



ANNUAL REPORT  
1982-1983

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Australia Council  
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February 1984

Dear Minister

In accordance with section 38 of the Australia Council Act, the Council has pleasure in presenting its Annual Report for 1982-83.

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

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

Yours sincerely  
Timothy Pascoe  
Chairman

The Hon Barry Cohen, MP  
Minister for Home Affairs and Environment  
Parliament House  
Canberra ACT 2600

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## Objectives

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

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

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

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

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

## Membership

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

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

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

In 1982-83 the Council met five times for two-day meetings.

Three new members were appointed to Council in 1982. Diana Large, Director of the Apprentice Theatre in Hobart and a former lecturer in drama at the University of Tasmania, Nicola Minicozzi, an Adelaide solicitor with strong connections with the ethnic community, and Ian Templeman, Director of the Fremantle Arts Centre, WA.

There were also two changes of Government members in 1983. Dr Donald McMichael, CBE, Secretary of the Department of Home Affairs and Environment was succeeded by Pat Galvin, Deputy Secretary of the same Department. Dr Peter Wilenski, Chairperson of the Public Service Board (then Secretary of the Department of Education and Youth Affairs) succeeded Peter Henderson, Secretary of the Department of Foreign Affairs.



**Chairman**

Dr Timothy Pascoe

**Deputy Chairman**

Dr Peter Botsman

**General Manager**

John Cameron

**General Members**

Diana Large

(from August 1982)

Professor Margaret Manion

Nicola Minicozzi

(from August 1982)

Peter Sarah

Ian Templeman

(from August 1982)

Sue Walker, AM

**Artist Members**

Associate Professor Roger Covell

Jacqueline Kott

**Government Members**

Dr Donald McMichael, CBE

(to January 1983)

Pat Galvin

(from January 1983)

Peter Henderson

(to May 1983)

Dr Peter Wilenski

(from June 1983)

**Board Chairpersons**

Dr Peter Botsman (Community Arts)

(to March 1983)

Elizabeth Butcher (Theatre)

Brian Stonier, AO (Literature)

**Staff Observer**

Elaine Lindsay

**Aboriginal Arts**

**Chairperson**

John Atkinson

Betty Colbung

George Kaddy

Maurice Luther, MBE

Claude Narjic

Larry Nelson

Margaret Valadian

Peter Woods

**Community Arts**

**Chairperson**

Dr Peter Botsman

(to March 1983)

Barbara Manning, OAM

(from May 1983)

Joan Campbell, MBE

Ken Conway

The Venerable Ian George

Ted Greenwood

Peter Hicks

Margaret Smith

Frank Watters

**Crafts**

**Chairperson**

Cedar Prest

Carl Andrew

Tom Arthur

(from July 1982)

Robert Forster

(from July 1982)

David Green

Silver Harris

(from July 1982)

Penny Smith

(to April 1983)

**Literature**

**Chairperson**

Brian Stonier, AO

Rev. Father Edmund Campion

(from July 1982)

Joan Fitzhardinge (Phipson)

(from July 1982)

Keith Gallasch

(from January 1983)

Hugh Gilchrist

Professor Ken Goodwin

Geoffrey Lehmann

Michael Webster

(from May 1983)

Michael Zifcak

(to December 1982)

**Music**

**Chairperson**

Gordon Jackson

Judy Bailey

Geoffrey Brash

(from July 1982)

James Christiansen

(from July 1982)

Barry Conyngham

(from July 1982)

John Sturman

Professor David Tunley

Betty Vergara

**Theatre**

**Chairperson**

Elizabeth Butcher

Alan Edwards

(to May 1983)

Nanette Hassall

(from July to November 1982)

Tom Lingwood

(to July 1982)

James McCaughey

(from July 1982)

Malcolm Moore

Barry Moreland

(from May 1983)

Graeme Murphy

(to December 1982)

Carol Raye

Andrew Ross

(from May 1983)

Cheryl Stock

(from May 1983)

Gary Simpson

(from May 1983)

David Williamson

(to March 1983)

**Visual Arts**

**Chairperson**

Ann Lewis

Tony Bond

Margriet Bonnin

Alison Carroll

(from July 1982)

Betty Churcher

(from May 1983)

John Davis

(to January 1983)

John Delacour

Lesley Dumbrell

Ken Reinhard

**Design Arts Committee**

**Chairperson**

John Andrews, AO

Philip Cox

Janne Faulkner

(from January 1982)

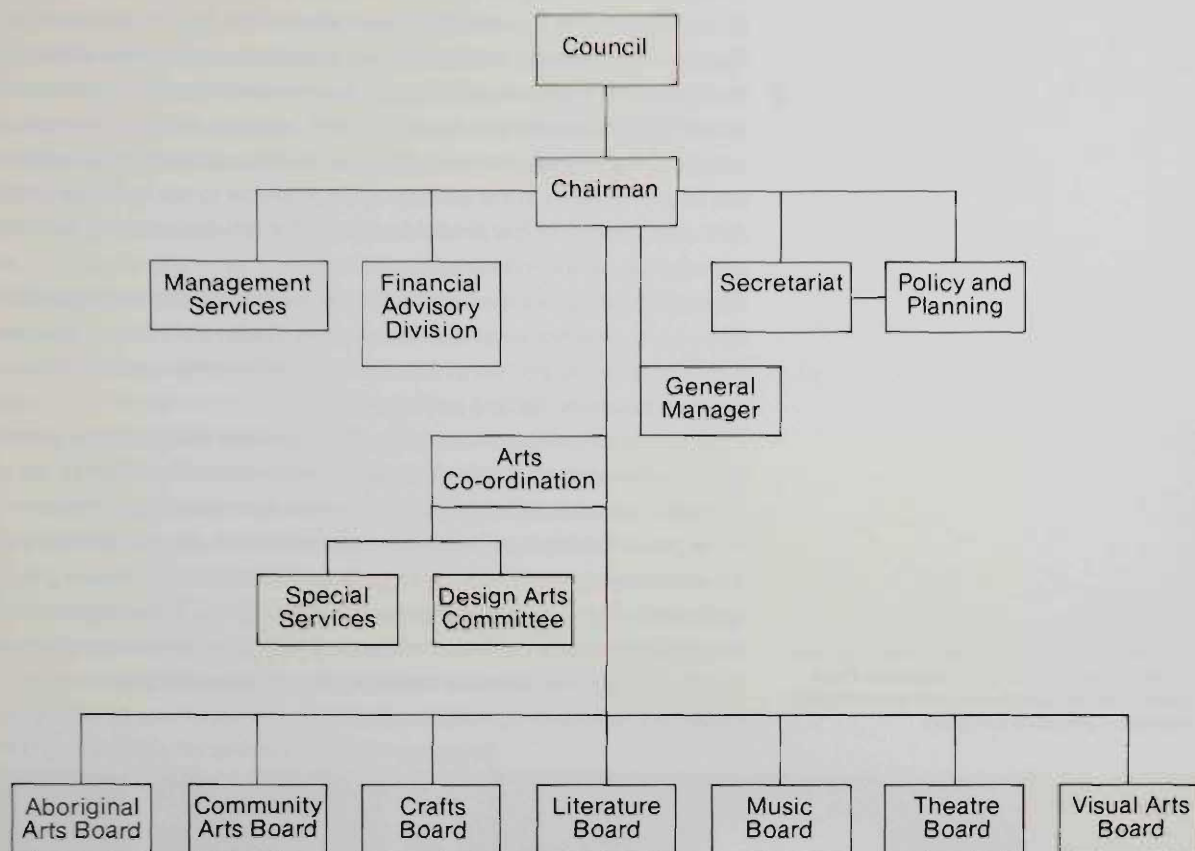
Peter Miller

David Terry

Sue Walker, AM

(from November 1982)

# Australia Council Organisation Chart



## Senior Staff

### *Chairman*

Dr Timothy Pascoe

### *General Manager*

John Cameron

### *Director, Arts Co-ordination*

Robert Adams

### *Director, Financial Advisory Division*

Robert Taylor

### *Director, Policy & Planning Division*

Andrea Hull

### *Director, Management Services*

John Kitney

### *Director, Secretariat*

Dr Jane Thynne

### *Director, Aboriginal Arts Board*

Alan West

(to October 1983)

Gary Foley

(from February 1984)

### *Director, Community Arts Board*

Jon Hawkes

### *Director, Crafts Board*

David Williams

### *Director, Literature Board*

Dr Michael Costigan

(to September 1983)

Thomas Shapcott

(from November 1983)

### *Director, Music Board*

Dr Richard Letts

### *Director, Theatre Board*

Michael FitzGerald

### *Director, Visual Arts Board*

Nick Waterlow

(to October 1983)

Ross Wolfe

(from November 1983)



In recent years the Council has drawn attention to the fact that the arts, like any other industry, and artists, like any other workers, are affected by the general economic situation. In a depressed economy, consumers spend less on the arts and other products. As a result of government policies there has also been a significant decline, in real terms, over the last couple of years in the subsidy funds available to the arts through the Australia Council. In this double jeopardy, the arts have shared the fate of many Australian endeavours.

Reduced funding has meant that the arts have been less accessible, less able to be innovative, and less diverse. Sadly, a similar experience has affected other sectors of the economy and society — particularly those related to social and public services.

Most arts organisations have made commendable efforts to stay afloat and to increase their income from all available sources. However, the prospects for a massive growth of corporate sponsorship, for higher ticket prices (which in recent years have increased at a greater rate than the consumer price index) or for significant ticket sales to new audiences are not encouraging. Arts organisations are the largest employers of creative artists and users of their work, and the more these organisations suffer from the recession, the greater the impact on the incomes of artists.

The Australia Council's Arts and Technology Committee is looking at the ways artists can have access to new technology. Holographer Paula Dawson with the optical set-up for reconstructing a hologram produced with lasers



For the self-employed artist, the picture is equally grim. Artists and craftspeople who rely for a substantial part of their income on the sale of work are the first to suffer when the public's spending is increasingly confined to necessities rather than extended to things which embellish their lives.

Even in the best of times, artists do not fare well. Indeed, a major study of the situation of individual artists undertaken by the Council during the year showed that the incomes of professional, highly-trained artists compare poorly with those of other professions requiring equivalent lengthy training.

The Council has evidence of the impact of the economic situation on the arts community and — as a result of its artists' study — on individual artists in particular. At the same time, massive changes in work patterns (many caused by the recession) have resulted in a large body of unemployed people as well as increased, in some cases enforced, leisure time for the community in general. The Council would argue that these changes should be placing a greater, not a lesser, importance on the role of the arts. The arts offer a new and different creative stimulus as well as alternative forms of active involvement. There are all sorts of ways in which people can be stimulated by and involved in the arts, ranging from artist-in-the-community programs to regional festivals to televised opera. It is in fact precisely during times of economic hardship that a strong network of artists and arts organisations can be of particular benefit to society. Making the arts respond creatively to changing work and leisure patterns is the challenge for the future, for arts organisations, for artists and for government.

The Individual Artists' Inquiry concluded that the contributions made by artists to society warrant the public support of those artists, but that agencies involved in the provision of that support should work towards eliminating in the longer term the causes of artists' financial dependency, by more actively encouraging community interest in the arts. Until this interest is fully awakened, however, the Council contends that to starve the arts is to starve society at a time when it most needs creative input. It is a false economy, particularly when the benefits to be derived from the arts are set against the relatively limited funds needed to restore adequate levels of subsidy.

**Financial Problems of Arts Organisations** The enforced belt-tightening of recent years has had the effect of making arts organisations scrutinise their operations closely.

In some cases this scrutiny has had beneficial results in terms of efficiency and productivity; elsewhere, the reduced funding, often in combination with existing structural, financial or artistic problems, has brought some organisations to a point where — deservedly or not — they are facing extinction.

Several leading arts organisations experienced severe financial difficulties in 1982-83. While poor product and changes in artistic direction, with consequent unfavourable box office returns might have contributed to some of the losses, inadequate financial planning and control were also factors in most instances. Far-reaching decisions affecting a company's future have often been taken on financial data which was unreliable or even totally out of date.

Many companies have been unable to attract competent managers experienced in arts administration, marketing and promotion. Directors on company boards at times have failed to assume their responsibilities



## Allocation of Council Funds

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

1981-82 \$'000			1982-83 \$'000		
1 889	6%	Council Programs	1 203	4%	
1 676	5%	Aboriginal Arts	1 938	6%	
2 091	7%	Community Arts	2 536	7%	
1 272	4%	Crafts	1 453	4%	
1 806	6%	Literature	2 052	6%	
7 727	25%	Music	* 8 574	25%	
8 419	28%	Theatre	9 695	28%	
1 396	5%	Visual Arts	1 640	5%	
4 540	14%	Administration	4 983	15%	
30 816	100%		34 079	100%	

\* Excludes provision for possible losses on current loans.

and to recognise the implications of the company's financial position. It has been difficult for companies to find appropriately qualified people willing to serve on their boards and to devote a sufficient amount of their time and energies to the responsibilities of the position.

The number of major companies operating on deficit or near-deficit budgets is a matter of continuing concern to the Council. We believe that the Council and State arts funding agencies must work closely with the boards of all companies which receive substantial subsidies to ensure the companies' sustained contributions as key elements in the overall structure of the arts in Australia. To this end, the Council has organised or assisted a number of initiatives to assist arts managers in their jobs. These include seminars on company law and on arts marketing, and scrutiny of the training needs of arts managers.

In addition, the Council and its Boards have made it clear to its grantee companies that they will not be in a position to provide funding to 'bail out' companies which become insolvent.

**Budget Appropriation** In 1982-83, the appropriation to the Australia Council was \$33.6m. Of this \$20.017m was for general arts support, excluding the separate line appropriations for administration (\$5.087m) the Australian Opera (\$3.692m), the Australian Ballet Foundation (\$1.772 m) and the Australian Elizabethan Theatre Trust Orchestras (\$3.032m).

This \$20.017m for general arts support represented a 9.6 per cent increase on the previous year's funding. This increase was inadequate to compensate for indexation, special factor cost increases, such as salary increases in a labour intensive industry, and increased travel costs; nor did it enable the Council to respond to increased demands.

**Objectives** The functions of the Australia Council are established in its Act. Within these functions, the Council seeks to respond to initiatives within the arts field, to identify areas of need and to promote equity of access and opportunities for participation in the arts to all sections of Australian society. To this end, it allocates funds to its Boards and enjoins them to pursue these objectives through programs of direct support as well as through advocacy and promotion. The Boards have a delegated responsibility to approve grants and to take actions which will generally advance the interests of the art forms for which they are responsible. Through its budgetary process and through regular reports, the Council reviews the activities of the Boards.

As part of its proposed submission to the Inquiry into Commonwealth Assistance to the Arts being conducted by the House of

Representatives Standing Committee on Expenditure, the Council was reviewing the effectiveness of its programs of support in meeting its statutory responsibilities. When this Inquiry was abandoned, following the announcement of the Federal election early in 1983, the Council's submission was put aside. It had proved, however, to be a valuable exercise in assessing the extent to which Council objectives were being met by the Boards' programs and by other Board and Council activities.

**Government Policies** The financial year 1983-84 will see the return to the Australia Council of funding responsibility for the Australian Opera, the Australian Ballet and the Australian Elizabethan Theatre Trust Orchestras. This was part of the Australian Labor Party's platform on the arts and is welcomed by the Council and the Boards concerned as recognising that funding within one art form should ideally take account of the whole range of needs and be able to make the most appropriate allocation of resources across all these needs. The Council welcomes the new Government's commitment to restore funding to 1975-76 levels (in real terms) over its three-year period of government.

Other aspects of the Australian Labor Party's platform focus on areas which the Council has recognised as having particular priority, and where it has, within the limits of available funds, attempted to take some action. These include increasing access for rural and outer metropolitan areas, increasing employment in the arts, and broadening participation to all sections of the population.

**Looking Outwards** This year saw a further strengthening of relations between the Australia Council and the State arts funding authorities. State and federal arts directors' meetings agreed on a rationale for co-operative funding, established a trial arts data collection basis, and sought ways in which they could jointly tackle the issue of the arts in education.

There was considerable debate within the arts community about the location of the Council in Sydney and the effect of this location both on funding patterns and on the siting of major national arts organisations, a number of which are also located in Sydney. This debate was led by a small number of people in Melbourne and in June 1983 they called a public meeting to raise particular issues. Should the Australia Council be re-located in Canberra? Should it be moved on a rotational basis from capital city to capital city? Is the present centralisation desirable for such an organisation? Might other models — for example, Boards in different States, devolved funds to State-based bodies — be more appropriate? Should the Australia Council have offices in each State? All these and other options were aired at this meeting. The matter was subsequently raised at a conference of the State and Federal Ministers responsible for the arts and it was agreed that a Federal/State Funding Study Group be established to investigate the patterns of funding for the arts from all public and private sector sources in Australia over the last ten years; and to examine the institutions and mechanisms of arts funding in Australia over the last ten years, with particular reference to the role of the Australia Council. The Council Chairman was invited to chair this study group which will report back to the Ministers within six months of its establishment.

During his first year in office, the Chairman visited each State. He subsequently concentrated on visiting regional and outer metropolitan areas to see at first hand the problems confronting arts development in areas which are disadvantaged by lack of facilities, inadequate (or non-

Council Programs  
allocation of funds to  
major activities

\$'000	1982-83	
238	Arts Information	20%
145	Design Arts	12%
2	Education and the Arts	—
200	Commonwealth Games Arts Festival	17%
232	International	19%
158	Policy & Research	13%
228	Other Activities	19%
1 203		100%



existent) venues, and infrequent arts activity due to limited local resources and the high costs of touring performing groups.

As part of the process of opening up debate about the arts and making the Council more accessible, the Council decided that it would invite to each meeting representatives of a national arts organisation such as the Confederation of Australian Professional Performing Arts (CAPPA), and the Community Arts Networks. These meetings and the discussions which took place have already proved valuable both to Council and to the organisations which have participated. Council members have also agreed to attend at least two Board meetings a year and are encouraged to be involved as much as possible in arts activities within their own State.

**Council Reorganisation** In a context as volatile as the arts, it is essential for organisations to remain flexible and responsive to change. It was concern for this principle which prompted the Australia Council in December 1981 to look at the structure of its own organisation and to conclude that it was, in fact, hindering rather than assisting the achievement of certain of its objectives. A new structure was developed which would allow the Council to respond more effectively to those needs within the arts community which extended beyond the interests of one Board; to strengthen its corporate identity and function, and its relations with government, the media and the community; and to extend its policy and research functions. The new structure required a significant re-allocation of staff within new work units; this was completed in August 1982.

Many of the objectives that the Council sought to achieve through the reorganisation were in fact achieved. There were, however, some problems associated with the reorganisation, which led to the establishment in April 1983 of a committee to review it. This committee, composed of Council and staff members, recommended to the June meeting of the Council the retention of most aspects of the reorganisation. It found that, despite the short testing period and the settling-in problems that had been experienced, considerable benefits had flowed from the new structure. The potential for better co-ordination, particularly in terms of policy development and corporate responsibilities, was highlighted by the committee.

Nonetheless the committee found a major problem in the allocation of project staff into non-art form units. It felt that this disjunction between the work units and the decision-making bodies — the art form Boards — had caused problems of communication, lack of back-up for individual officers, and resulted in diminished service both to clients and to the Boards.

The committee therefore, with the backing of the Chairman and Senior Management, recommended to the Council that Client Services be disbanded and that project staff be assembled in art form units within Arts Co-ordination. This proposal was endorsed by the Council. The revised structure, which is set out in the organisation chart on page 11, was operating by mid-July.

**Review of Council Policy** As well as being a year for organisational and operational review, 1982-83 was a year for policy review. In December 1982, the Chairman wrote a paper entitled *Setting Priorities for the Second Decade*. This paper raised some fundamental questions about the principles of government subsidy. It then advanced a case for the review of some of the criteria by which subsidy is justified, and identified



certain priorities for future funding. The paper was circulated to all Council and Board members and to staff for comment. It fairly quickly gained wider circulation within the arts community and provoked some quite passionate responses, some in favour and some critical of the line of argument.

In circulating the paper, the Chairman had sought to initiate debate and this process was subsequently pursued further when the paper was printed in *Artforce* and in *Meanjin*. Through this process of public debate, the Council is seeking wide input into its policy deliberations and, at the same time, contributing to an examination within the arts community itself of the objectives and criteria of government subsidy.

**Membership of Council** During 1982-83 four new members were appointed to the Council. These were Diana Large, Nicola Minicozzi, Ian Templeman and Dr Peter Wilenski. The first three were appointed in July 1982, Dr Wilenski in June 1983. Diana Large brings to the Council many years experience working with young people in the Tasmanian Apprentice Theatre; Nicola Minicozzi is a solicitor who has strong connections with the ethnic community in Adelaide; Ian Templeman has been Director of the Fremantle Arts Centre (WA) for many years and prior to that was both a practising artist, a teacher and arts administrator in other capacities. Dr Wilenski, then Secretary of the Department of Education and Youth Affairs, now Chairperson of the Public Service Board, was appointed in the place of the Secretary of the Department of Foreign Affairs as one of the two members on the Council who are also officers of Federal government departments.

It was agreed that the Council could maintain its well-established working relationship with the Department of Foreign Affairs through other procedures and that it would benefit significantly from the direct contact with the Department of Education and Youth Affairs that Dr Wilenski's membership would bring.

**Advice to Government** Efforts both by the Chairman and by the Secretariat have resulted in closer working relations between the Council, the Department of Home Affairs and Environment and the Minister's office. The Council recognises its role to advise the Minister on matters relating to the arts. During 1982-83, it made formal submissions to inquiries on Artbank, on Public Lending Right and on audio-visual copyright. As stated earlier, it was also preparing a major submission to the Inquiry into Commonwealth Assistance to the Arts set up by the House of Representatives Standing Committee on Expenditure, when that Committee was disbanded.

The Council sought the Minister's assistance on several issues which fall within the area of responsibility of other ministers. For example, the Council made submissions this year to the Australian Broadcasting Tribunal on the Report into Cable and Radiated Subscription Television Services, on arts content in Australian television and on drama content for children's television. It had discussions with the Department of Housing and Construction on the inclusion of artworks in public buildings and sought to gain acceptance for this concept among other Departments. It consulted the Bureau of Census and Statistics with a view to establishing additional employment categories which will better identify artists for the next national census. There was contact with the Department of Employment and Industrial Relations about Commonwealth Employment Program funds for the arts, at both Commonwealth and State levels. In the area of taxation, the Council

sought reconsideration of a submission it had made the previous year recommending special provisions under the Taxation Act as it applies to individual artists and to arts organisations.

**Service to Applicants** There were problems in providing service to grant applicants in 1982-83. The reorganisation of project staff into units according to the type of client rather than the art form presented several difficulties as mentioned earlier. It did, however, have some benefits, in that it allowed for more direct contact between project staff working in different art forms, stimulated an exchange of ideas from one art form to another, and, in some instances, encouraged a comparative analysis of funding procedures between different art forms. Under the revised structure, the arts co-ordination function where Board Directors meet regularly will allow these benefits to be pursued.

The establishment of a Financial Services Unit (now subsumed into the new Financial Advisory Division) made greater financial expertise and analytical skills available to the different Boards. Procedures for reviewing and monitoring major grant recipients were extended from the Theatre Board to other Boards and a significant effort was made to close off the books on a backlog of completed grants which needed to be financially acquitted.

This unit also organised a series of seminars in most States to advise arts companies and their boards of the implications of the new Companies Code. For some time the Council has been concerned about the reluctance of some boards of directors of subsidised companies to accept their responsibilities under the Companies Code. The poor financial planning of some companies mentioned earlier is an example of this pattern. Some directors have tended to take the view that their responsibilities in relation to governance of arts companies are less important than those of directors of any other public company.

These seminars, held in association with the State arts funding authorities, are encouraging board members to become familiar with the Code and to ensure that their employees also have a working knowledge of their special responsibilities as company officers. The Council also produced a booklet designed to acquaint board members and arts administrators with the details of the Code.

The Council initiated during the year a review of Board booklets with the objective of presenting information to clients in a uniform way about Board programs, how to apply for assistance and what the procedures and criteria are for assessment. A Council booklet, *Information for Applicants*, is complemented by the separate Board booklets which provide program details.

**Budget Process** Several initiatives were taken in 1982-83 to streamline management services and the co-ordination of the Council's business.

The most significant of these was the adoption of a budget process which ensures that before the Federal Budget is announced in August, the Council has already determined in principle allocations to its Boards and programs based on a range of budget outcomes. These allocations are developed through a process of deliberation and consultation at the two Council meetings prior to the Budget announcement, to determine priorities and shifts of emphasis on the basis of Board and program budget proposals. This process has resulted in a closer monitoring of Board expenditure by Council, an increased awareness of the problems confronting the Boards in setting priorities within their own budgets, and the implementation of certain Council priorities and initiatives,

Highlight of Festival '82 held in Brisbane in conjunction with the Commonwealth Games was the exhibition *Costumes, Masks and Jewellery of the Commonwealth*





particularly through the establishment of incentive funds.

**Promotion of the Arts/Arts Advocacy** The Secretariat has assumed as one of its functions the former Arts Information Program of the Council. During the year, this program was reviewed and given new objectives and strategies. The major change has been to place increased emphasis on the role of the Council as an information and media resource.

In particular, this has led to a new role for *Artforce*, the Council's bi-monthly publication. This publication has taken on a more substantial format, with each issue concentrating on a topic relevant to arts development within this country. Its purpose is to stimulate debate, to act as a forum for ideas and to encourage serious consideration of issues. At the same time, the publication carries information about Australia Council programs, grants lists and other current information.

Response to this change of editorial policy has generally been positive. The Council hopes that the publication will contribute to the quality of the arts debate as well as remaining relevant to issues confronting artists and arts administrators.

The Council has also sought to establish closer contacts with arts journalists and interviewers to encourage wider and better coverage of the arts. Discussions were held during the year with radio and television arts programmers on arts content on the electronic media and the role of these media in promoting the arts within the community.

The Council's film and video program, which is the responsibility of the Secretariat as part of its arts information program, is serviced by an officer in Special Services as part of the Film and Media Program. This program is responsible for the production of archival films, the promotion and distribution of arts documentaries, submissions to private sponsors for funding of arts documentaries (part-funded by Boards) and advice to the Boards and to Council on all matters concerning film, video and television. Ten archival films were funded in 1982-83, including two produced in association with Film Australia and one three-hour composite archival film on Sydney's New Theatre, which celebrated its 50th anniversary in 1982. Negotiations began for the screening of a series of archival films on television in 1984.

During the year the potential for private sponsorship for arts documentaries diminished as a result of the recession and of the Government's tax incentive scheme which applies only to investment in documentary films, not to sponsorship. The lack of sponsorship funds will have a serious impact on the capacity of the Council and Boards to operate in this area.

The Library continued to collect and disseminate information in many areas related to the activities of the Council. As in past years, anyone requiring information on contemporary cultural activity was welcome to use the Library's resources. In 1982-83 over 3,000 artists, students, arts organisations and interested members of the public made use of the Library collection. In addition, over 500 books were lent to other libraries through the inter-library loan system.

The Library has a book stock of 6,500 volumes; it also subscribes to over 400 periodicals and newspapers and has a small collection of audio-visual material. A daily arts press clippings service is maintained by the Library staff and during 1982-83 a proposal to upgrade the service to an automated system was prepared. This proposal will be implemented early in 1984.

*Designing Minds*, an exhibition of Australian design in the performing arts shown at the Prague Quadriennale and the National Theatre, London



Peter Berridge

In response to one of the recommendations of the 1981 National Arts Information Study, during 1982-83 the Library co-ordinated the production of a *Directory of Arts Libraries and Resource Collections in Australia*. Various bibliographies were also prepared during the year on particular aspects of the arts and regular issues of Australia Council *Library News* were produced for inclusion in *Artforce*.

**Corporate Presentation** During the year, several initiatives were taken to strengthen the relationship between Council and the Boards. A regular newsletter was circulated to all Board members advising them of the decisions taken and major issues raised at Council meetings; a regular meeting of Board Chairpersons was convened by the Chairman of Council; and Board Chairpersons were present at Council's June meeting to present their budget submissions. In addition, each Council meeting includes a substantial report on their activities from two Boards. This nexus between the Council and the Boards is a crucial one, given that, through their programs, the Boards implement Council objectives and respond to Council priorities. At the same time, the Boards ensure that the Council has direct contact with the arts community and develops policy initiatives which respond to current needs.

The Arts Co-ordination Division has helped to give Board Directors a sense of corporate identity and responsibility through contribution to the overall decision-making and implementation process of Council. The Board Directors are key elements in the relationship between the Council and its art form Boards. They draw on their special expertise and experience in making recommendations on Council responsibilities of budget allocation, new policy proposals, and the implementation of initiatives. They also develop strategies for exchange, co-operation and co-funding between Boards, and a corporate approach to activities, such as public art, which involve several Boards.

In June 1983, the Council introduced a new logo, which is now in use on all its stationery and publications. For many years, Council has suffered the disadvantage of not being readily recognised for what it is, and having a name which did little to help. The use of a readily identifiable logo was seen as a way of tackling this problem. Lyndon Whaite, a designer from South Australia, was selected from a number of people invited to prepare initial submissions. He then proceeded to define his concept and to develop a finished design suitable for many applications. The finished product reflects the 'Australianness' of the Council's work, as well as characteristics of the Australian landscape and of both Aboriginal and Asian art, it also has a feeling of openness and accessibility which is appropriate to the national arts funding organisation.

**Policy and Research** Research and policy analysis in areas affecting more than one art form were carried out or commissioned by the Policy and Planning Division. The work resulted from a variety of needs, and requests for investigations came from the arts community, government bodies and other sections of the Council. The Division also initiated its own research and other policy-related work.

The Council established a Policy and Research Committee in September 1982. Its primary functions are to establish objectives and priorities and to act as a consultative group for the division's operations. Chaired by Dr Peter Botsman, its members during the year were Professors Roger Covell and Margaret Manion, and Cedar Prest. The Director of the Music Board, Dr Richard Letts, attended meetings as a representative of the Board Directors.



The Arts Administrators' Conference *Future Challenge — Administering the Arts in the Eighties* held in Adelaide in March 1982, provided the impetus for a number of projects. One such project resulted from a call for information about how research on changing leisure and work patterns could be used by arts organisations for planning, advocacy and policy development. A discussion paper was prepared for the Policy and Planning Division and subsequently published.

Another request from the Conference was that the Australia Council should look at the impact of developments in the electronic media on the arts. As a result, a survey was commissioned on the use of electronic media by arts organisations. The results of this new survey were made available to participating organisations.

The Conference acknowledged the value of the Australia Council's Art and Working Life program and recommended that it be further developed. The Policy and Planning Division, working with other areas of Council, developed a policy framework for this program, which involves making the arts available in the workplace. In order to ensure that the program took account of the difficulties of integrating art into working life, the Division commissioned further research, including a national survey of the trade union movement to see how the Australia Council and the unions might best collaborate in developing effective strategies.

The Conference's recommendation that the Australia Council clarify and articulate its policies on education and the arts resulted in the development of a new youth arts policy, supported by the Youth Arts Incentive Fund, which is designed to encourage Council's Boards to allocate more funds to youth projects.

The Conference also resolved that the Australia Council and State arts authorities should rationalise and co-ordinate their funding procedures. Papers have been prepared on this subject for consideration by meetings of the Directors of State arts authorities and of the State arts ministers.

In 1982 the Council established an Arts and Technology Advisory Committee under the chairmanship of Peter Banki, Executive Officer of the Australian Copyright Council, to examine the impact of new technologies on the arts and advise Council how to respond to needs in this area. Initiatives in this important area of new technology have included a submission to the Attorney-General on audio-visual copyright as it affects the arts; arrangements for 36 artists and administrators to visit the CSIRO Division of Applied Physics in Sydney; joint funding with the Australian Film Commission of a pilot series of residencies at the CSIRO by artists, creative filmmakers and film technicians to begin in September 1983; collaboration with the Victorian Ministry for the Arts on ways of helping artists to gain greater access to technology; and an examination of the desirability of introducing copyright protection for performers.

During the year the Council commissioned a number of studies on the economics of the arts and arts statistics.

A digest of recent economic impact studies, including an analysis of the major studies conducted overseas and an assessment of their application to the arts in Australia, was prepared by a consultant and published.

The Institute of Applied Economic and Social Research in Melbourne was commissioned to prepare several economic and statistical projects



including an arts cost-index, a multiplier analysis of the arts industry, and a project involving a survey of attitudes to the arts. The arts cost-index project will produce a weighted index for the arts industry and demonstrate the extent to which changes in the costs of arts organisations differ from changes in the costs borne by the general community. The multiplier analysis will enable organisations to calculate the economic impact of their activities on their region and on the wider economy. Together these studies will create an economic model which reflects the size and complexity of the arts and cultural industry.

The Council is also providing a computer service to the State and Territory arts funding authorities to process grant statistics. This system is still in its infancy, with only two States participating in the initial phase, but it will eventually provide all State funding agencies as well as the Council with a means of analysing all grants Australia-wide.

The Council was represented among a newly-formed group of Australian cultural agencies working with the Australian Bureau of Statistics to improve the general leisure/cultural industry statistics in Australia. Apart from improvements to the data produced from the Census, the group is aiming for the collection and publication of much more extensive and more adequate statistical data on a wide range of leisure and cultural matters.

Taxation and the arts remains a matter of concern to the Council. Following an earlier submission made to the Treasury, Council initiated a project to produce a publication about various issues concerned with taxation and the arts. The project included the documentation of the responsibilities of artists and arts organisations as regards all aspects of taxation, and their eligibility for concessional treatment.

There has been growing interest in the arts community, particularly among visual artists, in the introduction of legislation to protect intellectual property (moral) rights, which include the right to prevent distortion and mutilation of one's work. The absence of such legislation in Australia has been highlighted by several recent incidents. The Policy and Planning Division is examining this complex issue, following on earlier work undertaken by the Visual Arts Board and the Australian Copyright Council.

A grant was made to the Women and Arts Research Advisory Group (attached to the NSW Women and Arts Festival) for the preparation of a report on women and the arts, published in late 1983. This report presents valuable information and statistical data on the role of women in the arts. On the basis of this and other available data, Council is intending to look at ways in which it might increase opportunities for women to participate in the arts and enable their contribution to be recognised. On page 169 there is a table analysing the number (and value) of direct grants to individuals by sex for 1982-83. This table indicates that significantly more grants were awarded to men than to women, reflecting the larger number of applications received from men. The lower rate of applications from women is a matter for concern which the Council is addressing.

A grant was also provided towards the costs of a survey of the needs for extended-hours child care in the arts and entertainment industry. The Women and Arts Study identified the need for detailed information of this kind.

Last year's *Annual Report* referred to the initiation of a major Council inquiry into the social and economic circumstances of Australian artists.

This inquiry was completed in August 1983. Very little systematic information was available on the living and working conditions of artists in Australia prior to this study. The project, which was conducted by an independent committee chaired by Professor David Throsby of Macquarie University, yielded a large body of information on the situation of the individual artist. The study indicated that there are probably between 25,000 and 30,000 professional artists (full or part time) in Australia. A sample survey of the artists revealed that as a group they tend to be older than the total labour force, almost identical in distribution by sex, and significantly better-educated. The study made a number of recommendations for consideration by Council. The committee's report — the Artist in Australia Today — is being published in January 1984.

**Special Initiatives** In 1982-83, the Council identified three areas of particular priority and established incentive funds to encourage Board expenditure, with co-ordination being the responsibility of the Special Services Unit. These three incentive funds — for art and working life, multicultural arts and youth arts — have resulted in a quite significant increase in funding in these areas, particularly amongst Boards which had previously been reluctant to extend their support into this wider arena. Certain Boards were not able to meet their quota within the incentive funds, but the major obstacle appeared to be the inadequate lead-time and a lack of staff resources.

**Art and Working Life** \$140,000 was allocated to a central Art and Working Life fund, available to each Board on a dollar-for-dollar basis for projects which meet the objectives and guidelines of the Art and Working Life Program. The objectives of the program are to encourage art practice and policy which are in touch with the concerns and issues affecting the lives of workers; to provide opportunities for workers and their families to gain access to the arts; to promote communication within the trade union movement; and to stimulate support for Art and Working Life projects.

Criteria for funding under the program include trade union involvement and the need to encourage recognition and awareness among union members of working class cultural tradition and its contribution to Australia's cultural development.

Claims against the program, which began in December 1982, totalled \$108,377 in support of 22 projects. Initial response to the scheme has been slow but understanding of its objectives is spreading. At the request of staff, Policy and Planning held an in-house seminar to acquaint staff with the philosophies and structures of the trade union movement and to give them practical examples of past and continuing projects. With this knowledge, Council staff can assist in the development of programs of activities and projects and respond to the growing activity and expectations in this area in future years.

**Multicultural Arts** A second incentive fund of \$250,000 was established for multicultural arts activities. Expenditure by the Boards on this program, totalling \$709,168, far exceeded the amount of money available to the Boards on a matching basis. The major expenditure was made by the Community Arts Board, which has historically been responsible for multicultural arts. Nonetheless, the existence of the central fund lent authority and legitimacy to the area and several Boards increased their funding significantly.

During the year, community announcements giving information about





*I Can Make Music* a film about music and young people funded by the Education and the Arts Program and the Music Board

the Australia Council for people of ethnic backgrounds were placed on radio stations broadcasting in languages other than English, and advertisements were placed in all ethnic newspapers throughout Australia. Response to this has been very positive.

Amongst grants approved under the scheme was one of \$30,000 made by the Crafts Board to the Crafts Council of Victoria for the appointment of an Ethnic Crafts Adviser, and a significant initiative of the Literature Board was the first meeting of migrant/ethnic writers from all over Australia, held in July 1983. These and other projects are described more fully in the Board reports.

**Youth Arts** The Council reviewed its former Education and the Arts program at its September 1983 meeting and agreed that a new thrust was needed in this area. In particular, activity needed to involve young people both in and out of school. To this end, the Council set aside \$100,000 for a central Youth Arts incentive fund.

The aim of the scheme was to provide a focus for innovative projects giving access to high quality arts experiences for young people in schools and elsewhere. It also aimed to support projects based on the interests and choices of young people themselves. The program, which was seen as complementary to the policies and initiatives of the Boards, was developed in consultation with State arts funding authorities who welcomed the opportunity to work with Council. Claims against the central fund totalled \$99,618 varying from \$2,623 for the Visual Arts Board to \$27,668 for the Community Arts Board.

Some of the projects supported under this scheme have been *Music for Young People*, a program designed to present a series of professional performances, workshops and other activities to young people in the outer Western region of Sydney; *The Power of Stories*, a film about children's literature and its role in their lives, and a project involving a series of classes for young people on poster production conducted by an artist-in-residence at the Brunswick Worker Co-operative in Victoria.

The Council has continued to fund artists-in-schools in conjunction with Education Departments in several States. This program has been in operation since 1978 when an initial trial project was set up with the Victorian Education Department. Victoria now has a \$60,000 program involving 27 artists in 25 schools, jointly funded by the Ministry for the Arts and the Education Department. In Western Australia, the Northern Territory and Tasmania, smaller programs are jointly funded by the Australia Council and the State Education Departments. Queensland has participated in this program in the past and is expected to resume next year. A special grant was approved this year by the Community Arts Board to the South Australian Department of Education for a pilot artist-in-schools program as part of the *Come Out '83* Festival in that State.

**Local Government and the Arts** At its meeting in September 1982 the Council considered a series of recommendations from the Community Arts Board based on responses to the report *Local Government and the Arts in Australia*. Some 1,500 copies of the report previously had been distributed to Australia's 839 local councils as well as to municipal associations, State departments, community organisations, and individuals.

The Community Arts Board's recommendations reflected a belief that all Boards have a role to play in developing potential local government support for the arts. A five year plan endorsed by the Council anticipates

a continuing and evolving commitment on the part of local government, in both philosophical and financial terms.

**Challenge Grant** The 1981-82 program was in operation until December 1982 and the Council decided that a review of the program's achievements should be conducted before any decision was made about continuing it. This review revealed that at least \$1.2m had been raised from the private sector to claim \$0.4m of Council's offer. This offer had been made to some 140 organisations, over 90 per cent of which actually achieved their target.

The review revealed that the potential for private sector fund raising varies considerably between organisations. An organisation's stage of development and problems it might be facing at any given time, such as an unexpected fall-off in earned income, can affect significantly the appropriateness of launching a major fund raising effort.

In the light of these findings, Council concluded that any new scheme should be available only on application by organisations who fulfil specific objectives and should be directed towards raising money from new sources. Council did not allocate any special funds for challenge grants during the year under review.

The review highlighted some of the benefits of the Challenge Grant scheme: for example, the scheme focused attention on private fund-raising across all art forms; it tapped new, and in some cases, continuing sources of funds for organisations, and it bought time for the Council and the organisations it funds at a time when funds were extremely tight.

**Design Arts** During the year, the name of the Architecture and Design Committee was changed to Design Arts Committee, which Council believes better reflects its broad areas of responsibility. Two additional members were appointed: Sue Walker, Director of the Victorian Tapestry Workshop and a member of the Australia Council, and Janne Faulkner, a leading interior designer and principal of Nexus Designs.

The Committee gave continued emphasis to developmental and advocacy programs. Among the most important projects initiated or supported by the Committee have been those aimed at increasing awareness of the role and value of design in schools, in business and throughout the community.

A major project of the Committee during the year was the exhibition *Old Continent: New Building* which opened in Paris in November 1982 and was well received by French architects and the European press. The exhibition toured five centres in Europe before going on to the USA. The exhibition was sponsored by Lend Lease Corporation Ltd with assistance from the Australian Department of Foreign Affairs and Qantas Airways Ltd. The Committee and private sponsors also assisted Australian designers working in the performing arts, who were represented for the first time at the Prague Quadriennale of World Theatre Design held in June 1983 and their work was also shown at the National Theatre, London. Other exhibitions supported by the Committee included two historic exhibitions on the work of Edmund Blacket and William Wardell, and one on contemporary Australian landscape architecture, organised by the Master of Landscape Architecture Students at the School of Environmental Planning, University of Melbourne.

The Committee has continued its policy of support for encouraging design studies in schools. It funded a national conference on design



Dr Timothy Pascoe, Chairman of the Australia Council, meeting members of the Jiangsu Peking Opera Company during their Australian tour



education held in Adelaide in 1982 and met the travel costs of keynote speaker Peter Green, Dean of the Faculty of Art and Design at Middlesex Polytechnic. The aim of the conference was to generate specific projects for the teaching of design in secondary schools. A number of other overseas visitors were supported. These included Professor Arnold Weddle from the UK, who spoke at the International Federation of Landscape Architects Congress in Canberra. In conjunction with the Crafts Board, the Committee also assisted the visit of Dr Tapio Periainen, Managing Director of the Finnish Society of Craft and Design, who met leaders in government, education, industry and design in Tasmania, Melbourne and Sydney.

**International Activities** The major international arts activity for 1982-83 was *Festival '82*, held in Brisbane in September-October in conjunction with the Commonwealth Games.

Over the preceding three years a total of \$829,000 had been specially allocated to the Festival by the Commonwealth Government through the Australia Council's appropriation. These funds contributed to the total cost of the Festival of approximately \$3 million. The Festival was linked in with *Warana*, Brisbane's annual festival, and had a strong popular appeal and character. It brought together people from many Commonwealth countries to demonstrate their diverse and rich cultures. Some of the highlights were an exhibition, *Costumes, Masks and Jewellery of the Commonwealth*; a photographic history of the Commonwealth entitled *The Commonwealth in Focus*; an exhibition of children's art of the Commonwealth, *My Family and Me*; and performances by traditional dancers and musicians.

Australian participation in the 1983 *Paris Autumn Festival* was the result of lengthy negotiations with the festival organisers who selected a mixture of traditional Aboriginal performances, contemporary music, films and visual arts displays. The *Paris Autumn Festival* is one of Europe's most important avant-garde arts festivals and provided a stimulating and critical environment for Australian art and performance.

The Special Services Unit has continued to assist the Boards in their independent international activities and to ensure close co-operation with the Department of Foreign Affairs, which co-funds many projects. Total Board and Council expenditure on international activities was \$1,811,175, 6.22 per cent of the Council's total expenditure on support for the arts. An additional \$200,000 was allocated towards the international costs of *Festival '82*, the Festival linked with the Brisbane Commonwealth Games.

The Council Chairman has attended mixed commission meetings on cultural exchange, in Paris and in New Delhi. In Paris plans were set in motion for a round table conference of artists and arts administrators to be held at the time of the *Paris Autumn Festival* to discuss the development of close cultural links between France and Australia. The Chairman also visited Japan and China as a guest of the respective governments to discuss cultural relations and has attended meetings of the *Pacific Arts Festival*, due to take place in Noumea in 1984.

In May 1983, the Director of the Secretariat visited China as leader of a delegation of Australian artists who were guests of the China Federation of Literary and Art Circles. This visit was arranged by the Australia-China Council and was a valuable opportunity to gain a first-hand knowledge of the arts in China and to establish personal contacts with artists and arts administrators in China so as to develop effective



Dieter Treck and Dr Peter Nestler, cultural administrators from the Federal Republic of Germany, at a seminar held by the Australia Council



strategies for cultural exchange. Other overseas visits were undertaken by senior staff to further cultural contacts, to investigate particular programs overseas and to represent Australia at international conferences including the Unesco Conference on Cultural Policy, and at other events.

During the year, arts administrators from other countries visited Australia. The Goethe Institute co-ordinated the visit to Australia in March 1983 of four cultural administrators from the Federal Republic of West Germany. In June, Hugh Southern, Deputy Chairman of Programs of the National Endowment for the Arts, visited Australia to speak to arts administrators, particularly in the performing arts. Prior to taking up his present position with the National Endowment for the Arts, Southern was Director of the Theatre Development Fund in New York, which introduced half-price ticket sales and other marketing strategies for theatre companies. His visit to Australia was funded by the Council and co-ordinated by the Confederation of Australian Professional Performing Arts (CAPPA). Commenting on the arts in Australia, Southern noted a potentially unhealthy dependence on government subsidy, and a reluctance on the part of many companies to engage in more aggressive marketing strategies.

**Planning and Staff Development** The Policy and Planning Division in consultation with the Boards developed a rationalised work schedule which co-ordinated application closing dates, the advertising schedule of grant programs and Board meeting dates. A poster detailing application closing dates for all Boards was published and distributed with *Artforce*. This corporate plan experienced some initial problems and certain changes were made during the year. The revised schedule for 1984 will be available to the public early in 1984.

Policy and Planning was also responsible for initiating a staff development program which has included in-house seminars and workshops, attendance by staff at conferences, seminars and training programs, and staff placements or exchanges with other arts organisations.

During the year, new appointments were made to the positions of Director of the Community Arts Board and Director of the Music Board. A professional journalist was appointed to be responsible for *Artforce* and for media relations and other promotional activities. Several new project officers and Board secretaries were appointed, and there were changes in the program responsibilities of a number of project staff.

Council believes that increased movement of staff between it and the arts community will strengthen arts administration. This is a young and growing profession in Australia, in which experience in a number of different areas will broaden perspectives and promote better communication.

The Council takes this opportunity to commend the staff members of the Australia Council, and also all of its part-time Board members, for their contribution to the work of the Council during 1982-83. It was a year of significant change and achievement; a year which put added pressure on everyone. The Council also salutes all artists and arts organisations in Australia. In these tough economic times, their lives have been particularly difficult. In the years ahead, the Council hopes to continue upgrading its services to them and thus help them to strengthen and extend their contribution to the lives of all Australians.



*Old Continent, New Building* a photographic exhibition of contemporary Australian architecture presented by the Design Arts Committee toured Europe and the USA. Hackford House, Traralgon, Vic, architect Greg Burgess

**Freedom of Information** The Freedom of Information Act became effective on 1 December 1982. In the period December 1982 — June 1983 the Australia Council received only three written requests under Sections 15 and 19 of the Act. Each request was from an individual seeking access to documents related to personal records. Access was refused in two cases and partial access granted in the third case. Reasons under the provisions of the Freedom of Information Act for refusal of access were:

1 Section 12: prior documents

2 Section 45: confidentiality

Following internal review and in the light of amendments to the Act, access was subsequently granted in response to one request which had initially been refused. Decisions on all three requests were notified within sixty days of receipt of the requests. Rejection of one request resulted in a subsequent preliminary conference at the Administrative Appeals Tribunal.

**Costs and charges:** No charges were made in respect of the three requests received in the 1982-83 financial year. Manpower costs and miscellaneous costs associated with handling these requests were negligible.

**Internal Procedures** As part of a re-organisation of Council staff in 1982 an additional position was created in the Secretariat to assist in the processing of Freedom of Information requests. The officer in this position also undertakes other responsibilities.

Considerable work on the requirements for the Freedom of Information Act involving the preparation of internal guidelines, establishing procedures for handling requests and conducting seminars for staff were completed before 1 December 1982.

In order to implement the legislation the following officers are authorised to make decisions:

Senior Project Officer (Clerk Class 8), Secretariat

- to grant, defer, refuse and deny access to documents
- to levy/remit charges
- to grant amendments to personal records

Director, (Clerk Class 11), Secretariat

- to conduct internal reviews on decisions made under the Act.

**Staff Training and Development** Several officers attended seminars organised by the Public Service Board and the Attorney General's Department during 1982. General information on Freedom of

Information and specific guidelines on implications of the Act for the Australia Council have been developed and circulated to all staff.

Seminars were held at various times before the Act became effective to inform staff of the guidelines which had been developed and their

implications. Staff have since been notified of the number and type of requests that have been received and of amendments to the legislation.

Staff will continue to be informed of changes to the Act which may affect the handling of requests.



**Taking Stock** The Aboriginal Arts Board was established in 1973 within the Australian Council for the Arts and was incorporated into the Australia Council two years later, at the time of the Council's establishment as a statutory authority. At the end of the 1982-83 year, after a decade's activities, it is timely to assess the effects on the Board's operations of its position within the Council.

In fact, time has shown that the Council has provided the ideal environment for the Board.

Perhaps the most important benefit has been that Aboriginal arts are seen as an integral part of the arts in Australia as a whole. As well, the arrangement has allowed productive cross-fertilisation between the Aboriginal Arts Board and other Boards.

As a result of its incorporation in the Council, the Board's functions have been reinforced by legislative authority; it has operated on the same autonomous basis as other art form Boards; it has had full authority to formulate policies and programs to promote Aboriginal arts; it has been able to keep in touch with the broader issues and influences which affect the development of the arts in Australia.

Playwright Jack Davis (right) and Ernie Dingo in Davis's play *The Dreamers* which toured Australia in 1983



The Board's overall objectives are:

- to assist Aboriginal people and Torres Strait Islanders to maintain their arts and cultural traditions and
- to support the emergence of new forms of artistic expression among Aboriginals and Torres Strait Islanders in urban and country areas.

Detailed policies are developed within this broad framework according to recognised needs and priorities: for example, the need for Aboriginal people to determine the future of their cultural heritage. This was acknowledged in 1973 by the then Prime Minister Mr Gough Whitlam in the opening speech of the National Seminar on Aboriginal Arts held in conjunction with the inaugural meeting of the Aboriginal Arts Board in May 1973:

*'My Government intends to restore to the Aboriginal people of Australia the power to make their own decisions about their way of life within the Australian community.*

*'We know that most Aboriginal Australians are proud of their heritage, of their long history and of the traditions and culture which have been handed down to them. . .'*

The policy of self-determination remains at the heart of the Board's activities and has been reflected in the all-Aboriginal membership of the Board during its ten year history.

Other policy priorities — in particular the preservation and maintenance of Aboriginal culture, the creative use of Aboriginal cultural resources, and the support for excellence and professional work in a variety of art forms — are promoted in the network of Aboriginal arts organisations whose development has been strongly supported by the Board.

The need for an increasingly organised approach was recognised at the Board's inception and these organisations — numbering over 50 — now attract a substantial proportion of Board funds.

The activities of the 1982-83 year illustrate many of the achievements which have flowed from the consolidation of support for Aboriginal arts through the Board and the Council. The year saw continued major funding to organisations established with Aboriginal Arts Board support which promote Aboriginal culture through such activities as marketing, artist management, education, training and publishing. It brought Aboriginal art and performance to people in different parts of Australia and overseas. It brought together Aboriginal artists to share their experiences and concerns. It saw the development of new initiatives designed to ensure that the Board's policies are subject to regular and wide-ranging review.

In recent years, the Board has been spending a third of its available income on subsidies for arts and crafts activities. Members are anxious to curtail this heavy expenditure while at the same time ensuring adequate service to Aboriginal artists. In the 1982-83 financial year, expenditure on the industry amounted to slightly more than \$600,000. This subsidy was split almost evenly between support for a central marketing company, Aboriginal Arts and Crafts Pty Ltd, and for community enterprises.

The Aboriginal Arts and Crafts Company is a national company established to promote and market work by Aboriginal people. In view of this heavy commitment and as a result of financial problems suffered over several years by the company, the Board decided to call for a report on various options for restructuring and funding the industry. Subsequently, a working party consisting of the executive of the



Millana Tapim of the Torres Strait Islander Dance Group explaining shell necklace-making to schoolchildren during the Group's visit to Witterforce school, NSW

Sandy Sharp



Aboriginal Arts Board  
allocation of funds to  
major activities

\$'000	1982-83	
945	National Organisations	49%
15	Cultural Education	1%
148	Theatre & Dance	8%
77	Music	4%
567	Arts & Crafts	29%
64	Literature	3%
9	Film, Radio & Television	—
113	International	6%
1 938		100%

Former Chairman of the Aboriginal Arts Board, Wandjuk Marika, at an exhibition of his work at the Hogarth Galleries, Sydney



Aboriginal Arts and Crafts Company and a sub-committee of the Board was given the task of producing this report in the form of a discussion paper for wide distribution to all concerned. At the close of the 1982-83 year this paper was complete and due to be distributed for discussion and comment. The view of Aboriginal artists, communities and other interested parties will be canvassed before any changes are put into effect to improve the delivery of services to Aboriginal artists and craftspeople.

**Policy Review** Despite considerable advances over the decade, the Board accepts the need to review its policies and programs at regular intervals to ensure that they are responsive to the changing needs and interests of Aboriginal people. The international program, theatre and dance and literature programs have all been reviewed in the past three years.

As an extension of this process the Board has decided to set aside one full meeting each year solely for the purpose of discussing policy and related matters. Starting in 1983-84, there will be three meetings each year primarily for the consideration of grant applications (instead of four as at present) and a November policy review meeting.

The Board addressed a circular letter to all the Aboriginal organisations on its mailing list — approximately 600 — asking for comments on its programs and policies for the November 1983 policy meeting.

In addition to the annual November review the Board has made provision for five regional policy seminars. These are to be held in areas of concentrated Aboriginal population throughout Australia and are designed to help the Board understand better the needs and aspirations of Aboriginal people and communities at the 'grass roots' level. The first such regional seminar was held in Katherine, Northern Territory in September 1983. This meeting coincided with a regular meeting of the Board and with the annual general meeting of the Yulngu Association, an Aboriginal organisation concerned with the interests of some 50 Aboriginal communities spread over a wide area of the Northern Territory, from the Gulf of Carpentaria in the east to the Timor Sea in the west.

Two regular Board meetings were extended this year from two to three days to enable 'bush' meetings to be held with Aboriginal people. The meetings at the Gnaragarra Cultural Complex on the northern outskirts of Perth and at Ayers Rock were held out of doors in relaxed circumstances and permitted a useful exchange of information between Board members and members of the Aboriginal arts community. Both meetings were widely advertised. The one at Ayers Rock involved two-way interpretation, Pitjantjatjara to English and vice versa, to ensure maximum communication.

At a subsequent meeting the Board, acting on information gathered at Ayers Rock, made a small grant to the Uluru community to establish an art and craft centre at the Rock.

These various forums for policy review have not resulted in any major changes in Board policy. Rather, the Board has reaffirmed the direction being taken under existing policies.

**Balancing Support between Tribal and Urban Arts Activities** A consistent aim of the Board has been to meet the claims of Aboriginal people living in urban or rural areas and of tribally-oriented people. There are, and always have been, representatives of both broad interest groups on the Board.



The year has seen continued criticism of the Board's funding decisions on the grounds that these decisions have favoured one group or the other. The fact that both tribal and urban people claimed lack of support for their own activities suggests that the Board is in fact treading a difficult middle course. In 1982-83, 186 grants were approved, representing a total of \$1.94 million. Of this total, 32 per cent went to urban/rural organisations or individuals and 37 per cent to activities proposed by tribally-oriented people or organisations, with the remaining 31 per cent supporting mixed urban/rural and tribal projects.

The Board is not satisfied with the support it is able to give across the broad spectrum of the arts. There are too many projects which have to be accorded low priority and be rejected or reduced in funding because of the inadequacy of the Board's own budget and not because the affected projects are not worthy of support. But the figures do show that a successful attempt within the limits of its own funding has been made by the Board to be even-handed in its support of urban/rural and tribal activities. Each has been accorded the high level of importance that it deserves.

**Support for Organisations** The national and major organisations (receiving grants in excess of \$50,000 in 1983-84) include the Aboriginal Cultural Foundation, based in Darwin but serving communities in the Northern Territory, Queensland and Western Australia; Aboriginal Arts and Crafts Pty Ltd, and the Aboriginal Artists Agency based in Sydney.

The Aboriginal Cultural Foundation is governed by an executive committee of tribal lawmen across northern and desert regions of Australia. It is based in Darwin and is actively concerned with the retention and strengthening of traditional cultural and ceremonial life in tribal areas of the Northern Territory, Queensland, South Australia and Western Australia. In addition to its ongoing support for an important program of cultural activities the Foundation arranged the 16th Inter-tribal Festival of Dance and Song. This was successfully hosted by the Lajamanu community in the Northern Territory in September, 1982. Groups of men, women and children from many tribal communities in the Territory as well as Western Australia, South Australia and Queensland's Cape York took part in the festival which extended over five days. The Foundation hopes that such major festivals can be supported by the Board at least every second year.

The Aboriginal Artists Agency is a national organisation based in Sydney representing Aboriginal artists. It is concerned with copyright issues, promotion and management of individual artists and groups, casting for film and television, management consultancy, training and publishing. Major projects for the Agency during the year included the management of a number of Australian and overseas tours by Aboriginal and Torres Strait Island performing groups, management of two overseas exhibitions of Aboriginal art, a major commission for Aboriginal artists to design a series of stamps for Australia Post and co-ordination of Aboriginal artist involvement in *Festival '82* Brisbane. During 1982-83 the Agency received special grants for such activities as performances by traditional Aboriginal dancers to coincide with an exhibition of Aboriginal art in Sydney and a tour by potter Thancoupie to promote a book on her life and work published by the Agency.

The Aboriginal and Islander Skills Development Scheme, an educational organisation also based in Sydney, teaches traditional and modern dance to Aboriginal students drawn from various parts of

Artists from Tiwi Designs, Bathurst Island, NT, at an exhibition of their work.



Australia. The Scheme which was established in 1975 is accredited to award an associate diploma in dance.

Operating within the University of Adelaide, the Centre for Aboriginal Studies in Music is a unique Australian institution. It involves tribal people from Indulkana in its teaching program of traditional Aboriginal music. The Centre also teaches non-traditional music and provides a home for a number of highly regarded Aboriginal rock and country music groups. The Board co-funds the Centre with the University of Adelaide and the South Australian Department for the Arts.

Other organisations working within urban Aboriginal communities include Nyoongah Community Incorporated (Perth), Shepparton Aboriginal Arts Co-operative Limited (Victoria), and the Central Queensland Aboriginal Cultural Corporation (Rockhampton).

These organisations and many others in different parts of Australia are a significant force in helping Aborigines to achieve self-management and direction in the arts and to maintain standards of excellence in both traditional and contemporary production and performance.

**Support for Individuals** Significant Board support for individual Aboriginal artists and performers is channelled through organisations which promote their work in various ways. As well, the Board funds individual artists, particularly writers, visual artists and craftspeople, by means of direct grants and subsidies.

In literature, the Board is keen to assist the development of Aboriginal writing through writers' grants and fellowships. It also assists publishing houses with publication subsidies for manuscripts by Aborigines or about Aboriginal art and culture.

Writers' grants during the year included awards to Sally Morgan of Western Australia to prepare a family history drawing on the memories of elderly Aboriginal and non-Aboriginal relatives and to Wandjuk Marika, former Chairman of the Board, to write his life story. A publishing subsidy was awarded for a history by Faith Bandler and Len Fox of the Aboriginal/Australian Fellowship, an association set up many years ago to bring Aboriginal people and others together to promote Aboriginal interests and rights.

Support for individual visual artists and craftspeople included fellowships for painters Jacob Stengle, Kenneth Jerome and Jeffrey Samuels and for potter Ron Hurley, as well as assistance with equipment and resources for potter Thancoupie and painters Charlie Chambers and Shane Pickett.

A former student of the Aboriginal and Islander Skills Development Scheme, Michael Leslie, was given assistance by the Board to complete a two-year course at the Alvin Ailey Dance Centre in New York.

**Project Highlights** A significant event took place in Canberra in October-November with joint funding from the Board and the Australian Institute of Aboriginal Studies. Men and women whose traditional homelands are around the mouth of the Blyth River, Northern Territory travelled to Canberra to perform a *Rom*. The dancers brought with them a splendid collection of art related to themes of the two song series used in the ceremony and these were exhibited in a room adjacent to the performance area on the lawns of the Institute.

*Rom* ceremonies promote friendship between diverse groups of people and are associated with the exchange of valuables between trading partners. A highlight of the ceremony was the presentation to the Institute of two decorated poles. A film record of the event has been



made covering the preparation in Arnhem Land and the presentation in Canberra.

Another important event was the involvement of Aboriginal women from Yuendumu in the Northern Territory in the month-long *Women and Arts Festival* in Sydney during October. The women appeared at the Australian Museum, Sydney in conjunction with an exhibition of their art works complemented by displays by women from Indonesia and Papua New Guinea. Their dancing and singing at the exhibition delighted large audiences.

In February 1983, the first national Aboriginal Writers' Conference took place in Perth with assistance from the Board. The conference was organised by the Aboriginal Writers, Oral Literature and Dramatists Association in conjunction with Murdoch University. The conference attracted around 40 delegates from all over Australia, including well-known and established writers, people involved in recording traditional stories, and a significant number of people wanting to make a start in some aspect of writing.

Colin Johnson, who was writer-in-residence at Murdoch University during 1982, helped to organise the conference and also assisted in the planning of the first formal course on Aboriginal writing, which is to be established at the university. The conference gave many people their first contact with others in the field and was both exciting and fruitful. A second conference is planned for early 1984 in Melbourne.

Funds were made available during the year for the performance of non-traditional music by Aboriginal individuals and groups at regional and community festivals. Country music festivals were held during the year with Board assistance in Western Australia (Perth), Queensland (Townsville) and at Tamworth, New South Wales, during the city's country music month.

A major Western Australian initiative jointly supported by the Board was the *Aboriginal Arts in Perth* festival organised in April 1983 by the Western Australian Institute of Technology and a number of Perth-based Aboriginal organisations. Included in the festival were performances by visiting Aboriginal dance groups, exhibitions, poetry readings, films, special radio programs and seminars on aspects of the Aboriginal arts. The Board again gave assistance to radio station 6NR based at the



Dancers from North-east Arnhem Land on a visit to Goroka, Papua New Guinea, for the official opening of the Raun Raun Theatre

Western Australian Institute of Technology, Perth, to broadcast a regular program by and for local Aboriginal people.

A grant was made to a filmmaker to develop the concept of a film about the well-known Tiwi artist Declan Apuatimi, and another grant will assist the production of a film on bush tucker by Nganintja, a woman from the remote north-west of South Australia who has an extensive knowledge of local food resources.

The recording and publication of traditional stories in Aboriginal languages and English has always been seen by the Board as important, particularly when the resulting literature has been used in community-based programs. Consistent with this interest, the Board gave grants during the year to two literature production units and to the Yipirinya School Council, Alice Springs. A grant was approved for the literature unit at Bathurst Island to employ Ancilla Munkara for one year to continue her work as an artist and story illustrator.

The Adult Education Centre at Aurukun, Queensland received a grant for the collection, translation and illustration of traditional stories and oral history from Aurukun and Weipa South. Some of the work will involve the preparation for publication in bilingual form of stories already recorded. Another part of the project will be the recording of previously unrecorded stories and history. Much of the work involved in recording and preparing these stories will be done by trained Aurukun people.

During the year the Board recommenced publication of a newsheet called *Aboriginal Arts Board News*. This quarterly publication contains information about Board-funded projects and is mailed to Aboriginal organisations in all States and Territories.

**International Activities** The Board supports exhibitions and performances of Aboriginal artists in overseas countries as an important means of cross-cultural education. The 1982-83 year was marked by considerable international activity and a growing interest in and awareness of Aboriginal people and their contemporary and traditional cultural expression, in other countries.

During the year the Mornington Island Dance Group toured Italy, the United Kingdom and India, and the Sydney-based Torres Strait Islander Cultural Dance Troupe visited New Zealand, Fiji and the United States.

Both met with an enthusiastic response *wherever they went*. Another visit by Aboriginal artists to a neighbouring country was a tour by an Aboriginal dance group to New Guinea regional centres with the Raun Raun Theatre Company in August, 1982.

Also during the year, the Australian Aboriginal Theatre Company performed Robert Merritt's play *The Cake Man* in America to highly appreciative audiences. The performance of this play proved a highlight of the Denver World Theatre Festival.

An Aboriginal group comprising people from Elcho Island and some country-and-western musicians went in August 1982 to Regina, Canada, to participate in cultural activities associated with a congress of Amerindian groups, and also in the Indigenous People's Theatre Celebrations in Toronto.

An exhibition of Papunya paintings shown at the Museum of Mankind in the United Kingdom as an initiative of Papunya Tula Artists Pty Ltd was extremely well received. The exhibition is making a three-year tour of major European centres, which began in April 1983 in Bonn, West Germany. Another exhibition, of work from Oenpelli, completed a very successful tour of Eastern and Western Europe in early 1983 with

Writers Daisy Utemorrah from the Mowanjam community and Maureen Watson at a lunchtime performance during *Aboriginal Arts in Perth '83*





showings in the United Kingdom, Yugoslavia and Bulgaria during the year under review.

A collection of Aboriginal arts assembled some years ago by the Board was presented to the Department of Foreign Affairs and will be housed at the Australian Embassy in Paris. The bark paintings from this collection were shown in Athens, Paris and Malta in the first half of 1983. Two craftspeople from Aurukun attended *Convergence '82*, a congress of fibre craftspeople in Seattle, USA.

**Advocacy** The Board sees as an important part of its role its responsibility to represent the interests of Aboriginal arts wherever its views may have an impact on policy development and other important initiatives. During 1982-83, for example, the Board responded to an invitation from Professor Robert Walsh, appointed by the Government to review the Australian Institute of Aboriginal Studies, to present a paper to him on the relationship between the Institute and the Board. A joint meeting of the Board and the Institute's committee on the arts was held to ensure continued co-operation between the two bodies. Together with the Institute the Board presented a joint submission on a language policy for Australia to the Senate Standing Committee on Education.

The new Parliament House building in Canberra is planned to open in Australia's bicentennial year in 1988. This building and its grounds will incorporate and house many impressive works of art. Responding to an invitation from the Parliament House Construction Authority's Artworks Advisory Committee, the Board appointed a small sub-committee to act as advisers to the project. The sub-committee's task will be to ensure that the work of Aboriginal artists is adequately represented in the new building and that the wishes of the designers and architects to involve Aboriginal artists in planning from the early stages is made possible.

**Board Membership** Six of the Board's eight members including the Chairperson, John Atkinson, retired at the end of June, 1983. This was a matter of concern, especially as a Board comprising a majority of inexperienced members may have some initial difficulty in serving the Aboriginal arts community. The Board considers it is essential that retirements be staggered so that there are always several experienced members. The six retiring members have all made valuable contributions to the work of the Board and will continue to work for the cause of Aboriginal arts in their own communities and organisations.

Dancers from Mornington Island, Qld, meet Indian Prime Minister Indira Gandhi in New Delhi



**Recognition for Community Arts** Arts development at the community level is an integral part of the maintenance and growth of a vital Australian culture. It was support for this contention that led to the setting up of the Community Arts Board in 1978.

That support has continued to grow, along with wider awareness, more funding sources and, above all, increased activity. Whereas in the past, arts in the community have been derided as face painting in the park or finding the clown within you, it is now widely understood that professional arts practitioners working with, in and for communities are essential components of our culture.

It is now recognised that cultural development is not simply the responsibility of the Australia Council or the State arts funding authorities. In fact, where community arts are concerned, it is acknowledged that the ideal source of support is as close to the activity as possible. Ideally, communities make their own art, in every sense self-determining and self-sufficient. The very existence of the Community Arts Board is recognition of the fact that we are a long way from this ideal. Nevertheless, there is progress: local government, the trade union movement and the Arts Council network are taking increasing and active interest in support of local arts activities.

The last two years in particular have seen a burgeoning of analysis, dialogue and documentation in the field. This has led to more effective arts activity and also to the growth of independent and articulate groups

Members of the Newcastle Miscellaneous Workers Union modelled for artist Birgitte Hansen (right) for a Trade Union Banner project.





able to voice their communities' demands. No longer can it be claimed that community arts are a bureaucratic invention. The movement has a life of its own that extends far beyond the ambit of the Community Arts Board.

**Response to Change** These developments have made it necessary for the Board to develop also. For example, the Board has become increasingly aware of the constraints of art form categories. A live culture is in a state of constant metamorphosis, particularly in Australia where geographical isolation, combined with a large proportion of recent arrivals amongst the population and a unique natural environment all create conditions for the development of a culture quite specific to this continent. Video, fashion, popular music, graphic design, community radio are but a few activities which exemplify the constantly changing nature of arts practice. Other activities, ranging from the experimental or innovative edges of the arts to a great deal of apparently mundane activity, long ignored (even despised) and denied the credibility of belonging to the genus 'Art' are equally disadvantaged because they do not fall into recognised categories. Quite often the ignorance and denial of these activities has its roots in class, gender and race — in attitudes which effectively maintain the status quo. Stability and continuity may be appropriate in other areas of human activity but arts practice must be continually encouraged to go beyond what is known and accepted.

Community arts should not be seen as another art form, like music or literature. It is more useful to see community arts as a way of looking at all arts activity in its social context. The Community Arts Board's brief is community development as distinct from individual development though the Board is concerned of course with professional artists developing the skills necessary for working with communities. The Community Arts Board attempts to evaluate cultural development not in relation to some ideal of excellence but in terms of the perceived cultural needs of society.

The Board has discovered that its most effective actions may not be in the allocation of funds, but rather in helping to increase understanding of the importance of a community base for Australian culture. There are many institutions, agencies and organisations which, given this understanding, could have great potential for assisting in community cultural development. It is the Board's responsibility to encourage the realisation of this potential.

In the past, the Board was in a position to direct relatively large financial support to a relatively small number of activities. These relativities have radically shifted. Not only are there fewer real funds at the Board's disposal but the amount of activity in its areas of concern has escalated. No longer is the Board able to guarantee continuing general support to any project: this would be to institutionalise and make dependent a privileged area of activity at the expense of new developments. It cannot be the main source of funds for most community arts activities and in fact has to choose very carefully amongst the applications put to it. The needs of particular communities must be taken into account, and increasingly the Board must consider whether a project will stimulate support at a local level. Has it the potential to become a good model for other communities? What other bodies can be persuaded to support it?

**Policy Review** Taking all this into account, the Board at its annual policy meeting decided to undertake a thorough review of its existing aims, objectives, assessment criteria, priorities and funding mechanisms.

Poster for Fishers Ghost Festival '83 designed and produced by Redback Graphix Workshop, Wollongong, with Board assistance.



Community Arts Board  
allocation of funds to  
major activities

\$'000	1982-83	
247	Community Arts Organisations	10%
156	Community Arts Centres & Workshops	6%
332	Community Arts Officers & Field Officers	13%
226	Festivals	9%
123	Ethnic Arts	5%
424	Extension Programs	17%
102	Pilot Projects	4%
169	Other	6%
757	Arts Council of Australia	30%
2 536		100%

This major task was completed toward the end of 1982-83 and the results were due to be published early in the new financial year. As always, the Board will invite comment, criticism and suggestions as part of its process of policy review.

As expressed in its policy statement, the broad aims of the Board are to assist in the development of an independent and relevant culture that displays our diverse composition and which integrates arts practice and sensibility into everyday life.

The Board believes that the most effective means of achieving these aims is to pursue participation and self determination by the community, arts organisations and arts workers; skill development within communities and by arts workers towards the achievement of an original, pertinent artistic language; and access by the community to resources and to innovative, challenging and relevant ideas, processes and events.

In developing its revised policies, the Board defined 'community' as a concept encompassing more than just those inhabiting particular geographical locations, and recognised commonality of interest as an equally important basis for community definition. Thus sectors of society such as ethnic groups, elderly people, youth, workers, women and physically and mentally disadvantaged people are amongst the many communities the Board has a responsibility to assist along with communities culturally disadvantaged by such factors as isolation, unemployment or lack of resources and facilities.

The Board also embraced a wide definition of 'arts': all activities which involve the use of creative imagination to expand the community's understanding of itself are seen as being relevant to the Board's work. Thus the Board supports activities ranging from those traditionally labelled 'high' or 'fine' arts through to those often categorised as 'domestic', 'folk' or 'popular'.

**Funding and Assessment Criteria Reviewed** Along with the development of its aims and objectives the Board reviewed its assessment criteria and funding mechanisms to make the system more accessible and more flexible. This has been achieved by developing a set of criteria — some twenty specific questions — against which all applications will be assessed. There will no longer be different programs each with its own set of criteria, procedures, forms, and closing dates. Applicants will be encouraged to consider the purpose of their proposed activity against the stated objectives and criteria, instead of attempting to fit their project into a particular pre-determined program.

The Board also revised its priorities, considering them in terms of funding on the one hand and advocacy on the other. The Board established as its primary concern the placement of professional arts workers in the community. This priority is to be implemented by placing people as practitioners and as organisers: that is, the Board will support artists' residencies in the community and Community Arts Officers, primarily with local government instrumentalities.

Two other funding priorities involve support for the rapidly growing community arts infrastructure (in particular the Community Arts Network in each state) and for cultural pluralism, that is, a recognition of the cultural diversity of our society and of cultural modes distinct from the mainstream. The Board is particularly concerned to support cultural development amongst youth, non Anglo-Saxons, and working people. Other priorities, where the Board sees its most effective role as contributing ideas rather than funds, cover four areas. The first of these



— the availability of relevant post-secondary arts training — is of great concern to the Board. It is apparent that trainee artists are often not equipped to deal with the problems they encounter when working in a community. Most arts training institutions neglect this area, despite the fact that it is one of the few areas of increasing job opportunities for artists. The Board is determined to ensure that the community aspect of arts practice is taught in the context of general arts training.

Arts practice in the context of regional development is another non-funding priority, requiring the co-operation of many different organisations and the ability to evaluate cultural development as it occurs or is needed in specific areas.

Thirdly, the Board is committed to communities being able to determine their own arts activities and ensuring they can take place. Finally, the Board's most immediately fruitful activity in this area has been to persuade other bodies that they too have responsibilities towards arts development at the community level. Other Boards of the Australia Council have responded, along with State arts funding authorities and other government and non-government agencies. This has been achieved in the first instance by offers of co-funding but the Board will continue to develop strategies to encourage greater involvement by other agencies.

**Board Membership and Staff** During 1982-83, there were significant changes to the Board itself. The year saw the departure of Peter Botsman, founding Chairperson of the Board. The Board is sad to lose him, while acknowledging that he will now have more time to devote to his continuing role as Deputy Chair of Council. This year also saw two other founding Board members, Ted Greenwood and Ken Conway, serve out their terms. It would be difficult to exaggerate the contributions these three members have made to the development of both the Board and the arts. They have witnessed a transformation of arts in the community and can feel proud of their part in the change.

This year also saw Jane Spring, Acting Director until the end of August, move on to the Policy and Planning division. In September, Jon Hawkes, formerly of the Australian Performing Group and Circus Oz, took up the Director's position for a three-year term. This appointment is in line with Council's desire to see arts practitioners involved at staff level as well as on Boards.

**Volume of Applications** In the period under review, the Board saw a 35 per cent increase in the number of applications with only a 27 per cent increase in available funds. The Board developed its new policies in preparation for the new financial year but did not radically alter its funding patterns during 1982-83. The overall proportions changed little from the previous year as funding priorities remained similar and there was much consolidation to be done.

**Art and Working Life** An important breakthrough for the Community Arts Board this year was the adoption by the Australia Council at its meeting in September 1982, of a policy on Art and Working Life. This policy was pioneered by the Community Arts Board which has since 1975, in partnership with trade unions, encouraged, developed and supported arts activities by the trade union movement. The Community Arts Board recognises that the union movement is an important and central expression of working class culture and therefore a crucial resource if the Board and the Council as a whole are to encourage art practice and policy which are informed by the concerns and issues

Musician/composer Ros Bandt with sound sculptures created and developed for communities in inner Melbourne



Howard Birmah





Puppeteer Steve Hansen at the Perth Festival  
Artists with the Domain mural made for the Women and Arts Festival in Sydney

affecting workers' lives and which foster working class tradition and the multicultural nature of that tradition.

The cultural tradition of the trade union movement has generally been ignored in Australia. The Art and Working Life policy attempts to recognise this separate trade union tradition with its different artistic forms and to encourage its development. The challenge over the next few years will be for the Board to develop a much closer working relationship at all levels of its activity with the trade union movement and to continue to respond flexibly and imaginatively to its requirements in this area.

In the period under review the Board funded 14 projects through the Art and Working Life scheme, some in conjunction with other Boards of Council. Funding for these projects represented 4.5 per cent of the Board's total expenditure. The Board hopes to raise this proportion to 10 per cent in the next financial year. Of the \$114,600 distributed, 45 per cent went towards salary support for trade union arts officers.

To assist in understanding the issues that are emerging from this program, the Board requested the Council's Policy and Planning division to commission a review of arts involvement in recent years by unions and trades hall councils, and of the attitudes of various unions towards trade union involvement in arts development. It is expected that this review (completed in September 1983) will clarify the most effective structures and processes to generate arts activities within the trade union movement.

**Multicultural Activities** Historically the Board has been the major source of funds within Council for activities involving people from non Anglo-Saxon backgrounds. The Board therefore welcomes the introduction of the Council-wide incentive scheme designed to encourage all Boards to support such activities in their art form.

With the assistance of this program, the Board supported 60 projects in 1982-83, with a total expenditure of over \$300,000 representing 12 per cent of the Board's total funds. A third of the grants went towards artists' fees for workshops with groups. Almost a quarter were in support of events of various kinds — festivals, exhibitions, concerts and tours. Another 17 per cent was offered in fellowships.

The three largest grants were for the establishment of a Turkish People's Playhouse, the continued support of the Greek theatre company Laiki Skini and the final year of funding for the Multicultural Artists Agency under the pilot scheme program. In this area, 22 per cent of the Board's funds were used towards salaries of arts workers in the field.

Both the Community Arts Board and the Theatre Board provided funds for the production in Sydney of *Lorca — Illustrations from an Unmarked Grave* which was presented by La Trupe in conjunction with *Laberinto — the Flamenco Experience*. This work was a collage in dance, drama, film and song on the life and works of Federico Garcia Lorca, a poet from Granada, Spain. The production, created and directed by Gabriel Heredia and Jose Farinas and involving 14 artists — actors, dancers and musicians — aroused interest and enthusiasm from an audience made up of a wide cross-section of people, three-quarters of whom had no background in Spanish language or culture.

Another project that was jointly funded by Community Arts Board and Theatre Board was *The Epidauros Theatre*, a festival of classical Greek drama. The impetus for the festival came from a Greek women's cultural organisation and involved staging two classical Greek plays,



Euripides' *Medea* and Aristophanes' *Lysistrata*, in an open-air amphitheatre on the Yarra River, Melbourne, as part of a summer festival.

The Khmer Community of New South Wales received funds towards costs of tutors' fees to teach traditional Khmer dance, music and crafts to children during 1983. Members of the Khmer community, now settled in Australia, feel that music and dance are as important as language and religion in expressing the culture and wish to give their children the opportunity to learn these traditional arts, as well as to introduce Australian audiences to Khmer culture.

**Youth Arts** The 17 grants the Board made in this area accounted for just over \$81,000 or three per cent of the Board's funds. In addition, the Board supported a number of projects which fell outside the Council's guidelines for the Youth Arts Incentive Program. Over \$40,000 were directed toward such projects.

**Artist in the Community** The Board considers that artist-in-the community initiatives, along with the placement of community arts officers, is of prime importance, and its support for projects placing professional arts practitioners with communities has more than doubled from the previous year.

Over the year, the Board has supported some 120 arts workers resident in communities for varying lengths of time. Of residencies funded in 1982-83, ten were in conjunction with other Boards of Council, and there have also been examples of co-funding with State arts bodies and government agencies.

With assistance from the Board, artists Eugenia and Andrew Hill are working with immigrants in Adelaide to document some of the experiences of post-World War II immigrants to Australia during migration and re-settlement, and to describe some of the concerns now facing people with a migrant background. An exhibition of this work, *Land of Promises*, was held at the Adelaide Festival Centre Gallery and will tour suburban and country centres in South Australia and the eastern States.

The Board assisted musician/composer Ros Bandt to compose and develop sound sculptures working with communities in St Kilda, Selby and Brunswick in Victoria.

**Community Arts Officers** The Board reaffirmed its commitment to the Community Arts Officer Program as a high priority for 1982-83 and for the next financial year. The Board was pleased to note increased interest in the program from Queensland where a number of new appointments were made this year.

With a 52 per cent increase in funds allocated to this program the Board was able to support the creation of over ten new positions during the year. It is also pleasing to note that of the half dozen positions that became ineligible for Board support during 1982-83 (the program offers salary support for a maximum of three years) most were kept on by their employing bodies. There are now over 80 community arts officers working in communities throughout Australia.

The Board is planning a research project designed to evaluate the effect that community arts officers have had on arts development and to establish what the ingredients of success have been. The project will examine such questions as the relationship between the officers and their employing bodies, the previous experience of officers and the quality and quantity of local support.



Chooi Tan



Flag Love

The Leapers, former members of Flying Fruit Fly Circus now with Circus Oz, performing at the Orange Arts Festival, NSW

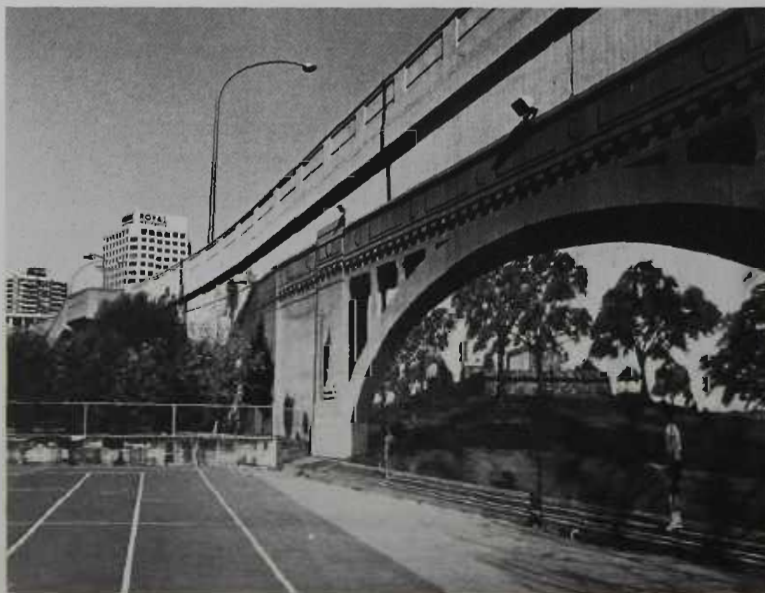
Banner made for the Flags and Banner project, Women and Arts Festival, Sydney

**Network Development** In response to requests from the field, the Board appointed a National Liaison Officer in 1980-81 to develop communication between community arts officers, provide information relevant to their work, organise State and regionally based gatherings of Community Arts Officers for the purposes of communication and training and to co-ordinate apprenticeships or placements for Community Arts Officers. Sue Clark, as National Liaison Officer, achieved significant results in terms of these objectives and it was with regret that the Board accepted her resignation in September 1982 to take up an appointment with the Victorian Ministry for the Arts.

Consideration of the National Liaison Officer's final report to the Board and an analysis of her achievements up to that time led the Board to conclude that there was a growing confidence, autonomy, professionalism and effectiveness in the community arts field. This has, in fact, led to the recent establishment of networks in each State. In recognition of this, the Board agreed to a change of direction for the national liaison program. The Board's strategy now concentrates on providing support to these State networks as a mechanism through which community arts practitioners can contribute to the development of a national arts policy, strategy and priorities.

**Community Arts Organisations** A number of community arts organisations toured to areas beyond the usual arts touring routes. The Teenage Roadshow presented music to many Aboriginal communities in schools and other venues in outback Queensland, the Northern Territory and north-western New South Wales. In northern South Australia the Community Arts Team conducted participatory programs in drama, crafts and music. Browns Mart in Darwin continued to evolve programs in contexts unserved by other arts organisations in the area, in addition to conducting projects in smaller centres outside Darwin. Street Arts, a new group to set up in Brisbane, has been extremely successful in the development of community circuses in their area along lines developed in England by Reg Bolton of *Suitcase Circus* and particularly suitable to Australian conditions.

**Arts Council of Australia** The Arts Council of Australia is the Board's major grant recipient. The Arts Council consists of nine autonomous organisations — one Federal and eight State and Territory divisions.



Sydney Harbour Bridge mural created by a team of artists led by Peter Day



These organisations continued to provide performances, exhibitions, workshops and other events to adults and school children, predominantly in country areas.

Increasingly the divisions are encouraging initiatives by local Arts Council branches to develop the arts within their own communities, and most are assisting branches to achieve greater self-determination both in their arts planning and administration. Branch development has become a key issue and many divisions now have specialist field officers working in this area.

**Festivals** Historically it has been the Board's responsibility to provide general support for the Perth and Adelaide Festivals and to deal with all applications to the Council for festival support. The number of applications for support of festivals doubled between 1981-82 and 1982-83. This fact, combined with the State arts funding bodies' preparedness to take up the responsibility for regional festivals, has led the Board to reconsider its position. The Board now intends to apply its assessment criteria to festivals as to all other applications and to ensure that applications may be considered by other Boards where relevant. This matter will be brought to the Council early in the 1983-84 financial year.

*Come Out '83*, the Youth Arts Festival in Adelaide in May, again received Community Arts Board support. Some funds were given to encourage interstate activity in the festival so that *Come Out* could achieve its focus as a national youth festival. *Sidetrack* from New South Wales, *Arena Theatre* from Victoria, and *Flying Fruit Fly Circus* from Albury/Wodonga were just a few interstate companies which took part in the Festival.

The Arts Council of South Australia supported a great deal of regional touring by companies involved with the Festival. The Artists in Schools project, funded in South Australia by the Community Arts Board, culminated in activities which were incorporated into the *Come Out '83 Festival*.

*Come Out* is already planning activities for the 1985 Festival. This will be an event of particular importance because 1985 is International Year of Youth. The Board is maintaining close contact with bodies co-ordinating activities to mark this occasion and hopes that as a result an effective youth arts policy can be developed.



Community banner project by the Daylesford Embroidery Group, Victoria

**Public Art** During 1982-83, the Community Arts Board continued to receive many applications for mural projects, perhaps the most popular form of public art. The Board sees the concept of public art extending beyond placement of art pieces in areas of public access. It sees the issues of artistic input into the design of public space and the planning of the built environment as being of great importance. In co-operation with other Boards of the Australia Council these issues are being brought to the attention of those public sector instrumentalities that can effectively develop support for suitable programs in this field. The Board offered funding during 1982-83 for an environmental design project in Campbelltown (New South Wales), and for projects involving the creative design of playgrounds.

**Professional Development** A small number of professional development grants enabled arts workers to undertake specific programs of study and research. Muralist Peter Day was awarded a grant, in conjunction with a Churchill Fellowship, which enabled him to travel to Mexico, the United States of America, Europe and Great Britain to study the technical, philosophical and conceptual aspects of mural production.

Artist Ian Burn was assisted by the Board to undertake research overseas on cultural involvement and initiatives with trade union movements.

**Publication and Promotion** During the period under review the Board has supported the documentation of several projects and production of various slide kits and photographic records. Documentation of this kind is a resource for people developing projects.

As a further resource the Board continued to issue its regular publication, *CAPER*. Issues during the year were *A Captive Audience*, an analysis of the community mural project in the Long Bay prison complex, and a second issue on *Art and Working Life* issued in conjunction with the Australian Council of Trade Unions. Demand for back issues of *CAPER* indicate that this publication continues to meet a need in the field.



Cliff Allender in the *Tombola Show* a community theatre project devised and performed by the aged at the Carrington Library Theatre, Vic



**Overview** The year 1982-83 was marked by continued high level output by many individuals and enthusiastic activity by organisations involved in the crafts all over Australia. The work of the Crafts Councils, the Crafts Centres, State and regional art galleries and museums, and specialist organisations demonstrated confidence and a continuing growth of interest and participation in the crafts.

Of particular significance during the year was the opening of the Australian National Gallery in Canberra. For the first time in Australia, the crafts are represented in the national collection. The collection assembled by the Crafts Board during the years 1973-1980 for its own exhibition program has been transferred to the Gallery, where it forms the basis for an authoritative contemporary study collection. The Gallery plans, as a long-term measure, to research and document the entire collection for publication and to make parts of it available on loan to other galleries.

As part of its objective of increasing its presence in other States, the Board met in Brisbane in October at the time of the Commonwealth Games *Festival '82*, and in Adelaide in February 1983. On each occasion the Board took the initiative to discuss its objectives in assisting regional development. The Board believes that this development requires co-operation and collaboration between different agencies in the region so that activities are planned to complement each other. It also calls for the co-operative effort and support of major metropolitan agencies.

The work of knitting designer Maureen Fitzgerald at *Craft Expo '83*



The Board's interstate meetings provided a useful opportunity to work with representatives of major metropolitan and regional bodies in the States, and the program of interstate meetings will be continued in the new financial year.

**Effect of Devastating Bushfires** In the summer months of 1983, Australians everywhere were saddened to learn that the bushfire tragedies in Victoria and South Australia had devastated the homes and businesses of many people. Included amongst these were many craftspeople who lost their homes and their workshops. In the worst cases, potters and woodcraftsmen lost their sole means of earning their livelihood — their tools and equipment, and stockpiles of finished work and valuable materials. The time needed to re-establish their workshops and return to production will be a severe setback to the development of that central core of professional practitioners which sustains the crafts in Australia. The Board's sympathies have been with the many people affected by these circumstances.

In conjunction with the Crafts Council of Australia, the Board moved quickly to provide practical assistance. Through the Australia Council, \$30,000 was approved to help with immediate relief for artists working substantially full-time, who had lost their sole means of livelihood. This fund was augmented by the Crafts Council's own efforts which raised over \$20,000 cash as well as donations of equipment and materials.

**Support for Individuals** The Board's 1982 review of its program of assistance for professional development showed that the numbers of grant recipients working full-time in their craft and the overall volume of sales of craftworks had increased. Significantly, however, the return to the artist from sale of craftworks had decreased and thus the level of real income had not risen. It was clear that additional subsidy was needed to allow people the opportunity to work on projects which explore new directions. Trends in 1983 suggest that this situation will continue, particularly while the economy is in recession. The Board's policy of providing more substantial grants is designed to assist craftspeople to realise these essential exploratory projects.

The overall concern of the Board in its policies and programs of support is to ensure a balance between assistance for continuing development of individual practitioners and maintenance of an infrastructure which supports and promotes that development. This balance also allows professional crafts activity to be linked to wider community interest in and enjoyment of the crafts.

**Support for Organisations** Funding to State Crafts Councils and Craft Centres from the State arts authorities has increased substantially in recent years. As a result, the Board has taken increased responsibility for providing additional support to individuals, whose work is seen as crucial to the future development and continuing activity of these Centres. Increased support for individual professional development during 1982-83 meant static funding for basic grants and project grants to the Crafts Council of Australia and State Crafts Councils.

**Improving Communications** The effective use of the Centres will require better co-ordination of crafts information as well as improved access to it. It will also require bridging experiences to establish contact between the professional and the community. The Board has increased support for residencies, activities of organisations and regional exhibitions in pursuit of this objective. As a follow-up to the National Study of Crafts Resources conducted in co-operation with the Crafts



Blossom jar by Jeff Mincham from the Contemporary Australian Ceramics exhibition touring Canada and the USA.

John Bolton



**Crafts Board  
allocation of funds to  
major activities**

\$'000	1982-83	
333	Professional Development	23%
187	Training	13%
296	Support for Major Organisations	20%
246	Projects of Professional Groups	17%
149	Exhibitions & Public Institution Acquisitions	10%
242	Development Activities	17%
1 453		100%

Councils in 1981-82, the Board has agreed on further study of a proposal to establish, over five years, a computer-based craft information service. Using the existing Crafts Council network this service would increase access to better co-ordinated information; improve service to the general public and to the crafts professional; and assist in promotion, which the Board has identified as another priority concern.

**Support for Individuals** A strong and dynamic core of professional craftspeople is vital to overall crafts development. The Board provides opportunities for individual craftspeople through workshop training, advanced study, sustained work periods, and research and professional exchange.

The year under review saw a continuing high level of applications seeking assistance for workshop training in Australia or for advanced studies at institutions or in workshops and studios overseas, in cases where there are limited opportunities for such studies in Australia. Demand for support to establish, relocate or develop workshops increased considerably, with the number of applications for 1982-83 being twice that received in 1981-82. Requests for assistance in the form of living allowances for periods of sustained work or for special projects remained constant. Overall the emphasis has been on providing opportunities and experience for less well-established artists, although support for the craftsperson producing high quality work which extends the field in which she or he works remains a major concern. Amongst the individuals supported during the year were Kay Lawrence, a fibre artist from Adelaide, who received assistance to enable her to explore new directions in her work (during the year she also completed a tapestry for the Australian High Commission in Dakha); and Tim Payne of the Jabberwock Papermill in Hobart, a facility used by many artists working with paper, who was assisted to attend the International Papermaking Conference in Kyoto, Japan in February. His visit resulted in the dissemination and sharing of information with other papermakers and the establishment of a South Pacific papermakers' network.

**Activities of Organisations** The Crafts Council of Australia organised the third *Crafts Expo* in Sydney in May 1983. The exhibition was again designed to show a wide range of work by professional craftspeople of interest to individual collectors and to organisations. It attracted over 7,000 visitors. The Crafts Council also co-ordinated arrangements for the International Meeting on Apprenticeships in the Crafts which brought to Australia representatives from eight countries. The recommendations from this conference will be presented to the next World Crafts Council Conference.

State Crafts Councils undertook wide-ranging programs which included workshops for tutors working with the disabled and a series of design workshops in Queensland; skills development workshops for young professionals and an extensive exhibition program in New South Wales; craftspeople in schools in the Australian Capital Territory and in caravans based at schools in Western Australia. The Northern Territory continued its program of co-ordinating workshop programs with special attention to remote areas such as Gove, Groote Eylandt, Katherine and Tennant Creek. Victoria developed strong regional associations and continued its program of craftspeople working with schools. Tasmania's program was highlighted by *The Winter Collection*, a parade of 100 hand-crafted garments in a dazzling variety of colours, textures, forms and styles which showed a high standard of professionalism. South

Australia expanded its promotional work at the Annual Show and the Adelaide Festival and continued its close liaison with country members. Research into colonial crafts has moved into the final phase with Queensland and South Australia commencing the project in 1983. In addition, all Crafts Councils have exhibition programs, many of which tour interstate as well as in the home State.

During the year the State Crafts Councils continued to manage a program of devolved funds from the Board for assistance to local groups and organisations to initiate craft activities in response to local needs. The Board provided establishment assistance to the new Arts Law Centre based in Sydney. At a time when issues of copyright, contracts and other legal matters are assuming greater importance in terms of artists' livelihood and the artistic integrity of their work, the Board recognises the need for easier access to professional advice.

**Residencies** During 1982-83 there was an increase of over 50 per cent in funding for residencies; at the same time there was a shift in emphasis toward promoting interaction between the professional and the community, largely in culturally deprived or country areas. A number of factors contributed to this shift, including primarily the Board's policies to assist regional development, to encourage collaboration between different agencies and to extend quality arts experiences. Parallel to this were considerably increased expectations from the regions. Meanwhile, requests for assistance for residencies in tertiary education institutions dropped substantially, due no doubt in large part to the stringent financial climate in which these institutions are currently operating. Given the increasing demand for artists to work with communities, educational establishments face a challenge to equip art students with the social as well as the artistic skills needed to undertake this kind of work.

Two successful residencies during the year under review exemplify the benefits which can flow to the host organisation or community. Ceramist Maria Kuczynska, who was resident at both the Canberra School of Art and the Western Australian Institute of Technology, made a strong impact on students by exposing them to new aspects of ceramics with roots in Eastern Europe, in contrast to the more usual influences from England, Japan or the United States. The work produced by the artist during her residency later toured several States. A residency in the Tamworth region of New South Wales by fibre artist Erika Semler had its genesis in the strong interest in fibre craft in this wool-producing area. The artist held workshops throughout the region and increased people's awareness of professional skills and the possibilities for producing work of high quality. The longer-term impact of the residency will be felt through local people whom she trained to act as catalysts in the community.

**Multicultural Projects** The establishment during the year under review of an Ethnic Crafts Adviser in Victoria was a major initiative by the Board to assist individual craftspeople from other cultures to develop their crafts professionally. The adviser will be based at the Crafts Council of Victoria and will contact individual artists in urban and regional areas and assist them with locating workspaces and exhibition venues, and developing market outlets. The Board sees this pilot project as a positive and direct means of assisting individual ethnic craftspeople and meeting their special needs.

**Youth Arts** The Board continued its support for the Artists-in-Schools Program, and funded a number of other projects involving young



Polish ceramist Maria Kuczynska, artist in residence at the Canberra School of Art and Western Australian Institute of Technology



people. One such project, which also meets the Board's policy of assistance to those in geographically isolated areas, is a five-month tour by young Sydney potter Robert Slingsby through remote areas of Queensland and the Northern Territory. On this tour, which was organised by Gil Weaver of Teenage Roadshow, Robert gave workshops and illustrated lectures to children and adults, and met and talked with other potters and art teachers from Mt Isa to Darwin and Bathurst Island.

Another project which extends arts experience to young people is the craftsperson-in-residence at Fremantle Regional Community Youth Support Scheme. In this position, Geoffrey Viney is undertaking a series of workshops in ceramics and glass, largely for unemployed young people.

**Art and Working Life** The Australia Council's Art and Working Life policy requires further development in its application to the crafts, and the Board has so far supported a limited number of relevant projects. During 1982-83, for example, the Board gave assistance to Union Media Services in Sydney to employ fibre artist, Nola Taylor, to help with the design and production of a banner for Actors Equity of Australia. Support was given to the Victorian Trades Hall Council to employ a wood craftsman on a building site in central Melbourne. The resident will work with the building designers to produce a piece, or number of pieces, for the building; he will also conduct workshops, enabling an exchange of ideas and skills with the workers on site.

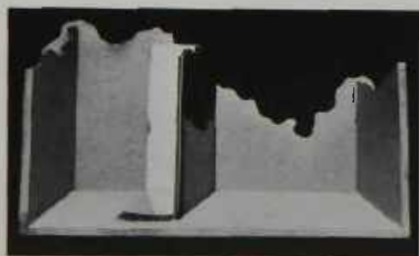
**International Activity** During the year, the second part of an exchange project with Canada took place when Canadian fibre artist David Kaye was based at the Meat Market Craft Centre, Melbourne in a program co-ordinated by the Crafts Council of Victoria. The artist completed works for exhibitions with students from the fibre courses at various Art Schools, and undertook a short lecture tour in country areas. The Board is continuing negotiations for further exchanges of craftspeople with various countries and is looking for ways to overcome difficulties met in the initial program, arising from the inability of major artists to absent themselves from their teaching commitments and commissioned work for substantial periods.

The visit of Professor Herman Junger, a gold and silversmith from Munich, was arranged and co-funded by the Goethe Institute under its Visiting Artists Program. Professor Junger gave successful workshops in several cities as well as showing work done by himself and his Munich students.

The visit of Dr Tapio Periainen, managing director of the Finnish Society of Crafts and Design, was assisted by the Design Arts Committee of the Australia Council and the Tasmanian Department of Industrial Development as well as by the Board. During his visit Dr Periainen emphasised the important contribution that design has made to the development of Finnish industry. He was confident that a similar impact could be made in Australia.

**International Exhibition Program** Three major international exhibitions visited Australia during the year and provided artists and the public with a survey of contemporary work in various media. *International Directions in Glass Art*, sponsored by Australian Consolidated Industries Limited, selected by Michael Essen, and organised by the Art Gallery of Western Australia, completed its national tour in Sydney in July. The Queensland Art Gallery organised the *Fabric and Form* exhibition in conjunction with the British Council. The exhibition was accompanied by Michael

Two brooches by Michael Bowden from *Australian Jewellery* which toured Europe



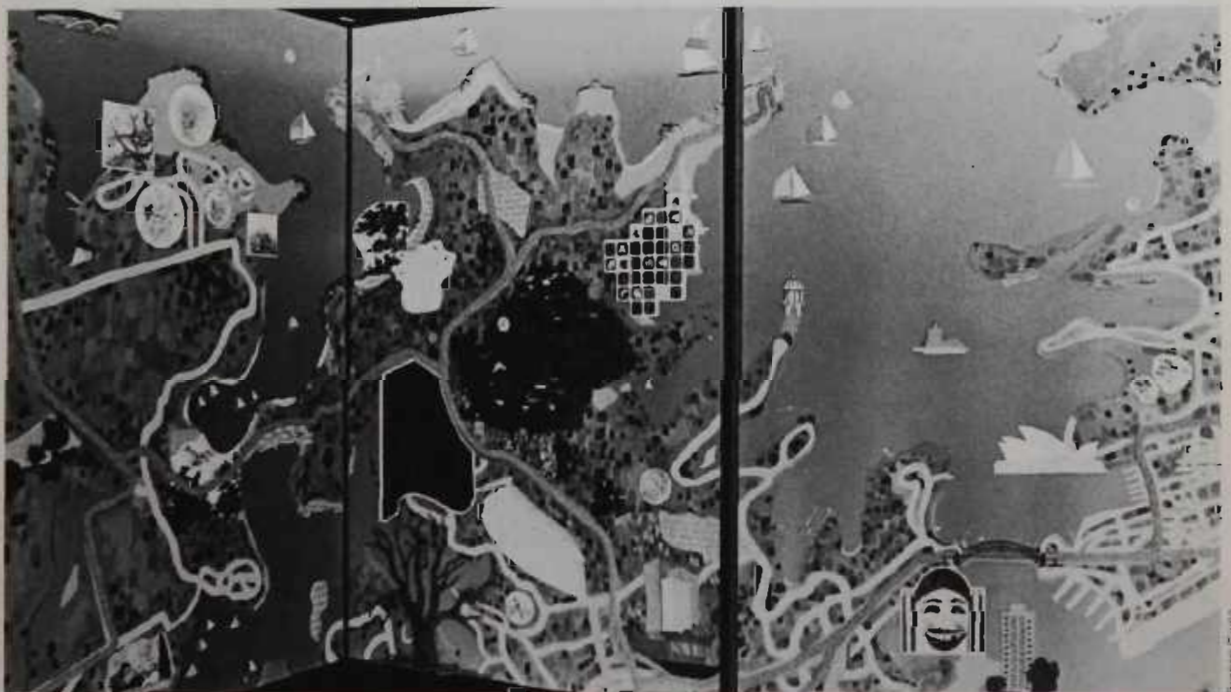
Brennand-Wood, English textile artist, who lectured and presented slides at art schools and galleries in all States. The Brisbane Civic Museum and Art Gallery toured the *Enamel Exhibition* generously mounted by Inge Asenbaum of the Galerie am Graben, Vienna. The co-operation of the participating galleries in promoting and presenting the exhibitions was a major factor in the success of these tours.

The Board arranged three major Australian exhibitions in association with the Australian Department of Foreign Affairs. *Recent Ceramics*, selected by Marjorie Ritchie, completed its European tour at the prestigious Mappamondo Room at the Palazzo Venetia in Rome. The exhibition was generally well received by European critics, whose comments included 'Fascinating variety'; '...range of creativity and ideas is wide and varied...'; '...a high technical standard'. *Contemporary Australian Ceramics*, selected by Ken Hood of the National Gallery of Victoria, toured New Zealand prior to its departure for Canada and the USA. *Australian Jewellery*, selected by Dick Richards of the Art Gallery of South Australia, continued a European tour in which the highlight was its reception in Copenhagen. *Australia Clay* which has toured the USA for three years, after exhibitions in Hawaii and Edmonton (Canada), has returned to Australia where the exhibits will increase the craft accessions in the Australian National Gallery. The Board also assisted the Crafts Council's *Paper Exhibition* which was displayed at the International Paper Conference in Tokyo.

Australian craftspeople continued to receive recognition overseas. Five Australians were represented in the *Jewellery Redefined* exhibition in London organised by the Crafts Council (England) and twelve at the 1983 *International Jewellery Art Exhibition* in Tokyo.

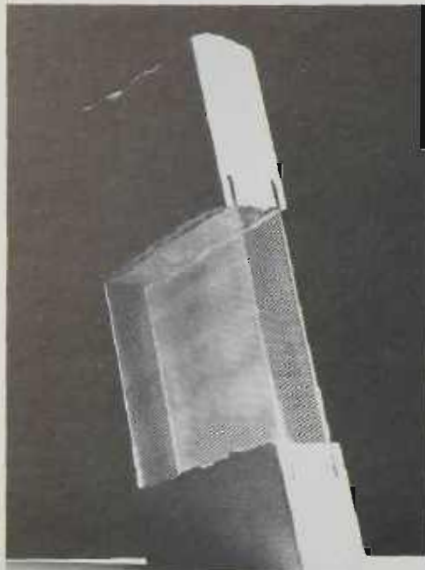
Once again Australia was represented at the International Competition of Artistic Ceramics in Faenza, Italy. This year, the Australians exhibiting were Jeff Mincham, John Johnson, and Mitsuo Shoji, who won the award presented by the Chamber of Commerce. At the Eighth Internationale Biennale of Artistic Ceramics at Vallauris-Golfe-Juan in the South of France, young Australian potter Greg Daly won an acquisition award.

Mixed-media work from the Seven Communities Metropolitan Travelling Arts Exhibition, NSW



Byronia Gaida





**Promotions and Advocacy** A new era in public craft collections began with the opening late in 1982 of the Australian National Gallery and the Queensland Art Gallery.

The national survey exhibition assembled by the Queensland Art Gallery with assistance from the Board's Acquisition by Public Institution Program is proving a drawcard in the newly-opened gallery. As with the national collection, plans are in hand to tour the works through regional galleries.

An important initiative was taken by the Museum of Applied Arts and Sciences in Sydney which, with Board and corporate subsidy, will collect major contemporary works for an exhibition planned as part of the 1988 Bicentennial celebrations.

The Board continued its assistance for World Crafts Council activities, subsidy being directed towards the expenses of Marea Gazzard as President of the World Crafts Council and attendance by the National President of the Crafts Council of Australia at the meetings of the Asian Zone. It also subsidised the visit to New York of the Director of Crafts Resource Productions who is designing the World Study on the Crafts shortly to be undertaken by the World Crafts Council through a number of national entities.

Restricted funds prevented the Board continuing its joint film program with the Crafts Council of Australia. However, recognising the importance of recording craftspeople on film, it has co-operated with the Australia Council's Archival Film Program. Saddle and harness maker, Ken Howard, and ceramist, Peter Rushforth, have been included in this series during 1982-83.

The Board advises a number of Commonwealth Government departments on works of art for permanent display or presentation. The work undertaken by its representatives on the Parliament House Construction Authority Arts Advisory Committee is of prime importance to ensure that this building houses work by some of our leading craftspeople.

**Membership** Four Crafts Board members completed their terms of office on 30 June 1983: Chairperson Cedar Prest (SA), David Green (Victoria), Eric Car (WA) and Penny Smith (Tasmania). Their contribution to the work of the Board has been significant and their contribution to crafts development in general is widely recognised.

Glass and sandstone pieces by Michael Keighery in an exhibition for the Crafts Council of Australia at New South Wales House, London

Kay Lawrence weaves a tapestry for the Australian High Commission building in Dakha, Bangladesh

**A Time of Change** The end of the 1982-83 financial year was in a special sense a point of arrival and a point of departure for the Literature Board.

During that year, the Board marked the tenth anniversary of its birth and of the appointment of its first and only Director, Dr Michael Costigan. Early in the year, Dr Costigan's position as Director was confirmed after the Australia Council, in keeping with a new policy on the appointment of Board Directors, had invited applications for the position from the literary community. Towards the end of the financial year it was announced that Dr Costigan had been appointed Director of the Western Australian Arts Council and would be relinquishing his position with the Literature Board. The successor to Dr Costigan, Thomas Shapcott, was appointed early in the new financial year.

Several changes in Board membership also occurred during 1982-83. Noted children's writer Joan Phipson and Sydney writer and publisher Edmund Campion replaced Thea Astley and Michael Zifcak (who had set a record of service by completing six years as a Board member); and South Australian playwright and director Keith Gallasch, and Michael Webster, managing director of D W Thorpe (Melbourne), a company publishing trade journals and reference books, were appointed during the year to fill vacancies. At the end of the financial year, the Board had a full complement of eight members including the Chairperson, Brian Stonier.

**Promotion of Australian Literature** The Board had been reviewing its programs and policies throughout the first year of Brian Stonier's

Drusilla Modjeska, winner of the Walter McCrea Russell Award for her book on Australian women writers *Exiles at Home*





appointment to the Chair, which occurred late in 1981. As noted in last year's *Annual Report*, this had led to a heavier emphasis on the promotion of Australian literature both within the Australian community and internationally.

The Board continued to follow this new direction in 1982-83, without abandoning such tried and proven programs as direct support for writers and publishers. These programs were, however, modified to some extent. Recipients of publishing subsidies, for example, were given incentives to use grants for promotional activities rather than production costs.

The Board believes that creative writers can be helped by indirect as well as direct means. If promotional schemes, aimed at stimulating the market or facilitating access to books, succeed, they may in the long term be of more benefit to writers than direct grants.

**International Initiatives** The Board also resolved during 1982-83 that it should continue to expand its contribution to the promotion of Australian literature on the international level.

For a number of years the Literature Board, often working in collaboration with the Cultural Exchanges Section of the Department of Foreign Affairs, has supported various international initiatives. These have included overseas visits by Australian writers and literary academics; return visits to Australia by foreign writers; participation in overseas literary festivals; support for overseas courses in Australian literature; familiarisation visits to Australia by the teachers of such courses; seminars on Australian literature; book displays and book gifts; the establishment in some foreign countries of associations for the study of Australian literature and culture; American and British editions of Australian books; special Australian issues of overseas literary journals and the translation of Australian books into foreign languages.

This whole program has expanded significantly in recent years, although its full potential has not been realised owing to lack of funds. It is the Board's belief that a substantial increase in funding in the immediate future would enable Australia to capitalise on a phenomenon observed by many travellers — the remarkable current interest in Australian culture and literature.

Among the many manifestations of this interest over the past year were conferences on Australian literature held in Yugoslavia, France, Sweden, Germany and Austria. The participants included a number of Australian writers and lecturers. Australian literature teachers in Switzerland and India visited Australia as the guests of the Department of Foreign Affairs and the Literature Board. The Australian Book Publishers Association held a major exhibition of Australian books in Australia House, London, in October 1983.

**Director's Overseas Visit** During the past year, the Board's Director made an exploratory visit to eleven countries where interest in Australian creative writing is growing and where prospects exist to widen the market for the work of our country's writers.

In the introduction to his report to the Board, Dr Costigan noted that he had met some of the many teachers of Australian literature in overseas universities, explored some of the problems connected with the supply and distribution of Australian books and looked at possible means of improving the promotion of our literature abroad. He expressed the hope that the Australia Council would act as an advocate for a strong drive by the Government and other agencies to promote our arts internationally.



David Malouf's book *Fly Away Peter* won the 1982 The Age Book of the Year Award.

Copyright Malouf

Literature Board  
allocation of funds to  
major activities

\$'000	1982-83	
766	Writers & Emeritus Fellowships	37%
272	Special Purpose Grants & General Writing Grants	13%
124	Other Initial Creativity	6%
264	Book Publishing Subsidies	13%
249	Magazine Subsidies	12%
377	Literature Promotions	19%
2 052		100%

The Government has already assisted this development in a number of ways. One of these is the attachment of Australian Studies Centres to certain overseas universities (for example, London, Harvard, Dublin and Pennsylvania State). While some of these Centres have a specific orientation (in the case of Pennsylvania State, it is towards political science), they are all capable of playing a part in extending appreciation of Australian culture within their spheres of influence. Dr Costigan supported a proposal that the Government should assist the development of such a Centre in one of the Universities on the West Coast of the United States. He recommended that the University of Oregon be seriously considered as the site for such a Centre. The Board undertook detailed discussion of Dr Costigan's report late in June 1983, and was expected to adopt several important resolutions on the future conduct of its international program early in the new financial year.

**Promotional Initiatives in Australia** During the year, the Board was involved in the development of a major promotion, *Take a Look at a Book*, managed by Books Australia Promotions, a committee of the National Book Council. The aim of this planned promotion is to encourage interest in reading through a television campaign, which will be supplemented by various other promotional devices. The scheme was inspired to some extent by the highly successful *Life Be In It* campaign. The Board approved a grant of \$70,000 for the promotion, launched in Victoria as a pilot scheme in the second half of 1983. The book trade contributed an amount well in excess of the Board's grant to the scheme.

**Widening Access** As one means of bringing literature to a wider audience in regional areas as well as in the State capitals, the Board encouraged the holding of poetry and prose readings in a variety of venues, such as theatres, art galleries, libraries, bookshops, shopping centres, schools, restaurants and the premises of cultural organisations. Of particular interest was *Women Writers' Week* held in Sydney in October 1982. The talks, forum sessions, book launchings, readings and interviews featuring women writers from around Australia and from overseas were open to all members of the public and attracted large audiences at the Seymour Centre. In conjunction with the event, readings were held at shopping centres throughout Sydney.

Other specific activities aimed at widening access to Australian literature included a series of poetry and prose readings at six regional libraries in the Illawarra region; the production of radio programs on Australian writers and writing by public broadcasting stations 3RRR-FM in Melbourne and 5UV in Adelaide; the holding of workshops for isolated women writers in New South Wales; tours by writers to places such as Mackay, Geraldton, Karratha and Port Hedland; readings at the Goethe Institute in Canberra; a writers' festival in Hobart; writers-in-schools in the Northern Territory, Tasmania and Western Australia; and a Tasmanian tour by Adelaide storyteller Kym Lardner.

The first annual *Writers/Performers Workshop* was held in July 1982 in Perth, as one of a series of activities designed to encourage the development and production of new Australian plays. A particularly interesting aspect of this project was its aim of bringing performers into the writing process through regular workshopping of plays-in-progress.

A very successful *Commonwealth Writers Week* was held during the Commonwealth Games in Brisbane in October 1982. It was attended by



noted overseas writers such as Canada's Margaret Atwood and India's Mulk Raj Anand, and local writers including Thomas Keneally, Nancy Cato, Rodney Hall, Colin Johnson and Judah Waten. The week was designed both to complement the Games activities and to attract some of the many people who attended the Games from all over Australia and overseas.

March 1983 saw the first of what is expected to be a biennial event in Canberra, the *National Word Festival*. This gathering, which was extremely well attended, was designed to encourage dialogue between writers, and between writers and the public. It was established at the initiative of a group of Canberra writers, academics and public servants.

The tenth annual *Australian National Playwrights Conference*, held in May 1983, received assistance from the Board not only for conference costs but also for the visit of British playwright and television script writer Trevor Griffiths. An innovation at this year's conference was the television writers' workshop held over a weekend and including leading writers and script editors. One of the strongest themes emerging from the conference was the need for more Australian plays to be given the opportunity for full workshop productions.

The Board recognises the need to involve writers in activities which encourage debate and discussion about writing, and thereby providing another means of promoting Australian literature. Thus, while the Board does not see itself as having a major responsibility for funding academic gatherings, it does help the organisers of certain conferences (mainly those on themes related to Australian literature) to include creative writers in their conference agenda. During 1982-83, the Board assisted the attendance of writers at several such events, including a seminar in Canberra on the development of a national language policy; a conference at Murdoch University, Perth, on Aboriginal writing; and a conference at the University of Western Australia on South East Asian and Australian literature. The Board also committed funds to enable writers to be present at the fifth conference of the Association for the Study of Australian Literature (Perth, August 1983) and at a conference planned by the Australian National Section of the International Board on



Christine Mattingley, one of the winners of the 1982-83 NSW National Parks and Wildlife Award

Jean Stone received assistance from the Board to research a book about the life and times of her late husband Walter Stone

US performance poet Ellen Zweig, writer in residence at Griffith University, Queensland

Mark O'Connor writer in residence at James Cook University, Queensland



Peg Laine



Michael Andrews



James Cook University

Books for Young People (IBBY) on *Changing faces: story and children in an electronic age* (Sydney, August 1983).

During 1982-83, the Board made a special effort to improve its communication with the literary community as a whole. Board meetings were held in Melbourne, Brisbane and Canberra and on each occasion opportunities were provided for discussion with local writers, publishers and other interested members of the public. In addition, all the States and the Northern Territory received official visits during the year from either the Director or senior project officers.

As an important means of maintaining contact with their constituency, Board members also participated in major Board-subsidised literary events such as *Commonwealth Writers Week* in Brisbane, the *National Word Festival* and the *Australian National Playwrights Conference*, both in Canberra, and *Children's Book Week* celebrations in Western Australia.

**Writers-in-Residence** During 1982-83, the Board again supported the attachment of writers-in-residence to tertiary educational institutions, schools and theatre companies throughout Australia. Writers-in-residence included poet Peter Porter at Melbourne University; Aboriginal writers Jack Davis and Colin Johnson at Murdoch University (WA); and Rosa Capiello, a migrant writer whose book on her experiences was first published in Italy and is about to be published in Australia, at the Department of European Languages at the University of Wollongong. Residencies approved in 1982-83 and begun in the new financial year included novelist-biographer Blanche d'Alpuget at Duntroon Military College (ACT); poet Roland Robinson at the Darwin Community College and British television writer Linda Agran, who is a script editor for the extremely popular series *Minder*, at the Australian Film and Television School.

In conjunction with the Theatre Board, the Literature Board supported playwright-in-residence projects in all States, in the Australian Capital Territory and Northern Territory, where Janis Balodis took up a nine-week residency with the Darwin Theatre Group.

The Board was also keen to extend its residency program to embrace writers in the community. In 1982, South Australian playwright Doreen Clarke worked with residents in the City of Elizabeth in creating a series of plays reflecting local concerns while another South Australian writer, John Emery, initiated community writing projects in the City of Noarlunga in 1983.

**Youth and Writing** Through its playwright-in-residence program the Board again demonstrated its support of projects involving young people. South Australian playwright John Lonie was 1983 dramaturg-in-residence with Melbourne's St Martins Youth Arts Centre while other writers were attached to companies such as Sidetrack and Toe Truck (NSW) and Salamanca (Tasmania).

Also at St Martins, the Board funded one of the Centre's twice-yearly young writers' workshops, which have already produced some remarkable work by young people. A similar project, the annual *Shopfront Young Playwrights Weekend* in Sydney, was once again an exciting and productive event attended by writers from all over Australia.

The Board also assisted an initiative by a group of young poets to take poetry into primary and secondary schools in the Sydney area. Through workshops and readings, school children are encouraged in the writing and appreciation of poetry.



Young readers were also brought into contact with authors through the Australian Library Promotion Council's *Meet the Author* program and through individual grants such as those to the Mackay City Library for a visit by Colin Thiele and the Mulyan Public School for a visit by the American storyteller Anne Pellowski. The Board contributed \$218 for Ms Pellowski's visit to Cowra and, as a result, some 725 children enjoyed her stories and took part in language and riddle games.

**Writers' Fellowships** In 1982 writers' fellowships were increased from \$17,244 per annum to \$18,750 per annum each.

Two-year fellowships were awarded to Murray Bail, Robert Drewe and David Ireland to write novels, to Rodney Hall to write poetry and a novel and to Axel Clark to work on a critical biography.

Nineteen one-year fellowships were awarded in 1982-83 for literary work of all kinds, including autobiography, criticism and a history of Australian literature as well as plays, novels, poetry, and short stories and children's books.

The Board also awarded 35 general writing grants (which were increased to a maximum of \$6,500) and 29 special purpose grants with a maximum value of \$3,000.

**Multicultural Literature** The Literature Board has never had a specific program of support for writers whose first language is not English. Instead it has accepted applications in all languages from writers, publishers and translators and dealt with them on the same basis as applications in English. However, in mid-1983, the Board organised an advisory group meeting with writers, publishers and academics involved in the multicultural literature area. The occasion was a stimulating one for all participants and it is expected that recommendations from that meeting will be reflected in future Board policies.

**Literary Awards and Prizes** During 1982-83, Board-supported books and writers again achieved notable success in major literary competitions. Prize winning books and authors included *Fly Away Peter* by David Malouf (1982 Age Book of the Year); *Just Relations* by Rodney Hall (1982 Miles Franklin Award); *Bliss* by Peter Carey (1982 National Book Council Australian Book of the Year and 1982 NSW Premier's Literary Award for fiction); and *Kaddish and Other Poems* by Fay Zwicky (1982 NSW Premier's Literary Award for poetry).

The Board Director has claimed that the literary ferment resulting from the Board's activities had been a contributing factor to decisions made by other individuals or groups to set up literary awards. He listed twelve significant awards that had come into being since 1973. In analysing the results of Australia's nine major literary awards in the ten years since the Board's creation, the Board Director produced statistics showing a direct Literature Board involvement in the work of 77 out of 115 major award-winners. This is a clear indication that the Board has had some influence on the production of excellent literature in Australia.

It was also noted that Australian writers had won several major international literary prizes in recent years. They included Patrick White's Nobel Prize for Literature in 1973 and Thomas Keneally's Booker Prize (for *Schindler's Ark*) in 1982. Thomas Keneally was supported for several years in his formative period by the Commonwealth Literary Fund and the Board. The Commonwealth Poetry Prize, awarded annually since 1972 by the Commonwealth Institute in London, has been won by three Australians — Timoshenko Aslandides (1978), Philip Salom (1981) and Peter Goldsworthy (1982).

Paul Bryden received a Special Purpose Grant to research a book on boomerangs.

Winners of the Canada-Australia Literary Award: 1981 Leon Rooke (centre) and 1982 Barry Oakley (bottom)



Frag Love



multimedia Australia

John Faulkner & Son



David Wilson



Critic and social historian Humphrey McQueen received assistance from the Board to work on two books

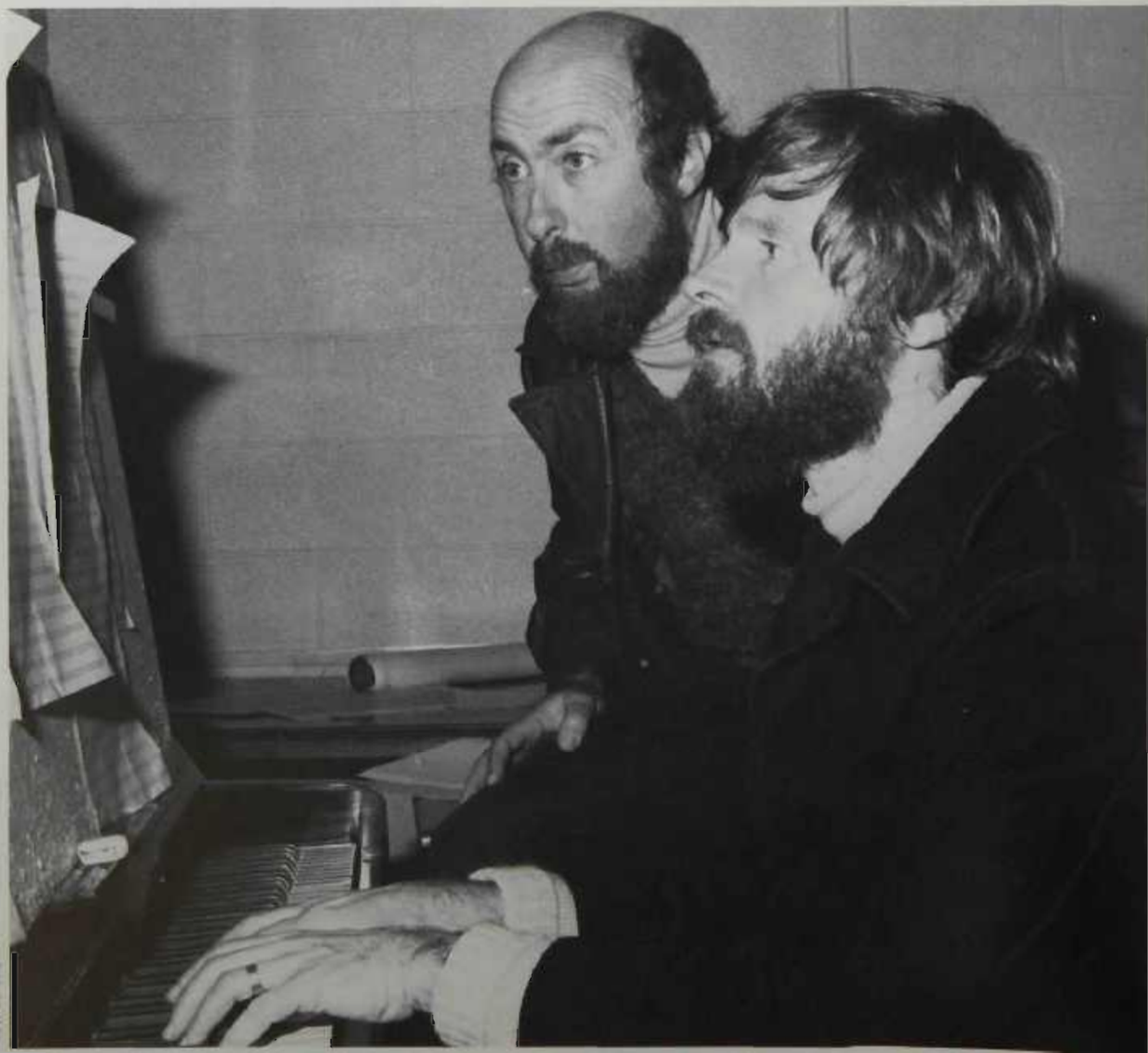
Adelaide poet, Peter Goldsworthy, winner of the 1982 Commonwealth Poetry Prize

All three (and their published books) have received Board assistance. Similarly, the four Australian winners of the Canada Australia Literary Award (John Romeril, Thomas Shapcott, Roger McDonald and Barry Oakley) have all been recipients of grants from the Literature Board, as have the two Australian winners of the Scotland Australia Writers Fellowship (Les Murray and Paul Radley). The existence of so many awards sponsored, subsidised or encouraged by the Literature Board and the high percentage of awardees who have received Literature Board assistance is telling evidence that the Board wishes literary excellence to be both assisted and recognised. In the twelve months under review the Board has continued to extend and consolidate its programs of support for virtually all aspects of Australian creative writing. There is now a substantial body of Australian literature which is attracting critical attention throughout the world, which is bringing academics, literary editors, writers, librarians, journalists and publishers to this country and which is ensuring the enthusiastic reception of Australian books and writers overseas.



**Objectives and Priorities** The Music Board is responsible for the development of Australian music and the promotion of music generally in Australia. As with all Australia Council Boards, the Music Board's role is most public in its allocation of subsidies to musicians and music organisations. Behind the scenes, it devotes considerable effort to determining needs and attempting to develop effective policies and strategies for meeting them. It is also the primary source of information and advice on matters musical for the Commonwealth Government. Nevertheless, it must be recognised that most of the music Australians hear is made and delivered without Music Board subsidy. Given the size of the Board's budget, it cannot support more than a fraction of Australian music-making. Much of this activity is financially self-sufficient, and does not need Board support. The Board therefore attempts to throw its weight behind activities which, in its opinion, have special artistic merit, which in some cases bring music experience to people for whom it is usually inaccessible in that form, and which could not take place without subsidy.

Ross Edwards, composer in residence at Wollongong University (right) studies a score with music development officer David Vance



The Board has divided the activities it supports into four main categories: composition, education, performance and documentation. It is probably the main support of the creative work of Australian composers, and so has a significant influence on the health of Australian composition. Its resources are in no way adequate to meet the needs of music education in Australia. But because education programs in many areas are not adequate, the Board feels that it must focus some assistance in this area.

The Board offers substantial support for music performance in Australia. It gives the largest subsidy offered by the Australia Council (to the Australian Opera) and also funds the Australian Elizabethan Theatre Trust Sydney and Melbourne Orchestras, which accompany the Australian Opera and Ballet. Musica Viva, Australia's largest presenter of chamber music, receives its main subsidy from the Music Board.

Many other ensembles and entrepreneurs working in a range of music styles — classical music of all periods, jazz, folk music, and a number of ethnic styles — receive assistance.

In the documentation category, the Board funds research into the work of Australian musicians and music, the publication of scores and books, and recordings. The Board's main client in this area is the Australia Music Centre, an organisation which works to collect Australian music and to seek performances of it, live and through recordings.

The Board is able to offer minor assistance to commercial publishers and record companies for projects involving Australian music or musicians which otherwise would not be feasible financially.

**Membership: A Year of Change** The year 1982-83 saw significant changes to the membership and administration of the Board. With the retirement from the Board of composer Richard Meale in June 1982, three membership vacancies were available to be filled. New members appointed in July were Geoffrey Brash (Melbourne), James Christiansen (Adelaide) and Barry Conyngham (Melbourne). Geoffrey Brash brings to the Board years of experience in the business aspects of music, and assures the Board a direct connection to important forces and trends in music publishing and retailing. James Christiansen is a leading singer with the State Opera of South Australia and was for some years supervisor of music for the Australian Broadcasting Commission in Adelaide. He has special knowledge of opera and symphony orchestra management. Barry Conyngham is one of Australia's best-known composers. He is a member of the music faculty of Melbourne University, and his works have received performances throughout Australia, and in England, Europe and the United States.

In June 1983 the Board lost three members who have contributed greatly. Gordon Jackson, Board Chairperson for five years, brought a strong business experience to the affairs of the Board. He played a key role in the establishment of the important Inquiry into Opera and Music Theatre in Australia, and was instrumental in creating the Board's most significant program to broaden community access — the Community and Regional Music Co-ordination program.

With his background in law and the rights of composers and performers, member John Sturman added another special kind of strength to the Board. Betty Vergara brought to the Music Board a passionate advocacy on behalf of music education.

In February 1982, the Director of the Music Board, Dr Clive Pascoe, resigned in order to resume work as a composer and musician. During