festival, South Australia 1980</i>	500
Robert Gray (NSW) Artists monographs program preparation of manuscript	6 000
Richard Haese (Vic) Research grant for preparation of monograph	6 000
Hale and Iremonger Pty Ltd (NSW) Publication of <i>Australian Women Artists</i> by Carol Ambrus	2 200
Halide Inc (NSW) Publication of Halide Photography broadsheet	1 500
Harry Hewett Publishing (Vic) Publication of <i>Constable: Designs for Film Drama Opera and Ballet Settings and Costumes</i>	2 500
Lamella Distribution/Cozbook (NSW) Publication of postcards by Australian artists	1 500
Lip Collective (Nat) Publication of <i>Lip</i> magazine	2 500
Humphrey MacQueen (Vic) Research fee for preparation of monograph	6 000
Newcastle Gallery Society (NSW) Publication of <i>Artemis</i>	1 500
Oxford University Press (Vic) Publication of <i>A History of Australian Children's Book Illustration</i> by M Muir	5 000
Penguin Books Australia Ltd (Vic) Publication of <i>Rebels and Precursors</i> by Richard Haese	2 560
Shane Simpson (NSW) Produce book on law for the visual artist and assist Board with copyright issues	6 000
Paul Taylor (Nat) Publication of <i>Art & Text</i>	15 000
The Fine Arts Press Pty Ltd (Nat) Publication of <i>Art and Australia</i> in 1981	10 000
The Tasmanian Review (Tas) Publication of the <i>Tasmanian Review</i> – a literary and arts quarterly	1 000
TOTAL GRANTS PAID	\$1 360 901

COUNCIL PROGRAMS

In addition to the schemes conducted by the Boards the Council maintains several central programs and funds other activities in support of the arts.

International

Much of the Council's work in supporting international projects such as travelling exhibitions, touring of performing companies, and cultural exchanges is carried out by the Boards, and for this purpose they have access to specially allocated funds. However, a central fund is maintained also, to meet emergent needs and to provide for projects of a general nature.

Research

Studies are commissioned from University departments and private research firms to provide information for policy development and program planning. The lack of adequate Census data on the arts or of systematic research by other bodies makes Council sponsorship of surveys essential. The research results are made available to other organisations and individuals.

Education and the Arts

In association with the Commonwealth Schools Commission and the Arts Council of Australia, continuing steps are being taken to enhance the role of the arts in schools and colleges. The program is designed to implement recommendations contained in a nine-volume report on education and the arts released in 1977.

Arts Information

The provision of information and reference material for the arts community and the general public is a valuable form of support for the arts. Material is produced in a variety of media including booklets (some in languages other than English), discussion papers, educational kits, directories, films, radio programs and newspapers.

In 1980-81 Council Program expenditure was as follows.

COUNCIL PROGRAMS

\$

INTERNATIONAL	Aboriginal Artists Agency (Nat) Towards costs of international cultural program for World Council of Indigenous People third general assembly;	15 000
	Towards costs of Aboriginal tour of USA;	30 000
	Towards additional costs for Aboriginal tour of Europe;	2 000
	Towards travel costs for Wandjuk Marika to Duke of Edinburgh Awards;	5 500
	Cultural information to Easter Island and Zimbabwe;	1 000
	Costs of follow up documentation for the South Pacific Festival of the Arts	3 500
	Australian Committee for Venice (Nat) Towards costs of printing a brochure on Venice restoration project	2 500
	Australia Music Centre (Nat) Towards costs for the National Director to visit Asia to promote music libraries	3 130
	Australian Puppet Theatre (Vic) Towards costs of Momma's Little Horror Show to tour UK and Europe	12 500
	Australian Youth Performing Arts Association (Nat) Brochure on Australian youth theatre for World Congress of International Association of Theatre for Children and Young People	500
	Confederation of Australian Professional Performing Arts Ltd (Nat) Towards costs of planning Oceanic Choreographic and Composers Seminar	3 000
	Cultural Policy in Australia (Nat) Towards costs of supplementary booklet	226
	Deloitte Haskins & Sells (Vic) To prepare a model of a statistical base for international policy information	9 340
	Dorothy Hewett (NSW) Bruce Dawe (Qld) Towards costs of two writers to participate in Australia-Canada Festival in Toronto, Canada	4 092
	International Cultural Corporation of Australia (Nat) Assistance to Commonwealth Arts Organisation Conference	35 000
	Towards costs of preliminary meetings to plan a European tour of Antipodes Project;	2 000
	Towards negotiating costs of French Exhibition to Australia;	8 000
	Survey of commercial possibility and planning of Festival of Clowns;	9 750
	Towards costs of an Australian tour of an Aboriginal photographic exhibition;	1 864
	For a feasibility study for the need of an international touring exhibition;	250
	Towards negotiating costs of Greek Exhibition to Australia;	16 000
	Towards negotiating costs of Egyptian Exhibition to Australia	11 200
	International Society for Education Throughout Australia (Nat) Towards costs of attendance at overseas education seminars	2 000
	International Visitors Fund	5 986
	Murray River Performing Group (Vic) Towards costs of Flying Fruit Fly Circus to Canada	5 000
	Sydney Dance Company (NSW) Towards costs of a tour to the USA	40 000
	Sydney International Piano Competition (Nat) Towards costs of overseas judges for the Sydney International Piano Competition	26 250
	Amateur Groups Overseas	
	Accordion Society of Australia (Nat) Towards cost of a tour of New Zealand	2 500
	Barrenjoey High School Band (NSW) Towards cost of a tour of New Zealand	2 500

COUNCIL PROGRAMS

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Canberra Youth Orchestra (ACT) Towards costs of performing at International Festival of Youth Orchestras in Aberdeen, Scotland	2 500
Dowland Singers (NSW) Towards costs of performing at International Festival of Youth Orchestras in Aberdeen, Scotland	2 500
Geelong Technical School Band (Vic) Towards cost of visit to China	2 500
Ipswich Adonis Show Band (Qld) Towards cost of a tour of Canada	2 500
Macedonian Folkdancing Group (NSW) Towards a tour of Macedonia	2 500
New South Wales Youth Band (NSW) Towards cost of a tour of New Zealand	2 500
Queensland Youth Orchestra (Qld) Towards costs of performing at International Festival of Youth Orchestras in Aberdeen, Scotland	2 500
St Marys District Band Pipes and Drums (NSW) Towards costs of performing at World Championship of Pipes and Drums in Glasgow, Scotland	2 500
Talent Education Association of Australia (NSW) Towards costs of performing at Suzuki Conference in the USA	2 500
Sydney Youth Orchestra (NSW) Towards cost for a visit to Hong Kong	2 500
Tasmanian Youth Orchestra (Tas) Towards costs for a tour of New Zealand	2 500
Woden Valley Youth Choir (ACT) Towards costs for tour of the USA	2 500
Total International	290 588

RESEARCH BIS-Shrapnel Pty Ltd (Nat) Preliminary investigation for an arts industry study	300
Cyncam Secretarial Services Pty Ltd (Nat) Preparation of research report and tables for distribution	550
Deloitte Haskins & Sells (Nat) Final payment for report on the establishment of a statistical data bank on the arts in Australia	3 500
Mary-Elizabeth Gill (Nat) Planning and preliminary research on International Year of Disabled Persons projects	3 134
Suzanne Gleeson (Nat) Towards costs of preliminary inquiry into the situation of creative artists in Australia	1 680
Christina Halliday (Nat) Towards costs of research project for International Year of Disabled Persons	730
Horan, Wall & Walker (Nat) Part payment of fees for an arts data project	712
Individual Artists Inquiry (Nat) First payment for Council's inquiry into the situation of individual artists in Australia	52
IYDP Research Project (Nat) Towards costs of Council's International Year of Disabled Persons research project	5 000
Kenneth Tolhurst Pty Ltd (Nat) Follow-up computer processing of arts attitudes survey data	635
Dianne Leckie (Nat) Fee for research and preparation of supplement to cultural policy booklet	1 070
Murray Edmonds Management Services (Nat) Evaluation of local government involvement in the arts	4 500
National Arts Information Study (Nat) Costs of review of needs for and provision of information on the arts in Australia	6 809
Peat, Marwick, Mitchell Services (Nat) Costs of study of effects of air transport costs on the arts	10 000

COUNCIL PROGRAMS

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	Terry Phillips (Nat) Preliminary study of issues in the arts and new technology	2 702
	Tavistock Research Centre Pty Ltd (Nat) Final payment for survey of Australian attitudes to the arts	7 200
	Leigh Thomas (Nat) Towards costs of preliminary inquiry into the situation of creative artists in Australia	830
	Total Research	49 404
EDUCATION AND THE ARTS	Arts Council of Australia (Nat) Towards expenses of joint education and the arts program;	45 000
	To evolve trial model of theatre-in-education involving Toe Truck and Sidetrack Company	7 064
	Department of Education (SA) Towards costs of newsletter and salary of part-time coordinator in 1981	8 000
	Department of Education (NT) Towards costs of newsletter and salary of part-time coordinator in 1981	4 000
	Education & the Arts Committee (Qld) Towards expenses of Queensland Education and the Arts Committee in 1981	8 700
	Fitzwater Productions Pty Ltd (NSW) Preparation of film proposal on dance-in-education	2 000
	Jan Meek (Nat) Provision of specialist media and publicity material on education and the arts	1 236
	Mount Lawley College (WA) Extension of in-service program by Arensky Quartet in two country locations	6 000
	Total Education and the Arts	82 000
ARTS INFORMATION	General Services (Nat)	246 615
	Total Arts Information	246 615
OTHER ACTIVITIES	A.R.T.S. Ltd (NSW) Consultancy fees for a report on Aboriginal Arts and Crafts Pty Ltd	45 739
	Aboriginal Arts & Crafts Pty Ltd (Nat) Supplementary grant	96 000
	Australian Art Exhibitions Corporation (Vic) Grant to A.A.E.C. to cover 1980-81 expenses	1 000
	Australian Elizabethan Theatre Trust (Nat) 1980-81 Premium for Provident Fund for Performers	182 391
	Australia Music Centre (Nat) Supplementary grant for 1981	100 000
	Australian Copyright Council (Nat) General grant for 1981	126 000
	Jane Burns (NSW) Fee to attend management course conducted by A.R.T.S. Ltd	1 100
	XII Commonwealth Games Arts Festival (Nat) Towards a program of arts activities in association with the Commonwealth Games Festival 1982	84 000
	Consultancies & Related Costs for Miscellaneous Council Investigations (Nat)	2 842
	Gulbenkian Foundation Feasibility Study (Nat) Report on the establishment of an international centre for arts policy studies	4 848
	Inquiry into Opera & Music Theatre (Nat) Costs incurred in preparation of a review into opera and music theatre in Australia	8 539
	Total Other Activities	652 459
TOTAL COUNCIL PROGRAMS		1 321 066

GRANTS APPROVED FROM THE 1980-81 APPROPRIATION

	National and Overseas		New South Wales		Victoria		Queensland	
	\$	No.	\$	No.	\$	No.	\$	No.
Aboriginal Arts Board (a)	893 763	19	123 339	37	105 912	14	113 657	17
Community Arts Board	851 690	22	375 883	117	266 994	62	154 294	30
Crafts Board	443 090	36	233 923	83	181 278	60	87 868	38
Literature Board	643 327	204	446 065	109	222 139	62	87 406	24
Music Board (b)	6 180 668	61	255 495	86	186 814	40	184 900	33
Theatre Board (c)	2 117 026	30	2 072 286	103	1 458 462	44	703 398	26
Visual Arts Board	725 978	71	205 397	61	169 284	49	69 310	16
Council Programs (d)	1 141 095	51	108 385	12	30 340	5	15 746	3
TOTAL	12 996 637	494	3 820 773	608	2 621 223	336	1 416 579	187

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- (a) Includes investments made from Support Funds 5 000
- (b) Includes — Loans made from Support Funds 11 400
 - Appropriations to:
 - The Australian Opera 3 034 000
 - The Australian Elizabethan Theatre Trust
 - Orchestras 2 492 000
- (c) Includes Appropriations to:
 - The Australian Ballet Foundation 1 456 000
- (d) Includes Arts Information Services (non-grants) 246 615

COUNCIL PUBLICATIONS

PROGRAM BOOKLETS

Aboriginal Arts Board
Community Arts Board
Crafts Board
Literature Board
Music Board
Theatre Board
Visual Arts Board

LEAFLETS

Australia Council: Assisting the Arts in Australia
(Also in Arabic, Greek, Italian, Spanish and Yugoslavian)
Artist-in-Residence Program
Copyright and the Arts
Questions Most Frequently Asked about Australia Council Grants
Community Arts Boards: Ethnic Arts
Visual Arts Board: Architecture and Design Panel

POSTERS

Contemporary Australian Writers
Contemporary Australian Musicians

OTHER PUBLICATIONS

Australia Council: What It Is and What It Does
Artforce: News digest of the Australia Council, including Library Bulletin and regular supplements

Australian Theatre/1: Statistical Analysis of Subsidised Dance, Drama and Puppetry Companies 1974-78; 1980.

Bibliography of Australian Books, 1980.

Board Program Reviews: Occasional Papers Series, 1980-81.

Community Arts Directory, 1976. (Available from Library only)

Community Arts Kits, 1977. (Available from Library only)

Craft Education and Training in Australia, 1978
Handling charge \$2. Available through the State Crafts Council in each State.

A Directory of Festivals Held Throughout Australia: compiled from information supplied to the Community Arts Board, 3rd edition, 1978.

The Ecology of the Arts, 1979. (Available from library only).

Ethnic Arts Directory: compiled from information supplied to the Community Arts Board, 2nd edition, 1981.

Housing the Arts Resource Kit, 1979. (Available from Library only)

Opera/Music Theatre in Australia, a report to the Australia Council by the Committee of Inquiry, 1980.

OZARTS: A Guide to Arts Organisations in Australia, 1981. Price \$10.

Tertiary Visual Arts Education in Australia, 1980

Except where otherwise noted, the above publications are available free of charge from the Arts Information Program of the Australia Council, 168 Walker Street, North Sydney, NSW 2060.

SELECTED RESEARCH REPORTS

Education and the Arts: A joint study by the Schools Commission and the Australia Council, 1977.

Financial Assistance to the Arts: Philip Shrapnel and Co., 1975.

The Reading and Buying of Books in Australia: Philip Shrapnel and Co., 1978.

Subsidised Theatre in Australia: Arthur Meadows and Co., 1975.

Survey of Visitors to the Chinese Exhibition in Sydney, Beacon Research Co., 1977.

Australians' Attitudes to the Arts: Kenneth Tolhurst, Tavistock Research Centre, 1980.

Inquiries concerning the above reports should be directed to the Library, Australia Council, 168 Walker Street, North Sydney, NSW 2060.

FILMS, VIDEOTAPES AND AUDIO-VISUAL KITS

Modern Masters by Keith Salvat. A survey of the 1975 Modern Masters Exhibition.

Chinese Exhibition produced by AAV Australia. A survey of the 1977 Chinese Exhibition.

Morning Star Painter by Curtis Levy, 1980. A film on the Aboriginal painter, Jack Wunuwun.

Big H by David Perry, 1979. Looks at the work in schools of Howard Spicer, the 'operatic bike'.

Are You Listening? by William Fitzwater, 1979. Shows a method of introducing music to children in schools.

Roadshow produced by the Australian Film and Television School, 1980. A film on the work of Gil Weaver and the Children's Free Embassy.

Theatre — Getting Your Act Together produced by AAV Australia, 1981. An educational program for secondary school students that examines all aspects of theatre — script, performance, direction, design, stage management and lighting.

Rumours — an archival film of Graeme Murphy's full length ballet, 'Rumours'. Performed by the Sydney Dance Company, 1980.

Puppet Pudding produced by the Marionette Theatre of Australia, 1980. Shows the creation of puppets used in Norman Lindsay's children's classic, 'The Magic Pudding'.

Notes on a Landscape produced by the Australia Music Centre, 1980. Ten Australian composers discuss their work and describe how the Australian landscape has influenced them.

ARCHIVAL FILM SERIES

The following filmed interviews with Australian artists are lodged in the National Film Archive, Canberra:

Bert Flugelman, Harold Hattam, Robert Klippel, Arthur Murch, Lyndon Dadswell, Sali Herman, Donald Friend, Frank Hinder, Grace Crowley, Russell Drysdale, Leon Gellert, A D Hope, Elizabeth Riddell, Hal Porter, Hal Porter remembers Eve Langley, Clem Christesen, Douglas Stewart, Walter Stone, Marjorie Barnard, Harold Hughan, Richard Howard, Herc McIntyre, Ken Hall, Al Dan, Doris Fitton, Robert Helpmann, Bernard Heinze, John Antill, Xavier Herbert, Chica Lowe, Lloyd Rees, Joan Lindsay, Alan Marshall, Justus Jorgensen, Enid Lorimer, Corothy Helmrich, Christina Stead, Ivan McMeekin, Hal Alexander, Desiderius Orban.

Other films and video programs will become available in 1982. For further details contact: Peter Campbell, Project Officer — Film and Video, Australia Council, 168 Walker Street, North Sydney, NSW 2060



