

REVIEW OF THE VISUAL ARTS BOARD'S

PROGRAM OF ASSISTANCE FOR

CONTEMPORARY ART SPACES

MARCH 1985

VISUAL ARTS BOARD  
AUSTRALIA COUNCIL

REVIEW OF VISUAL ARTS BOARD'S PROGRAM  
OF ASSISTANCE FOR CONTEMPORARY ART SPACES

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MARCH 1985

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1. INTRODUCTION

Over the past ten years, we have witnessed not only an increase in the number of Contemporary Art Spaces (CAS) now assisted by the Visual Arts Board (VAB), but also the development of these Contemporary Art Spaces into firmly-established, professionally managed and fully operational organisations. Although this evolution has been supported and encouraged by the Board, a brief account of the Board's past policies on providing general support grants to the Contemporary Art Spaces is useful in clarifying its present position.

The Visual Arts Board provided its first general purpose grants to organisations in 1974. This assistance was regarded as seeding funding only, but it was not until 1981 that the Board formally stated its policy of providing assistance to organisations for the first three years of operation and that, thereafter, such organisations would not be automatically eligible for continuing assistance.

In line with this policy, those organisations which had been in receipt of general purpose funds for several years were, in 1982, informed that 1983 would be considered the first year of their three year cycle

towards the eventual withdrawal of general purpose funds by the Visual Arts Board. It was envisaged that future funding of these organisations would become project-based rather than general purpose assistance.

However, because of the significant difficulties encountered by what were now called the Contemporary Art Spaces in attempting to achieve some level of self-sufficiency, the Board recognised that a withdrawal of its general support funds from any of the Contemporary Art Spaces might well result in the closure of the organisation. The Board then, during 1983, re-defined its policy and agreed to consider applications from Contemporary Art Spaces after the three year period. 'While there is no commitment by the Board to continue funding a Space after the initial three year period, it is hoped that while an established Space is functioning properly and continues to fulfil the policy guidelines and objectives as set out by the VAB, it can expect to receive funding to at least 80% of the previous year's funding, provided the Board is funded to at least the same level in the following year.'

However, the Board's capacity to provide assistance towards any growth and development in the established Contemporary Art Spaces is severely restricted, and the recent formation of two new Spaces (Australian Centre for Contemporary Art and Chameleon) have placed additional

demands on the Board's budget for Contemporary Art Spaces. Given the Board's current policy to support one Contemporary Art Space in each capital city, the formation of Contemporary Art Spaces in Canberra and Darwin may need to be considered in the near future as well.

In order for the Board to consolidate its program of assistance for Contemporary Art Spaces, it was necessary for a comprehensive review of currently subsidised Contemporary Art Spaces to be undertaken. The review, carried out between October, 1984, and February, 1985, set out to (i) clearly delineate the main program of activities and basic operating expenditure of each space, and (ii) discuss and clarify certain issues, particularly in relation to financial and administrative procedures, which were of concern to the Board.

This Report, then, is the culmination of this research. The Contemporary Art Spaces dealt with are:

- (i) Artspace
- (ii) Australian Centre for Photography (ACP)
- (iii) Australian Centre for Contemporary Art (ACCA)
- (iv) Chameleon
- (v) Experimental Art Foundation (EAF)
- (vi) Institute of Modern Art (IMA)
- (vii) Praxis

It does not include any written report on George Paton Gallery which, although in receipt of regular but small grants from the Board's Contemporary Art Spaces budget, is however formally associated with, and substantially funded by, the Melbourne University Union and as such, does not fall under the same criteria as do the other Contemporary Art Spaces.

The Report provides a comprehensive outline of the structure and activities of each Contemporary Art Space, including a brief financial commentary, and it discusses a number of issues which have arisen from research undertaken by Karilyn Brown and John Aquino. We trust the Board will find this information and our summary of conclusions of use when discussing policy guidelines for funding Contemporary Art Spaces.

2. SUMMARY OF CONCLUSIONS

- 2.1 It is desirable that the VAB strengthen its monitoring of the financial and administrative structures of CAS in relation to their overall artistic programs (refer 5.5).
- 2.2 The constitutions, memoranda and articles of all CAS should be reviewed to ensure that they provide for 'open membership' and for proper managerial structures consistent with Australia Council guidelines (refer 5.6 and 5.7).
- 2.3 It is recommended that the VAB develop guidelines and policy for admitting a new CAS to general grant status. General grant status implies some ongoing commitment by the VAB to fund the CAS providing its operations are satisfactory to the VAB. Such guidelines and policy will ensure that the VAB's funding of the CAS program is rationalised and the Board's overall funding flexibility is maintained (refer 5.13).
- 2.4 It is also recommended therefore that the VAB develop a policy rationale for those organisations which, though presently funded under the CAS program, may be at variance with VAB guidelines for this program.

- 2.5 The VAB should publically put on record a policy of not funding deficits or 'bailing out' CAS that make losses. Such a policy will put Directors of CAS on notice to keep the finances of the CAS in good order (refer 5.9).
- 2.6 Provided the VAB is satisfied with the achievements and operations of a CAS, a forward commitment of 80% of the current grant should be made to the organisation. This will enable them to program with a greater sense of security and to operate with the confidence of knowing that they are trading at all times within the provisions of Company Law. Thus when the 1986 general grant is awarded the organisation should also be advised that provided they fully comply with all conditions of grant, the VAB will fund them to at least 80% of the 1986 grant in 1987 (refer 5.8).
- 2.7 A general grant should not be summarily terminated. All general grant recipients should be given at least a year's advance warning of the VAB's intention to either withdraw funding or to consider this action. This will enable the CAS to wind down its operations in an orderly manner or to implement reforms necessary to ensure continuation of funding (refer 5.8).

2.8 All CAS are eligible to apply for special project assistance through separate VAB programs, including International Visitors, Research/Publications, Exhibitions and Artist-in-Residence. It is important to note, however, that unlike the majority of organisations in receipt of grants under these programs, CAS would not always be able to contribute financially towards projects without having to expend general purpose funds. It is recommended that special projects undertaken by CAS be financially self contained within known income and special project subsidy (refer 5.12).

2.9 In considering applications for special projects for CAS, the unique administrative and artistic structure of each organisation needs to be taken into account. In this respect we recommend that the VAB formulate broad guidelines for providing assistance to CAS within each of its separate programs. A set of guidelines is especially needed for CAS in relation to the Board's Artist-in-Residence program (refer 5.12).

2.10 Although the principle of exhibition participation fees is strongly supported by CAS, the policy has caused CAS some concern in terms of financial implications. A number of issues concerning the

Board's policy on payment of artist's fees require clarification and the formulation of clear guidelines (refer 5.1).

2.11 As more CAS look towards the involvement of guest curators as an integral aspect of their program of activities, the role and number of guest curators and the payment of curators fees require further discussion by the VAB, and a policy guideline/fee schedule formulated (refer 5.2).

2.12 All CAS have formulated their own contracts which are used in arrangement with both artists and curators. Given the importance of proper contractual agreements, we suggest that a review of all CAS contracts by suitably qualified legal advisors would be a most worthwhile undertaking (refer 5.3).

2.13 All CAS are in some way involved with the sale of works exhibited by them. Although for most CAS such sales are merely facilitated for artists without profit, some CAS do openly administer and promote sales on premises for revenue. We recommend that all CAS in receipt of substantial general purpose funds from State and Federal funding agencies should not pursue a policy of

sale of work for profit. An examination of the Board's policy on this issue as it relates to all CAS is required (refer 5.4).

2.14 Although most CAS require funds for items of capital expenditure, it is recommended that the VAB re-state the Australia Council policy that assistance will not be provided for items of capital expenditure (refer 5.10).

2.15 It is recommended that all CAS use professionally qualified accountants to prepare financial reports on a regular basis, and that efforts be made to ensure that at least one or two members on CAS Boards of Management represent a high degree of financial expertise (refer 5.7).

2.16 It is recommended that all CAS Directors be experienced in proper accounting procedures. If necessary, training, advice and assistance in relation to financial matters should be provided by the VAB and/or Australia Council Financial Services Section (refer 5.7).

2.17 It is recommended that all CAS be required to establish an adequate and appropriate accounting system using the 'accruals' convention of accounting (refer 5.16).

2.18 For the purpose of this review it is estimated that the optimum income required to operate an established CAS at 1984/85 levels is \$104,000. This figure is built on a basic program of activities and incorporates salaries and administration costs (see Appendix V for more detail). The VAB's contribution to this income should be eventually a fixed amount for all CAS. This level of funding could be regarded as a plateau that should be annually indexed to take account of changes in CPI (refer to 5.14).

2.19 It is recommended, because most CAS are jointly funded by the VAB and a State Arts Funding Agency, that a greater ongoing liaison be established between the funding partners. This will ensure that CAS are closely monitored and more informed decisions are made by all funding parties (refer 5.15).

2.20 It is recommended that wherever possible, annual meetings are held between representatives of the VAB, State Arts Funding Agency and CAS to discuss the proposed program and budget prior to any general grant decision being made. Such a meeting will provide a forum for constructive dialogue and will be invaluable to all parties (refer 5.15).



- 2.21 It is recommended that a standard agenda be developed for such meetings as in the above recommendation (refer 5.15).
- 2.22 The VAB should attempt to build up a statistical data bank on the CAS (refer 5.17).
- 2.23 Payment of grant monies to a CAS should be spread over a period of time. It is suggested that the grant be paid in three instalments (refer 6.9).

3. OVERVIEW OF INTERSTATE TRIP

A series of meetings with all CAS was undertaken during November 1984. A summary of our itinerary was presented at the VAB December meeting and is also attached to this Report (see Appendix VIII).

An agenda was distributed to the CAS prior to our meetings with them, structured so that Part A dealt with the administrative framework and activities program of each organisation, and Part B with their financial affairs and accounting systems. The Director, Chairperson and other Board members of each CAS were requested to participate in Part A, and the Director, Treasurer and Accountant were requested to participate in Part B. In addition, the relevant State VAB Board member was in attendance for either all or part of the meeting.

It was not the purpose of our meeting to provide a critique of the artistic policy pursued by a CAS but rather to review its artistic program in relation to its finances. In so doing, the main areas of activity and the proposed areas of growth and development were discussed at length. This process was then augmented with a detailed financial analysis of the main areas of expenditure.

The format and character of our meetings differed considerably with each CAS. Half day meetings were held with ACCA, Artspace and Chameleon. In each case, our discussions were clear and to the point, and reflected a willingness on their part for open and constructive dialogue. Chameleon members, in particular, had thoroughly prepared themselves for our meeting and provided comprehensive background material and policy statements for discussion.

All day meetings were held with ACP, EAF, IMA and Praxis. Given the range of activities undertaken by each of these organisations, and the complexity of their administrative and financial affairs, these meetings required lengthier and more demanding investigation. Although initially the atmosphere of these meetings reflected some unwillingness to participate in what was perceived to be an unnecessary intrusion by the VAB into the affairs of the organisation, subsequently there was considerable co-operation. In some cases, the meetings also indicated a degree of reluctance on the part of Directors to fully come to terms with their responsibilities in managing the financial affairs of their organisations, regarding their contribution to the organisation more as artistic directors than as all-round administrators.

The importance of establishing and maintaining thorough accounting systems was continually referred to during our meetings with all CAS. In this respect, our more specific discussions with CAS Directors and Accountants were most valuable in terms of clarifying and identifying proper accounting procedures appropriate to the nature and responsibilities of CAS.

In conclusion, we consider our series of meetings with the CAS to have been an extremely productive and informative undertaking, an analysis of which, we believe, is shared by the CAS themselves. Such meetings provide an important opportunity for developing dialogue and consultation between the VAB and the CAS and should, therefore, be actively pursued on a regular basis. In this respect, we believe that in attempting to dispel notions of 'unnecessary intrusion' by the VAB, we were on the whole successful in establishing a more positive relationship on which to base future interaction.

Meetings were also arranged with representatives of the appropriate State funding bodies. These meetings provided an opportunity to discuss the research being undertaken by the VAB in relation to CAS and to discuss in general terms VAB/State approaches to the funding of CAS (see Section 5.15).

4. SUMMARY REPORTS ON CONTEMPORARY ART SPACES

4.1 PRELIMINARY NOTES

The purpose of these summary reports is to provide a general overview of each CAS and, in some cases, to fill in the information 'gaps' which are not accommodated for in an application form but which were discussed during our meetings. Although more comprehensive detail on each organisation is available, it was not feasible within this Report to go into any more detail than that already provided.

There are, however, some general points in relation to these summary reports which need to be noted:

- (i) Board of Management: An outline of the membership and structure of each CAS Board of Management has been provided. It is important to note that the responsibilities of each Board must encompass the proper management of all financial, business and artistic affairs of the organisation, in consultation with the Director.

Under the Companies Code, directors and officers of non-profit organisations are expected not only to act honestly but also to use a reasonable degree of care, diligence and skill in carrying

out their duties. It is therefore in the interests of CAS Boards of Management to have a good understanding of their legal responsibilities under the provisions of the Companies Code. In this respect, CAS should be advised by the VAB to ensure that at all times members with professional expertise, particularly in financial and accounting matters, are active participants on Boards of Management.

- (ii) Staff: Similarly, the responsibilities of each CAS Director should encompass the proper management of all financial, business and artistic affairs of the organisation. The duties of Directors are extensive and include general administration and correspondence on a day to day basis; co-ordinating a yearly program of activities; liaising with artists, general public, arts organisations; developing contact with interstate and overseas individuals and organisations; preparing funding submissions and accounts for presentation to Board of Management on a regular basis; supervising staff; assisting artists-in-residence, visiting artists and guest lecturers; providing professional advice and assistance.

In addition, Directors are often called upon to represent their organisation on outside committees, review panels or Boards of other arts organisations. Although this is an additional demand on their time, involvement in local arts activities is an important form of contact and their participation often ensures a representation and consideration of contemporary visual art which might not otherwise occur.

At times a Director has participated in professional activities which have not been directly associated with the concerns of the CAS, eg, independent curatorial projects. Although the VAB may wish to recognise some personal professional development of Directors, the VAB should emphasise that it regards the prime responsibility of Directors is to the CAS.

The duties of an Administrative Assistant are primarily to assist the Director in the general administration of the organisation, which includes providing managerial and secretarial assistance; undertaking areas of financial management; preparing material for CAS Board and general meetings; assisting with the day to day operations of the CAS and its premises; standing in for the Director during periods of absence.

It was our observation that the Directors and support staff of the majority of CAS are required to work long hours under considerable pressure in order to meet organisational and managerial demands. It is hoped this situation of 'crisis-management' will be, to some extent, relieved in 1985 when most Administrative Assistants will be employed on a full time basis.

- (iii) Open Membership: It is an Australia Council policy that all substantially funded organisations must be properly constituted bodies with open membership. At the present time, not all CAS funded by VAB are currently structured in such a way as to accommodate open membership. This matter has been noted where it is of concern, and dealt with in more depth in this Report (see Section 5.6 and 5.7).
- (iv) Main Areas of Activity for 1985: The program of activities to be undertaken by each CAS in 1985 can be regarded as an indication of the basic program which would be carried out in successive years. However, it should be noted that at the time of writing, the Revised Budgets and Revised Artistic Programs for 1985 had not been received

and some alterations to the programs would, therefore be expected. All CAS are eligible to apply to the VAB for assistance under other Board programs, eg. Artist-in-Residence, International Visitors, Exhibitions and Publications. Where CAS have received assistance from the VAB for 1985 projects, this has been mentioned.

4.2 ARTSPACE

Sydney, New South Wales

A Company Limited by Guarantee under the National Companies and Security Commission, Companies Code NSW.

VISUAL ARTS BOARD GENERAL SUPPORT AND SPECIAL PROJECT GRANTS TO DATE

	<u>General</u>	<u>Special</u>
1982	30,000	-
1983	30,000	-
1984	39,500	-
1985	<u>40,000</u>	<u>19,750</u>
	<u>139,500</u>	<u>19,750</u>

FORMATION

In 1981, the VAB forwarded a letter of enquiry to a number of artists based in Sydney seeking opinions and proposals regarding an 'alternative space' for Sydney. Several well attended public meetings and numerous working parties were held throughout 1981, supporting the proposal for an alternative space and setting out the needs, aims and objectives of such a space. In July, 1981, a Board of Management was elected by the Foundation Membership.

In July, 1982, the Artspace Board appointed Judy Annear as Co-ordinator/Director and in February, 1983, Artspace began operations at it's current premises in Surry Hills. The present Director, Gary Sangster, was appointed in January, 1984.

AIMS AND OBJECTIVES

1. To provide a venue and focal point for the promotion and presentation of new and worthwhile developments in the visual arts to the community at large.
2. To bring together recent developments in the visual arts in a variety of media, so as to present them to the general public, and to provide the opportunity for critical appraisal of ideas between artists working in their separate fields.
3. To provide the kind of spaces not otherwise available or appropriate to the presentation of 'performance' and other works which do not lend themselves to being successfully shown in existing venues.
4. To encourage and support less established artists by providing an opportunity for public presentation of their work.

5. To actively encourage the presentation of work by women artists, and to provide access to exhibition/participation in the Centre's programs by ensuring that as far as possible 50% of the exhibitors in a year's program shall be women.
6. To provide support and facilities for visiting artists from interstate and overseas.
7. To provide a meeting place and forum for discussion.
8. To provide a centre for the production and dissemination of art information.
9. To provide an inter-collegiate space for art students.

ADMINISTRATIVE FRAMEWORK

1. BOARD OF MANAGEMENT

Members as at February, 1985:-

Brendon Stewart (Chairperson)	Artist
Janet Burchill (Acting Chairperson)	Artist
Shayne Higson (Treasurer)	Artist
Shan Short (Member)	Artist

Michiel Dolk (Member)	Artist
Margaret Morgan (Member)	Artist
Gary Sangster (Member)	Director

The membership of the Director of Artspace as a staff representative on the Board of Management is an automatic constitutional process.

The Board is presently negotiating with four other members of Artspace to sit as Board members until the next election in June. The Board of Management can incorporate up to 14 members for a term of twenty four months each.

The Board meets monthly.

2. SUB-COMMITTEES

Artspace has three active Sub-Committees, made up of Board of Management members:

- (i) Publicity Sub-Committee
- (ii) Building and Finance Sub-Committee
- (iii) Programming Sub-Committee

The Sub-Committees meet at regular but varying times, and are required to supply the Board of Management with written reports of all meetings held.

3. STAFF

- (i) Co-ordinating Director: Gary Sangster  
(appointed in January, 1984, on a full time basis)
- (ii) Administrator: Ambra Sancin (full time)

PUBLIC MEMBERSHIP

Membership to Artspace is open and is divided into four categories, (i) Artist \$20, (ii) Student \$5, (iii) Associate \$20, and (iv) Institution \$100.

The current membership stands at approximately 350, and Artspace proposes during 1985 to undertake a major campaign to revitalize and expand its membership structure.

MAIN AREAS OF ACTIVITY FOR 1985

1. EXHIBITIONS: Artspace proposes to hold approximately 15 exhibitions during 1985. With one exception, all exhibitions will incorporate 2 or more artists and the majority of exhibitions are thematically based group shows. Emphasis is given to exhibiting Sydney artists and projects based in a Sydney context, although several exhibitions include interstate artists or are hosted from interstate. The proposed overseas component of the exhibitions program will be associated with Continuum 85.

The following is the Artspace Chairperson's statement in relation to exhibition policy:

The activities program has been conceived to -

1. Complete the network of exhibition spaces already existing in Perth, Adelaide, Melbourne and Brisbane which the VAB is supporting.
2. Reflect the basic pluralism of the Board of Management and the Artspace membership.

3. Operate in conjunction with more spontaneous activities, eg, there should be a second smaller exhibition space in operation where such activities can take place.

Exhibition proposals can be initiated by the Programming Sub-Committee or submitted for consideration by individuals and arts organisations.

It is Artspace's intention to produce detailed catalogues, incorporating catalogue essays, for each exhibition. Artspace sees the development of its catalogue publications as an important way of interchange of information between artists, and of providing access to work on exhibition for visitors to the gallery.

'Art/Theory', an exhibition of 20 artists and/or writers has received a grant of \$4,000 from the VAB.

2. TOURING EXHIBITIONS: Although Artspace is discussing the possibility of touring 1 or 2 exhibitions interstate, no formal arrangements have as yet been made.



3. LECTURES: Artspace sponsors a program of artist's lectures, held once a month. Both local and visiting interstate or overseas artists are invited to lecture.
  
4. CRITIC-IN-RESIDENCE: Through the assistance of a VAB grant of \$4,500 towards stipend, Artspace will host a critic-in-residence project. The purpose of the project is to enable a young writer/critic who is dealing with broad visual arts concepts to concentrate full time on his/her writing.

ADDITIONAL SERVICES PROVIDED

1. Professional advice and assistance.
  
2. A venue for various meetings of arts organisations and for special events such as book launchings, Artworkers Union fundraising parties, etc.
  
3. Limited equipment and facilities, such as typewriter, photocopier and lightbox, for use by arts organisations.
  
4. A small contemporary arts publications bookshop and poster retail outlet, both of which are successfully covering costs. Artspace members receive a 10% discount on purchases.

5. A regular newsletter and notification of events for members.

FUTURE DEVELOPMENTS

Premises: Artspace negotiated a three year lease on the 1st Floor of the Surry Hills premises in early 1983. The lease therefore comes up for re-negotiation at the end of 1985.

The Surry Hills premises have always been regarded as an interim venue until such time as a substantially larger venue could be found. Although several avenues have been pursued, no concrete plans have been made. One possibility under consideration is a move into the new Power Gallery premises at the Maritime Services Board building in the Rocks.

BRIEF FINANCIAL COMMENTARY

1. The Director is responsible for and carries out day to day record keeping. Financial statements are not, however, presented to the organisation's Board on a regular basis. Artspace has recently employed the services of accountant Martin Bloom to replace their previous accountant. In future, monthly financial statements and quarterly balance sheets will be prepared on an accruals basis.

2. Artspace provides subsidised rental accommodation to Art Network, Artslaw and the NSW Artworkers Union. Rent received helps Artspace meet its own rental obligations.

Artspace does not seek to make a profit on this sub-letting arrangement and has negotiated the financial arrangements with each organisation on an equitable basis.

3. Attempts have been made by Artspace to seek funds from private and commercial sources, although resulting funds have been minimal. Rather than seeking large amounts of money at present, Artspace intends to promote one or two specific activities (exhibitions) as vehicles for sponsorship.

4.3 AUSTRALIAN CENTRE FOR PHOTOGRAPHY

Sydney, New South Wales

Company Limited by Guarantee, NSW Companies Act.

VISUAL ARTS BOARD GENERAL SUPPORT AND SPECIAL PROJECT

GRANTS TO DATE

	<u>General</u>	<u>Special</u>
1974	25,000 (+35,000 renovation expenses)	5,000
1975	55,000	-
1976	56,000	7,638
1977	36,000	-
1978	39,000	-
1979	44,000	-
1980	39,000	-
1981	43,250	4,100
1982	38,925	5,000
1983	48,090	4,990
1984	52,000	-
1985	<u>53,362</u>	<u>16,428</u>
	<u>529,627</u>	<u>43,156</u>

FORMATION

During 1973, a group of photographers and other interested people met to discuss the formation of a

photography gallery in Sydney. After having successfully applied for assistance from the VAB, a small terrace house at 76A Paddington Street, Paddington was renovated and the Australian Centre for Photography was officially opened in November 1974, under the Directorship of Graham Howe. Bronwyn Thomas was appointed Director from 1976-78, and later Christine Godden in 1979.

In 1976, another group of photographers established workshop premises at 2 Paddington Street, under the auspices of the ACP. The workshop ran courses for which fees were charged, and provided facilities and equipment for members. The first Director of the ACP Workshop was Anthony Browell, followed by Michael Snelling from 1977-79.

Although located in separate premises, the Workshop and Gallery were administered jointly and provided joint membership.

In 1980, the Sir William Dobell Art Foundation purchased a disused fire house at 257 Oxford Street, Paddington, specifically for use by the ACP. Following the completion of renovations to the building, both the ACP Workshop and Gallery moved to its new premises in August, 1981, which were formally opened by NSW Premier Neville Wran that same month.

Tamara Winikoff, Director of the Workshop from 1981, was appointed overall Director of ACP in early 1984, following the resignation of Gallery Director Christine Godden in late 1983.

More recently, the construction of a new wing to the Workshop has been completed. The facilities at ACP now include 2 galleries, reception area/bookshop, exhibition preparation and workroom, research room/library, and workshop area (lighting studio, darkroom, workrooms, and display area).

#### AIMS AND OBJECTIVES (SUMMARY)

1. To contribute to art and education in and through photography in the context of the visual arts and as a social and critical practice.
2. To open, operate, maintain and promote a permanent public gallery or galleries to serve the ideals policies and activities of the centre.
3. To promote, arrange, conduct and support photographic exhibitions, conventions, conferences, demonstrations, discussions.

4. To instruct persons in photography through lectures, demonstrations, discussions, counsel, advice or other suitable manner and to acquire, establish, manage and conduct centres or facilities therefore in such places.
5. To sponsor, manage, promote and publicise lecture tours and seminars.
6. To stimulate, educate and sustain public interest in photography throughout the community and to enhance the cultural and educational significance of photography.
7. To encourage, promote and assist the participation of persons in photographic exhibitions and similar activities wheresoever situated.
8. To provide the medium for the co-operative action of photographic organisations and persons.
9. To arrange the collection and thereby ensure the preservation of photographic work materials and equipment.
10. To arrange, circulate or exchange portfolios, collections or the like of photographic work both within Australia and elsewhere.

11. To establish a library and to add to it any books, publications, manuscripts, prints, photographic works of any kind.
12. To prepare, print, publish, exhibit, transmit, sell, lend and distribute newspapers, periodicals, books, leaflets, circulars, personal or scripted radio broadcasts, cinema and television programmes and broadcasts, video tapes, transparencies for projection or any other printed or audio-visual medium.

#### ADMINISTRATIVE FRAMEWORK

##### 1. EXECUTIVE COMMITTEE

Committee members as at November, 1984:

Graham Bradley (Chairman)	Business Manager
Chris Komor (Vice Chairman)	Businessman/Artist
Allan Blaikie (Hon Treasurer)	Business Manager
Ian Tudor (NSW Member)	Artist
Joyce Agee (NSW Member)	Artist
Jillian Nash (NSW Member)	Administrator
Marion Hardman (NSW Member)	Artist
Simon Cowling (NSW Member)	Artist
John Elliott (Qld Member)	Artist

Tony Perry (Vic Member)	Artist
Martyn Jolly (ACT Member)	Curator/Artist
Kay Johnston (SA Member)	Administrator/Artist
Bill Gaskin (WA Member)	Artist

All office bearers and ordinary members of the Executive are elected annually at the AGM. Any retiring member is eligible for re-election. The Committee meets monthly.

2. SUB-COMMITTEES

The ACP has three active Sub-Committees, made up of Executive Committee members and general members of ACP:

- (i) Finance Committee (meets monthly)
- (ii) Exhibitions Advisory Committee (meets every 6 weeks)
- (iii) Photofile Editorial Committee (meets several times before each quarterly issue).

3. STAFF

- (i) Director: Tamara Winikoff (appointed as overall Director of both Gallery and Workshop in 1984 on a full time basis)

- (ii) Gallery Co-ordinator: Miranda Lawry  
(full time)
- (iii) Gallery Assistant: Robert Tuckwell  
(full time)
- (iv) Gallery Trainee: To be appointed  
(CEP grant, full time)
- (v) Workshop Administrator: Anne Howard  
(full time)
- (vi) Workshop Co-ordinator: Medi Wangen  
(full time)
- (vii) Workshop Assistant: Ray Beckett  
(half time)
- (viii) Office Manager: Dianne Moon (half time)
- (ix) Bookkeeper: Jerry Mangles (part time)

PUBLIC MEMBERSHIP

Membership to ACP is open and currently stands at 375 (full members 325 at \$25, and student members 50 at \$12.50).

Members receive regular newsletters and invitations to exhibition openings, the journal Photofile, a discount on artist's prints and books, free admission to lectures, forums, etc., and a vote at the AGM. Student members have full entitlements except voting rights.

MAIN AREAS OF ACTIVITY FOR 1985

1. EXHIBITIONS: 12 four week exhibitions will be held in the main gallery. The exhibitions program has yet to be confirmed but it is expected that there will be five Australian group and survey shows, four Australian one person shows and 3 overseas exhibitions. Australian exhibitions will include both local and interstate artists.

In the small gallery and bookshop area, the work of a number of other contemporary Australian photographers will be exhibited (to be selected by the Exhibitions Advisory Committee).

Most exhibitions are selected and/or curated by the Director in consultation with the Gallery Co-ordinator and the Exhibitions Advisory Committee. The ACP proposes to hold up to 4 exhibitions which will be developed by invited curators. The exhibitions policy is to show a balanced range of work: historical and contemporary theme shows and one person exhibitions, traditional and radical practice, and a representation of work from overseas and around Australia.

2. TOURING EXHIBITIONS: ACP will continue its program of touring exhibitions through the regional and interstate gallery system. Approximately seven exhibitions will be toured in 1985, incorporating up to 30 venues.
3. ARTISTS' TALKS: Where possible a lecture will be held in conjunction with each exhibition. Artists' talks give audiences an opportunity to meet the photographers and discuss both technique and content. ACP proposes to arrange forums which allow for a more broad ranging examination of general issues illustrated by particular exhibitions. These are usually initiated and planned by ACP, but occasional forums are held in conjunction with other organisations.
4. WORKSHOP: The workshop provides a number of courses in black and white, and colour, photography for emerging and professional practitioners. The ACP Workshop also offers special subject courses, weekend workshops, a course lecture series, student exhibition facilities and student supplies, and school holiday workshops.

5. PHOTOFILE: First produced in 1983, Photofile is a national journal concerned with the nature of thought and practice in photography in Australia. The journal encourages critical writing in the medium and aims to represent the current state of critical opinion in photography.

The format and content of Photofile are determined by its Editor and the Photofile Editorial Committee, which meets several times prior to each quarterly issue to discuss contributions, etc.

Photofile subscribers currently total 150 and the subscription rate is \$10 pa for non-ACP members.

A VAB grant of \$10,428 was provided towards the production costs of 4 issues of Photofile during July 1984 - June 1985.

6. ARTIST-IN-COMMUNITY PROJECT: Entitled 'Multicultural Australia', the purpose of this project is to generate research, exhibitions, publications, teaching kits and a film on the issue of the contribution made by immigrants to the evolution of Australian culture.

This project, begun in 1984, will progress through several stages during the next 3 years to culminate in a major exhibition-installation and book in 1988.

ADDITIONAL SERVICES PROVIDED

1. Professional consultancy, including exhibitions commissioned by other venues; exhibition design production for other organisations; recommendation of photographers to execute special assignments.
2. Professional advice to individual photographers and to other professional bodies and photography spaces.
3. Provision of information and material for the media, arts publications and magazines.
4. Loan of frames and crates to other galleries for short term use.
5. Extensive range of research material on Australian photography, including a slide collection and educational slide kits.

6. A bookshop which offers an extensive range of books and magazines on contemporary photographic practice.
7. An agent for artists whose work is exhibited (and for a selection of pre-eminent Australian photographers whose work is kept on consignment) to sell work to institutions and individuals.

#### FUTURE DEVELOPMENTS

1. Outreach program: In 1983, ACP received assistance through the Wage Pause Scheme to employ Caroline Riddell to undertake 7 months research into developing an Outreach Program. It is proposed that the Program would involve sending staff and photographic teaching and exhibition materials to schools and community centres in outer metropolitan Sydney and NSW regional areas.

Based on this research, ACP hopes to establish a position of Outreach Co-ordinator in order to implement and extend the project. Funding for this position has yet to be confirmed.

2. International program: ACP is also working towards expanding its role of representing Australian photography internationally as well as

bringing exhibitions from overseas to Australia (Latin American photography in 1984, contemporary Japanese photography and British feminist photography planned for 1985). ACP regards itself as the only organisation with international and national contacts, and staff with the necessary experience, to produce exhibitions of Australian photography for overseas travel. Initiatives in this area have already been undertaken, but more concrete negotiations are dependent on funds available.

#### 3. Other areas of proposed development:

- Regular interstate and regional touring shows and lectures.
- A respected national journal.
- Regular national conferences.
- An expanding program of Workshop classes and public education.
- Regular artist-in-community projects.
- The establishment of a national network of photographic facilities.
- A continuing program of consultancy, advocacy and research.
- The development of a professional training scheme for interns.
- A major Bicentenary Project in photography.



BRIEF FINANCIAL COMMENTARY

1. The ACP Director, Bookkeeper and Treasurer maintain thorough accounts and prepare financial reports regularly.
2. Workshop: It is indicated that income derived from lectures, course fees and equipment/facility hire provides sufficient funds to cover the salaries and overhead costs incurred. Any surplus of funds is expended on Workshop facilities, materials and publicity. The accounts and financial affairs of the Workshop are kept quite separate from the Gallery accounts.
3. Accumulated funds: ACP has in recent years accumulated substantial funds through self-generated income. Ear-marked for items of capital expenditure, a large proportion of these funds were recently expended on the new Workshop facilities (new colour darkroom equipment, lighting studio equipment, gallery work area and storage room). In addition, a new telephone system was installed, the bookshop stock expanded, and the print storage cabinets (on loan from the Art Gallery of NSW) were replaced with storage shelves and solander boxes.

4. Bookshop: A small surplus is made on sale of stock from the Bookshop and the accounts of the Bookshop are audited separately.
5. Touring Exhibitions: ACP has, in recent years particularly, undertaken to more actively pursue its national role and responsibilities. The participation of interstate representatives on the Executive Committee ensures that the interests of artists in other states are being more effectively campaigned for. In addition, the ACP has consolidated and expanded its touring exhibitions program, regarded as one of its most important activities for fostering the medium of photography in Australia.

This program does, however, require considerable funding and although exhibition fees are charged to each interstate venue, a high proportion of the costs are subsidised from general Gallery funding. The bulk of these costs are those associated with freight, staff salaries, and some administration.

6. Photofile: As stated earlier, the ACP received a VAB Publications program grant of \$10,428 towards the production of 4 issues of Photofile in the 1984/85 financial year.

The issue which has been of concern to the VAB is the manner in which Photofile was established, with the Photofile Editor's salary being paid for from general operating funds without prior consultation to this effect. The Photofile project was thus established covertly, with the VAB believing that its separate project funding under the Publications Program was in fact the entire budget for the production of Photofile.

The consolidation of the Photofile Editor is therefore presently built into the ACP main activities program, with an implicit ongoing obligation on the part of the funding bodies. Clearly, this situation will require further examination by the funding bodies.

7. Private and Corporate Sponsorship: ACP has been active in seeking direct support and support-in-kind from a number of organisations and companies. Such assistance includes the donation of equipment and materials, equipment on loan or sold at cost, free printing and publicity.

4.4 AUSTRALIAN CENTRE FOR CONTEMPORARY ART

Melbourne, Victoria

Incorporated under the Associations Incorporation Act of Victoria.

VISUAL ARTS BOARD GENERAL SUPPORT AND SPECIAL PROJECT

GRANTS TO DATE

	<u>General</u>	<u>Special</u>
1984	39,500	-
1985	<u>40,000</u>	<u>18,500</u>
	<u>79,500</u>	<u>18,500</u>

FORMATION

In late 1982, at the initiative of the Victorian Ministry for the Arts, an interim advisory committee was formed to set in motion a Centre for Contemporary Art for Melbourne. Negotiations were undertaken during 1983 with the Melbourne City Council and the Department of Conservation, Forests and Lands (Victoria) to house the Centre at the cottage in Dallas Brooks Drive, Domain Gardens. At the same time, establishment funds were sought from both the Victorian Ministry for the Arts and the VAB. Applications were successful and the Centre was officially opened in September, 1984, as the Australian Centre for Contemporary Art.

AIMS AND OBJECTIVES

National

1. To hasten and heighten community awareness and appreciation of contemporary art and to, therefore, create an important base of support in Australia.
2. To give definition and focus to the increasingly cross-cultural stance of the eighties, which currently incorporates fashion, architecture, film, video, music, performances, writing and philosophy.
3. To be urban-based and accessible, and to make a major contribution to the regeneration of inner-city Melbourne.
4. To co-exist in an atmosphere of harmony and mutual benefit alongside the State Museum, which traditionally accommodates contemporary art in an historical sense.
5. To foster private and corporate collecting which, in turn, will contribute to the growth of ACCA.

6. To re-establish for Melbourne its prominence as the cultural centre of Australia.

International

1. To link Melbourne with the system of international contemporary art institutions, thereby promoting cultural exchange.
2. To provide more appropriate professional contact in Australia for overseas contemporary art institutions.
3. To increase the flow of international contemporary exhibitions to Australia and vice versa.

ADMINISTRATIVE FRAMEWORK

1. BOARD OF MANAGEMENT (previously Committee of Management)

Members as at July, 1984:

Dr Thomas Quirk (Chairman)

Manager,  
Technology & New  
Developments,  
C.R.A.

Mr Bill Kelly (Deputy Chairman)	Artist
Mr Gary Bryant	Manager of Recreation, City of Melbourne
Mr John Davis	Lecturer/Sculptor Group
Mr Ian Head	Publications & Advertising C.R.A. Services
Mr William Lasica	Solicitor
M Jean-Marc Le Pechous	Media Consultant
Mrs Lyn Williams	Trustee of the National Gallery of Victoria
Mrs Margaret Wu	Teacher
 <u>Ex Officio</u>	
Mrs Betty Churcher	Head, School of Art Design, Phillip Institute of Technology (VAB observer)
Mrs Pam Gullifer	Executive Officer, Visual Arts, Victorian Ministry for the Arts (Ministry observer)

Mr Michael McCrae	Executive Officer, Victorian Ministry for the Arts (Ministry observer)
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It is important to note that under the VAB Support for CAS and Organisations program, the Board requires that 'the organisation must be incorporated as a non-profit company and have a Board elected by membership'.

However, according to the Rules of Association for ACCA, the Board of Management is appointed by the Minister for the Arts of the State of Victoria. In discussion with the Director of ACCA, it was stated that such an arrangement was a condition of funding from the Victorian Ministry for the Arts.

The following extract from the ACCA Rules of Association pertain to this matter:

17(1) The affairs of the Centre shall be managed by the Committee constituted as provided in Rule 18.

- 18(1) The members of the Committee shall be appointed by the Minister for the Arts of the State of Victoria.
- (2) Members of the Committee shall be appointed for a term not exceeding three years and shall be eligible for re-appointment.
- (3) The Minister for the Arts may at any time remove from office any member of the Committee (including the Chairman).
- 19(1) The Committee shall consist of a Chairman (appointed as such by the Minister) and not more than 10 nor less than 4 other members.
- (2) The members of the Committee shall be bound by these rules.
- (3) Any member of the Committee including the Chairman may resign from the Committee by giving prior written notice to the Minister for the Arts.
- 20 The Committee may elect from among its members a Deputy Chairman, a Treasurer and a Secretary.

In addition, Rule 22(3) should be noted:

- 22(3) The Committee shall cause proper accounts and records of all transactions and affairs of the Centre to be kept and in particular to be kept in a manner consistent with the Centre being a Committee appointed under the Crown Lands (Reserves) Act in respect of the Public Purposes (Centre for Contemporary Art) Reserve.

2. SUB-COMMITTEES

At the time of writing no sub-committees were currently active. The ACCA Rules of Association do, however, accommodate the formation of sub-committees, consisting of at least two members of the Board of Management.

3. STAFF

- (i) Director: John Buckley (appointed late 1982 on a full time basis).

Appointed by the Director of the Victorian Ministry for the Arts following public advertisement.

(ii) Gallery Assistant: Sue Cramer (full time).

(iii) Administrative Assistant: Rhyll Nance  
(full time).

PUBLIC MEMBERSHIP

The following extract from the ACCA Rules of Association cover the matter of Membership to the Centre:

- 3(1) At the date of incorporation of the Centre the members of the Centre are those persons who are members of the Committee.
- (2) Upon a person being appointed a member of the Committee in accordance with these rules he shall ipsofacto become a member of the Centre.
- (3) A person who ceases to be a member of the Committee shall ipsofacto cease to be a member of the Centre.
- (4) The Committee may at any time modify and extend the qualifications for membership of the Centre so as to admit other persons as members and may make by-laws relating to the admission to and retirement and expulsion from membership of the Centre of such other persons.

ACCA is in the process of establishing a public membership subscription program, based on seven categories: (i) individual member \$20, (ii) family member \$25, (iii) concessional member \$5, (iv) student member \$10, (v) interstate and overseas members \$10, (vi) life member \$500, (vii) founding donor \$1,000 or more. Members will receive regular notification of exhibitions and events, and have access to the Centre's facilities.

According to the Rules of Association, however, members will not be eligible to vote in the Board of Management.

MAIN AREAS OF ACTIVITY FOR 1985

1. EXHIBITIONS: 13 one-person and group exhibitions, of which 3-4 will be of overseas origin and 6-7 will include Victorian artists. In addition, 2-3 exhibitions will tour regionally. Catalogues will be produced for nine exhibitions and available on sale.

The program of exhibitions, the majority of which are initiated by the Director, will focus on the art of the twentieth century and, in particular, on contemporary art. The Director emphasised the broadly-based nature of the artistic policy to be

pursued by ACCA which will not be exclusively experimental in nature but rather the 'middle ground' of contemporary art.

In 1984-85 ACCA was successful in receiving a \$12,000 grant from the VAB for an international post-modern drawing exhibition entitled 'Drawing the Line'. The exhibition will tour.

2. LECTURES: 10 lectures delivered by both local, interstate and overseas artists.
3. VISITING ARTISTS PROJECT: ACCA have sponsored a visit to Australia in June 1985 by US installation artist Jonathon Borofsky (assisted by the VAB, \$5,000).
4. SPECIAL EVENTS: A number of special events, such as performance art evenings, etc, will be held.

ADDITIONAL SERVICES PROVIDED

1. Professional advice and assistance.
2. Use of facilities, including equipment.

FUTURE DEVELOPMENTS

1. Premises: The present Dallas Brooks Drive cottage has already undergone extensive modifications. In addition, the Victorian Ministry for the Arts has allocated \$100,000 towards the building of a large gallery extension at the rear of the cottage to be constructed during 1985 and 1986.

There is also the possibility of establishing a satellite venue within the more immediate city centre.

2. Educational Program: In order to facilitate greater public accessibility to and community involvement in the program of activities, a number of projects will be undertaken, including special programs for schools, the production of audio/visual tapes to accompany each exhibition, and the provision of a central resource library on contemporary art.
3. Artist-in-Residence program: The possibility of hosting Artist-in-Residence projects with interstate artists is being considered.
4. Coffee shop: A small coffee shop/bistro will be set up on premises for the public, especially for the artist and student population of Melbourne.

5. Bookshop: A small bookshop will be administered, dealing exclusively with publications on contemporary art.
6. Publicity: Greater emphasis will be placed on publicity and promotion to reach the broadest possible cross-section of the public.

BRIEF FINANCIAL COMMENTARY

1. ACCA employ the services of Ken Dempsey, an accountant from Bongiorno & Partners, whose responsibilities include financial advice and assistance, and the provision of regular and comprehensive accounts and balance sheets for presentation at Board of Management meetings.
2. In addition, there is a high level of financial expertise among Board members. The Board's primary role to date has been in the area of financial affairs and emphasis has been placed on obtaining funds from both private and commercial sources. Such efforts are being directed to both the support and growth of the Centre and for support of the program itself (eg ICCA, British Council).

3. An interim loan of \$50,000 was required in early 1984 for the modifications to the existing building. A group of 10 agreed to act as guarantors. It is expected that funds generated from private and commercial sources will repay the loan.
4. Indirect benefit accruing to ACCA is that of rent free premises and rate free site by courtesy of the Department of Conservation, Forests and Lands (Vic).
5. ACCA is still in a period of primary growth where funds are required for setting up basic systems and operations. It is expected that the bulk of such costs will be met by other sources, particularly through the indentification of major sponsors.  
  
The construction of an additional gallery space and the subsequent expansion of the exhibitions program will certainly place increasing demands on staffing levels and administrative resources.
6. Acquisition of works for the proposed ACCA collection is anticipated to commence in 1986/87.



4.5 CHAMELEON

Hobart, Tasmania

Incorporated under the Provision of the Associations Incorporation Act of Tasmania.

VISUAL ARTS BOARD GENERAL SUPPORT AND SPECIAL PROJECT GRANTS TO DATE

	<u>General</u>	<u>Special</u>
1983	-	6,665
1984	-	4,002
1985	30,000	-

FORMATION

Chameleon was established in early 1982 by a group of Hobart artists, many of whom were final year art school students at the time. Initially based on a studio/workshop model for approximately fifteen artists, the facilities and activities of Chameleon soon expanded to incorporate gallery spaces and publicly accessible workshop areas. Chameleon is presently undergoing major changes in its structure, with emphasis given to greater public accessibility and towards consolidating its focus as a significant centre for contemporary art activities in Tasmania.

AIMS AND OBJECTIVES

- (i) To provide a supportive atmosphere for artists and other alternative art activities;
- (ii) To create opportunities for exposure to, and interaction with, the local community;
- (iii) To provide all members, individually and communally with workshops, facilities and equipment for the pursuit of their art activity.
- (iv) To provide a co-operative situation in which members may benefit both from common resources and from each others input of skills, activities and ideas.

ADMINISTRATIVE FRAMEWORK

1. BOARD OF MANAGEMENT

Members as at February 1985:

Steve Hilliard (Chairperson)	Arts Administrator
Lola Burrows (Secretary)	Artist
Ray Arnold (Treasurer)	Artist
David O'Hallaran (Exhibitions Committee)	Artist

David Watt (Fundraising Committee)	Artist
Dan Coward (Newsletter Committee)	Artist
(Building Committee)	To be nominated.

The Board of Management has, in the past, involved only studio members. However, with current changes to Chameleon's membership structure, it is envisaged that applications to Board membership will be open to all members.

The Board meets monthly.

2. SUB-COMMITTEE

Considerable emphasis is given to the active role of sub-committees in establishing initiatives and directions within each of their specific areas:

- (i) Building Committee
- (ii) Exhibitions Committee
- (iii) Fundraising Committee
- (iv) Newsletter Committee

The original rationale for the formation of sub-committees was to ensure the continual participation of all studio members in the development of Chameleon, and to distribute the

responsibilities and workload amongst all members. Whilst a part time Director has been appointed for 1985 and a program of open membership pursued, the Board of Management considers the continuation of the sub-committee structure to be a constructive objective.

The committees meet monthly.

3. STAFF

Director/Administrator: Richard Bett  
(Appointed February 1985  
on a 30 hours per week  
basis)

The activities of Chameleon over the past two years have been co-ordinated by its members on a voluntary basis, but it became increasingly obvious that the quantity of work generated by the Gallery, studio and workshop administration and special projects required an experienced Director/Administrator. Funding from both the TAAB and the VAB for Chameleon's 1985 general running expenses have allowed for the employment of a Director.

PUBLIC MEMBERSHIP

During 1984, the membership of Chameleon broadened to accommodate associate members (non-studio members given access to workshop and gallery facilities). Total membership at the end of 1984 was 35.

Chameleon is now moving towards open membership, and appropriate constitutional changes and membership drive programming will be undertaken by the newly appointed Director/Administrator. Artists, art school students and others associated with contemporary visual arts in Tasmania will be encouraged to join.

Membership fees have as yet to be fixed, but estimates are approximately \$35.00 for individuals and \$20.00 concession. Members will have access to workshop and some studio facilities, participation in group shows and receive regular newsletters.

All members of Chameleon will have full voting rights.

MAIN AREAS OF ACTIVITY FOR 1985

1. EXHIBITIONS: 12 exhibitions through the year;  
(i) 4 one-person, local artist exhibitions; (ii) 4 group members exhibitions which will focus on particular media or theme; and (iii) 4 interstate/international exhibitions.

Catalogues will be produced for each exhibition and it is planned to develop a professional uniformity in catalogue format.

In addition, a smaller gallery space adjoining the main gallery will be used for changing exhibitions of members work and available for short-notice projects on a user pays basis (to cover electricity costs and minimal expenses).

The overall exhibitions program for 1985 has yet to be finalised and this will be done through consultation amongst the Board, the Exhibitions Committee and the Director/Administrator.

Chameleon considers its primary responsibility is towards encouraging and promoting Tasmanian artists.

2. LECTURES: A minimum of three lectures will be held at Chameleon over the year.
3. ARTIST-IN-RESIDENCE: Two short terms (3 week) residencies will be undertaken during the year, incorporating workshops, lectures and an exhibition by each of the participating artists. Chameleon hopes to arrange these residencies with financial assistance from the Tasmanian Arts

Advisory Board and the Tasmanian School of Art. This type of residency aims to utilise the steady stream of interstate and international artists visiting Tasmania as part of the School of Arts Artforum program.

4. SPECIAL EVENTS: Chameleon will continue to encourage performance events which have, in the past, received enthusiastic response with up to 100 in attendance. At least 3 such performance evenings are scheduled for this year.

ADDITIONAL SERVICES PROVIDED

1. In all, 15 studio spaces are available within the Chameleon warehouse premises for use by artists (at reasonable rental charges). All studios are currently occupied and receipt of applications for studio space far outweighs availability.

Applications are made to the Chameleon Board of Management, which makes selections based on the following criteria:

- (i) That applicants are full-time painters, sculptors, photographers, screenprinters or multi-media artists;

- (ii) That applicants indicate a willingness and ability to help run Chameleon through participation in sub-committees and assist with working bees, fundraisers, etc.;
- (iii) That applicants indicate their willingness to pay rent on studio space regularly and to contribute towards any other combined expenditure which may arise relating to the studio facilities.

2. Three workshop areas have been set up within the Chameleon premises:

- (i) Print workshop with screenprint, lithography and etching facilities;
- (ii) Darkroom with colour and black and white photography facilities;
- (iii) Wood workshop with woodworking equipment.

These communal workshop spaces are only partially developed and require the addition of several items of equipment before they are fully operational. Once this has taken place, Chameleon proposes to make the workshops available on a

wider community basis for courses and individual use. The printmaking workshop has the most potential in this area. Chameleon have been developing the concept of a poster workshop over the past 12 months, producing posters for all of their events and exhibitions and, more recently, for community organisations and other organisations.

3. Chameleon publishes a newsletter on a quarterly basis which provides information on Chameleon's activities and independent commentary on local and wider issues.

#### FUTURE DEVELOPMENTS

Premises: At present, Chameleon rents its premises from the Department of Lands at approximately \$400.00 per month. The Department has plans to eventually demolish the warehouse, but Chameleon's tenancy appears to be stable for at least another year. It will be necessary, therefore, for Chameleon to investigate alternative arrangements in the near future.

#### BRIEF FINANCIAL COMMENTARY

1. 1985 will be Chameleon's first year in operation as a publicly funded CAS. Assistance received from the VAB and the TAAB has enabled Chameleon to employ a Director/ Administrator on a 3/4 time basis, to undertake a basic exhibitions/events program, and to establish an administrative structure essential to running a program of activities.

Still within a formative period of growth, Chameleon's administration and activities base will certainly expand as it consolidates its position as a CAS in Tasmania. Such development will necessarily require an increased level of public funding in the future.

2. Over the past three years, Chameleon has maintained proper accounting records on all its financial affairs. Having now received substantial funds for 1985, Chameleon has appointed accountant Bob Maguire to prepare regular financial reports for presentation at Board meetings and to provide financial advice as required.

3. FUNDRAISING EVENTS: Four fundraising events will be organised with an estimated profit of \$200-\$300 expected on each project. The first fundraising venture for early 1985 is the production of a Chameleon 'Year Book' which will include documentation of past exhibitions and articles from both member and non-member contributors.

4.6 EXPERIMENTAL ART FOUNDATION

Adelaide, South Australia

Incorporated under the Associations Incorporation Act of South Australia.

VISUAL ARTS BOARD GENERAL SUPPORT AND SPECIAL PROJECT

GRANTS TO DATE

	<u>General</u>	<u>Special</u>
1975	13,000	-
1976	17,000	1,500
1977	32,000	700
1978	33,200	2,750
1979	32,000	10,000
1980	32,000	12,500
1981	28,000	2,755
1982	25,200	12,000
1983	29,894	5,750
1984	34,801	6,750
1985	<u>49,500</u>	<u>25,950</u>
	<u>327,595</u>	<u>80,655</u>

FORMATION

Following extensive discussion amongst several SA visual arts practitioners and academics, the EAF was formally

established in 1975 as a venue for alternative and contemporary visual art activity. With assistance from the VAB and the SA Department of the Arts, the EAF was located as an independent organisation within the Jam Factory Craft Centre in St Peters. Noel Sheridan was appointed Director in late 1974 and continued in that position until late 1980.

In 1976, the EAF opened a section of the basement space in the Jam Factory as an additional venue for performance and installation works, a library/seminar room and in 1977, to house an offset printing press for the production of artists books and publication on contemporary art theory.

David Kerr was appointed Director in late 1980 and held that position until late 1983. With assistance from the Community Arts Board and the SA Department of the Arts, a Community Artworker was employed in 1981. The position operated on either a full time or part time basis for three years.

The EAF relocated its premises in 1982 to its present warehouse venue in Hackney and in 1983 the EAF Access Gallery and Galleria Smallarea commenced full operation. The current Director, Louise Dauth, was appointed in 1984.

#### AIM

To promote, foster, develop and assist experimental art, experimental artists and the public appreciation and understanding of experimental art.

#### OBJECTIVES

1. To admit membership of the Foundation persons, firms, companies and associations, whether incorporated or unincorporated, and upon such terms and with such privileges as may be determined from time to time;
2. To solicit donations, gifts and requests, including gifts of art and documents and records of all kinds relating thereto for the possession and use of the Foundation in achieving its general object;
3. To enter into any arrangement with any institution or association having objects similar to those of the Foundation;
4. To recommend the printing of publications and the issue thereof to members of the Foundation and others;

- 5. To support the aims and ideals of arts feminism and wherever possible to encourage equal representation of women artists;
- 6. To do all such things as are incidental or conducive to the attainment of the above objects or any of them.

ADMINISTRATIVE FRAMEWORK

1. COUNCIL

Members as at February, 1985:

Mary Christie (Chairperson)	Teacher/Filmworker
Stephanie Britton	Arts Information
Fiona Hall	Artist
Simon Biggs	Artist
David Kerr	Artist
Wayne Fimo	Artist
Rachel Boyce	Artist
Louise Dauth (Secretary)	EAF Director
Maree Williamson	EAF Assistant to Director

The members of the Council of the EAF fall into three categories:

- (i) elected by members at the AGM (not more than 7).
- (ii) staff - all staff are automatically members of Council (this change was enacted in 1982).
- (iii) extraordinary members - elected by the sitting Council members to fill vacancies between AGM's.

The Council meets monthly.

2. SUB-COMMITTEES

The EAF has only one active Sub-Committee, the Programming Committee, made up of 3 Council members plus the Director. The Programming Committee co-ordinates the annual program of all EAF activities.

3. STAFF

- (i) Director: Louise Dauth  
(appointed in January, 1984, on a full time basis)
- (ii) Administrative Assistant: Maree Williamson  
(part-time)



PUBLIC MEMBERSHIP

Membership to the EAF is open and a wide range of membership fees (varying from \$2 to \$200) provide maximum opportunity to join. Current EAF membership stands at 254.

All members have access to EAF equipment and facilities, are eligible to vote at AGM's or extraordinary meetings, can attend and speak to regular Council meetings and have a newsletter posted to them bi-monthly.

MAIN AREAS OF ACTIVITY FOR 1985

1. EXHIBITIONS: An exhibitions program incorporating approximately 15 one-person and group shows is proposed to be undertaken during the year. The EAF exhibitions program encourages a policy of supporting a broad range of exhibition content, including mixed-media, video, painting, sculpture, political posters and community-based works. Several group shows are of SA artists work only, while others include the work of interstate and/or overseas artists.

In addition to initiating exhibitions, the EAF Council considers submissions for exhibitions from individuals and groups for inclusion in its overall program. Catalogue sheets will be produced for each exhibition.

The VAB provided a grant of \$10,000 towards the recent 'Decade Show', a comprehensive exhibition documenting the EAF's activities over the past 10 years, and a grant of \$5,000 towards the production of the 'Decade at the EAF' publication.

2. TOURING EXHIBITIONS: The EAF proposes to arrange for the interstate touring of three other exhibitions during the year:
  - (i) 'Panacea Expo' by Christine Goodwin (installation/mixed media).
  - (ii) 'Projects in Prospect' co-ordinated by Ann Newmarch (community art project).
  - (iii) 'Truth Rules II', a national group show of political posters, following on from the successful touring in 1984 of 'Truth Rules OK'. This exhibition has received a grant of \$3,000 from the VAB.

3. SEMINARS: In recognition of the abundance of local talent and experience, the EAF plans to hold a series of seminars by local art workers. In addition, seminars will be given by artist-in-residence, possibly 2 or 3 invited interstate guests and, if appropriate, unexpected interstate or overseas visitors to Adelaide.
  
4. ARTIST-IN-RESIDENCE: The EAF has supported an active AIR program since 1979. The VAB has again provided the EAF with assistance (\$11,532.00) towards three artist-in-residence projects for 1985:
  - (i) 1 x 9 week residency by an interstate artist
  - (ii) 2 x 2 week residencies by local artists
  - (iii) 4 x 2 week residencies by British Show artists.
  
5. WORKSHOPS: Subject to funding of a number of proposed special projects (see Special Projects), the EAF will sponsor workshops in the following areas:
  - (i) Children's film
  - (ii) Community video projects
  - (iii) Art and Technology

- (iv) Book publishing and printing
  - (v) Fabric printing
  - (vi) Performance art
- 
6. PUBLISHING: On the instigation of a previous Director, Noel Sheridan, the EAF purchased offset printing facilities in 1977 (the initial press was three years later exchanged for an upgraded colour press). Over the past seven years the EAF has published a substantial number of documents, including artists books, art theory texts, postcards, and EAF year books. The employment of experienced printers has been sporadic owing to the difficulty of obtaining a printers salary from funding sources.

The printing and publishing operations of the EAF have had to be curtailed over the last 12 months due to the non-cost efficient nature of the project. A particular problem in this area is the extent to which resources are tied up in a publication while the organisation awaits sales to return costs. In addition, the EAF printery has in the past provided a low-cost printing service for arts organisations and community groups.

The EAF does, however, regard its publishing facilities as an important area of concern, particularly given the scarcity of publishing options for artists in Australia wishing to produce art works in printed form.

The EAF is presently reviewing the activities of its printing facilities with a view to establishing a sound financial footing and efficient managerial guidelines.

7. SPECIAL PROJECTS:

- (i) Commonwealth Employment Program: The EAF has recently received substantial funding under the CEP program (approximately \$140,000) in order to:
- re-establish the printing/publishing facilities
  - re-organise and expand the resource library
  - establish an information arts data base collection system
  - establish a distribution outlet for small scale cultural material.

In addition to the provision of \$4,000 towards equipment and material costs, and \$1,000 towards administration costs, funds have been provided to employ seven people on a full time basis in the following positions:

- (i) Printer
- (ii) Editor/Graphic Artist
- (iii) Bookshop Manager
- (iv) Librarian
- (v) Clerical Assistant
- (vi) General Assistant
- (vii) Liaison Officer/Curator

The position of Liaison Officer/Curator has been undertaken by Christine Goodwin. In addition to being responsible for the overall co-ordination of the CEP program, she is the EAF co-ordinator for the Anzart-in-Auckland project.

The CEP project commenced in early February and will continue for 48 weeks, followed by 4 weeks paid leave. During their employment, all CEP staff will participate on EAF Council.

- (ii) Art and Technology Centre: The EAF has been involved with a submission before the Commonwealth Employment Programme for the establishment of a research project into Art and Technology in Australia with a view to the establishment of an Art and Technology Centre.

This project is being hosted by the South Australian Ministry of Technology to facilitate access to SA State Ministry of Labour funds. The project has recently received the matching funds required by CEP, a grant of \$44,000.

Three people will be employed to undertake a comprehensive survey on Art and Technology and to stimulate projects in this area. This project would be based at the EAF, at least initially, but the EAF will not be required to contribute any financial or administrative assistance.

- (iii) Film Series: The EAF has approached the Australian Film Commission for funds for a film exhibitions officer and a series of experimental film showings. The results of this submission are not yet known.

- (iv) Anzart-in-Auckland: The EAF is acting as the overall co-ordinating organisation for the Anzart-in-Auckland project to be held in May this year. Responsibilities include national liaison with artists and arts organisations; co-ordinating arrangements for travel, artists fees, freight, etc; funding submissions to State and Federal bodies, and to private and corporate bodies.

Louise Dauth is the national Chairperson for the Anzart Committee in Australia and Christine Goodwin, currently employed under the EAF CEP grant, is Administrative Co-ordinator.

The VAB has provided a grant of \$20,000 towards the participation of Australian artists in Anzart-in-Auckland.

ADDITIONAL SERVICES PROVIDED

1. Professional advice and assistance to artists, art related workers, secondary and tertiary students.
2. Extensive library and archival resources.

3. Space for meetings and activities of arts organisations.
4. Equipment and facilities, including printery, darkrooms, photocopier, lighting equipment, etc.
5. Regular newsletter, publicising EAF activities and the activities/projects of other arts organisations.

#### FUTURE DEVELOPMENTS

Premises: There is currently being developed in Adelaide a concept for a Living Arts Centre in the heart of the city.

The South Australian government has purchased the site and there is a government steering committee formulating a concrete proposal for the use of that site as an arts centre.

The EAF has been suggested as a possible tenant of the centre and a submission detailing the EAF's requirements seems to have been accepted. The EAF's prime reservation in considering this option is the maintenance of the particular character of the EAF - the affect on its autonomy and identity of moving into a larger entity.

The possibilities for benefit to the EAF are many - ranging from the capacity to exchange experience with other art forms (currently it is anticipated that there will be performing art activities, community arts, crafts and writers involved) to the resolution of many of the building problems experienced with the current site (heat/cold, restrictions, location etc).

There are still questions to be resolved with this development - including time scale, questions of identity, management structure, tenure, rental arrangements, overall concept for the site - the resolution of these will affect the EAF's determination as to whether or not it is felt to be appropriate for them to move into the site.

#### BRIEF FINANCIAL COMMENTARY

1. The fact that the EAF had major financial problems became apparent in its June 1983 audit. The EAF had been carrying a deficit over a period of several years, which by the end of 1983 amounted to approximately \$12,000.

A number of factors led to this deficit situation; the purchase of printing facilities which was a major expense never properly recouped; an over-commitment of funds before yearly programs

actually commenced; substantial costs involved in moving premises and re-establishing in 1982. Another contribution to these difficulties was that at various changeover periods, the EAF did not have an empowered executive officer of the organisation. As a result, the financial affairs of the organisation were not clearly defined nor properly and accurately managed.

Various measures were taken at the end of 1983 and during 1984 to overcome the deficit situation. These included a \$4,000 grant from the SA Department of the Arts, a major membership drive, a major book sale and, for a period of time at the end of 1983, staff worked on a voluntary basis. However, it was mainly through the management of Director Louise Dauth who undertook a campaign of financial stringency during 1984, that the EAF was once again placed on a financially secure footing.

2. In the past, the accounts for the EAF have only been prepared on an annual basis for presentation at the AGM. In order to ensure proper financial management in the future, the EAF's accountant of 10 years, Gerald O'Dea, has recently transferred the EAF accounts onto a computerised accounting system and will prepare regular reports and balance sheets for EAF Council meetings.

3. To date, the EAF has lacked the resources needed to formulate a policy, a package and an approach to generate large scale private or commercial support. The EAF has been to some extent successful in attracting support-in-kind from wine companies, food suppliers, artist's materials suppliers, various discounts and free advertising through reviews and exchanges.

An unsuccessful submission to the SA Department for the Arts was for assistance to employ a fund-raising consultant to devise a suitable promotion package about the EAF and to delineate suitable target groups/companies/organisations.

4. On the completion of the CEP project, outlined earlier, the EAF will not be in a financial position to maintain the number of staffing positions now supported by CEP funds. However, in discussion with the EAF Director, it is anticipated that the four positions related to the Printery and the Bookshop will be maintained on a part-time basis through the generation of funds by those activities.

4.7 INSTITUTE OF MODERN ART

Brisbane, Queensland

A Company Limited by Guarantee, Queensland Companies Act.

VISUAL ARTS BOARD GENERAL SUPPORT AND SPECIAL PROJECT

GRANTS TO DATE

	<u>General</u>	<u>Special</u>
1975	\$ 5,000	-
1976	\$ 10,000	5,300
1977	\$ 10,000	7,550
1978	\$ 20,000	16,000
1979	\$ 22,000	-
1980	\$ 22,000	-
1981	\$ 15,000	-
1982	\$ 15,000	2,000
1983	\$ 18,500	4,260
1984	\$ 29,500	5,000
1985	<u>\$ 35,000</u>	<u>9,225</u>
	<u>\$202,000</u>	<u>44,035</u>

FORMATION

In July 1975, a public meeting was held in Brisbane to discuss the establishment and aims of the Institute of Modern Art and its first gallery, in Market Street, was

officially opened in September of that year. The Institute moved to the Edward Street premises in 1983. The Institute has had several Directors in its ten years history, notably John Buckley (1976-1979), John Nixon (1980-1981) followed by a two year period when the Institute employed a Gallery Co-ordinator (Barbara Campbell) and ran its program based on a Guest Curatorial model. Its most recent Director, Peter Cripps, was appointed in 1984.

AIMS AND OBJECTIVES

- (a) To establish and maintain a public art gallery for the exhibition of works of modern art.
- (b) To disseminate amongst members of the public knowledge and information concerning modern art.
- (c) To hold local, Australian and overseas exhibitions of works of modern art.
- (d) To exhibit such other works of art as may further the objects of the Institute.
- (e) To acquire works of art for public exhibition.

- (f) To promote research and experimentation in art.
- (g) To establish, maintain and conduct an institute for persons interested in modern art.

ADMINISTRATIVE FRAMEWORK

1. COMMITTEE OF MANAGEMENT

Members as at August 1984:

Edwin Relf (President)	Director - Brisbane Community Arts Centre
John Gunthorpe (Treasurer)	Company Director Business Consultant
Joseph Airo-Farulla	Principal Lecturer CAE Kelvin Grove/ Curator Art Gallery
Peter Anderson	Student: Griffith University - Writer
Peter Bellas	Teacher/Project Officer: Department of Education - Multi Cultural Education
Adam Boyd	Artist
Keith Bradbury	Lecturer Qld College of Art

Bronwyn Clark Coolee	Artist/Teacher
Glen Cooke	Administrator Qld Art Gallery/Curator
Graham Coulter Smith	Lecturer Qld College of Art
Brian Doherty	Screen Printer/ Artist: University of Qld Activities
Malcolm Enright	Creative Designer/ Advertising
Robert Kinder	Lecturer Qld College of Art
Royce Perkins	Public Relations Officer AMP Society
Bronwyn Scheelbeck	Solicitor Macrossan Douglas
Nancy Underhill	Head Fine Arts Department University of Qld.

Whilst a Committee made up of 16 members is comparatively higher than Boards of other CAS, the Institute of Modern Art Articles of Association do accommodate an increase of Committee members beyond 12. Although the representation of such a broad range of interests and persuasions will inevitably be unwieldy at times, the Committee as



a whole is reluctant to decrease its size.  
Committee members hold office for one year and are eligible for re-election to office at the next AGM.

The Committee meets monthly.

2. SUB-COMMITTEES

The IMA Committee may delegate powers to sub-committees to be made up of one or more members from the Committee. The current Committee is reluctant, however, to form sub-committees, based on the apparently unsuccessful results of the previous administration's policy of sub-committee management.

3. STAFF

- |      |                           |   |
|------|---------------------------|---|
| (i)  | Director:                 | Peter Cripps<br>(appointed April 1984 on a full time basis) |
| (ii) | Administrative Assistant: | Joan Sherriff (full time)                                   |

PUBLIC MEMBERSHIP

At the end of 1984, the total IMA membership was approximately 200 in number. Categories of membership are: (i) Group/Family \$25; (ii) Single \$15; (iii) Student/Country/Pensioner \$5.

Under the Institute's current Articles of Association, all applications for membership must be proposed by already registered members of IMA and considered by the IMA Committee. At its 1984 Annual General Meeting, initial proposals were put to the Committee to change sections of the Articles of Association in order to facilitate membership.

It is the intention of the IMA Committee to substantially increase its membership during 1985 and greater efforts are being put towards encouraging the participation of school, tertiary and community groups in the Institute's exhibitions and events. In addition, efforts are being made to develop contact with the other artist's groups in Brisbane and to re-enrol as many past members as possible.

All members of the Institute have full voting rights.

MAIN AREAS OF ACTIVITY FOR 1985

1. EXHIBITIONS: 12 exhibitions, including one retrospective touring exhibition on Robert McPherson (\$3,000 VAB funded). At least 6 exhibitions will include QLD artists. One, possibly two exhibitions will tour regionally.

The Director will be curator of seven exhibitions, and co-curator of the retrospective of McPhearson with Malcolm Enright (IMA Committee member). Catalogues will be produced for all exhibitions.

It is important to note that on occasion, Committee members may participate in IMA exhibitions, for which they would receive artist's fees. The IMA Committee believe that artist members should not be excluded from participating in IMA events and exhibitions.

IMA has in the past provided assistance towards travel and accommodation costs, and lecture fees, for many of those artists holding one-person exhibitions at IMA. IMA believe that the interaction between exhibiting artists and the Brisbane community is crucial to the program, particularly as there does not exist an 'Art

Forum' type program, in the style of the Tasmanian Art School Program, in Brisbane. However, this type of assistance is likely to be curtailed during 1985 owing to financial restrictions.

2. LECTURE SERIES: There is provision for six guest lectures by people who are not exhibiting artists. The costs and administration of the lecture program is shared between the Fine Arts Department of the University of Queensland and the IMA.

3. ARTIST-IN-RESIDENCE: Previous Artist-in-Residence projects at IMA (including Mike Parr in 1983 and Mandy Martin in 1984), have been primarily short-term (2-3 week) undertakings held in conjunction with, or leading up to, an exhibition of the artist's work. This year, the IMA will host four VAB sponsored residencies (\$7,340):

- (i) 2 x 2 week residencies by Brisbane artists.
- (ii) a 2 month residency by Peter Tyndall.
- (iii) a 2 week critic in residence.

4. FILM PROGRAM: The IMA has in recent years supported the IMA Film Society, appointing each year a Film Officer who <sup>works with a budget of</sup> receives a fee of approximately \$1,300.00 pa for organising the

weekly experimental film showings. Membership fees to the Society are \$21.00, or \$1.00 for IMA Members. The IMA Film Society is well-supported and income received from membership subscriptions covers the hiring and freight costs of films screened.

5. READING GROUP: Monthly meetings at which the members of the IMA Reading group discuss particular texts/theories of concern and interest.

6. PUBLICATIONS/SLIDE REGISTER: The VAB has provided assistance towards three projects to be undertaken by IMA through the year:

- (i) a publication to commemorate the 10th year of IMA (\$2,200.00).
- (ii) writing fees for critical articles by new local writers to encourage professional writing (\$400.00).
- (iii) the establishment of a comprehensive slide register of Queensland artists (\$485.00).

7. SPECIAL PROJECTS: A sub-committee, made up of IMA Committee members, has been set up to develop a program of activities to be held in September 1985, to celebrate IMA's 10 year Anniversary.

ADDITIONAL SERVICES PROVIDED

1. Professional advice and assistance.
2. Regular newsletter and notification of events and exhibitions for members.
3. An extensive resource library.
4. A Slide Register of Queensland artists.
5. Small artists books and artists tapes outlet.

FUTURE DEVELOPMENTS

Premises: The lease on the current premises of IMA is to be negotiated again at the end of 1985, with the option of renewing open to IMA. Of concern to IMA is the possibility of the building being sold for re-development, particularly given the substantial re-construction activities presently underway in that area of the city.

The IMA may rent outside venues for work which cannot be located within the gallery. In November 1984, for example, a large installation work by Lyndall Milam <sup>milam</sup> was constructed in and exhibited at a large vacant warehouse in the city centre.

BRIEF FINANCIAL COMMENTARY

1. IMA accounts are prepared on a regular basis and financial reports are presented to the Committee of Management every 3 months. In addition to the accounting services provided by the IMA Treasurer, financial advice and assistance is provided by the Chartered Accountants firm Holmes & Harrington.
  
2. Several new members of the Committee of Management have established contacts in the private sector and will be actively involved in seeking private and corporate sponsorship for IMA activities.
  
3. Balance sheet figures indicate that IMA has had a financially successful operation in the period 1982/83/84. The organisation has managed to accrue sufficient accumulated funds as a hedge against any untoward expenses that may occur in an operating year.

4.8 PRAXIS

Fremantle, Western Australia

Incorporated under Associations Incorporation Act of WA.

VISUAL ARTS BOARD GENERAL SUPPORT AND SPECIAL PROJECT

GRANTS TO DATE

	<u>General</u>	<u>Special</u>
1981	\$ 25,000	6,000
1982	\$ 25,000	9,000
1983	\$ 27,675	3,000
1984	\$ 30,000	10,185
1985	<u>\$ 36,000</u>	<u>17,800</u>
	<u>\$143,675</u>	<u>45,985</u>

FORMATION

In 1975, an association of 12 artists was formed under the name of Praxis. The group was formally incorporated in 1976 and moved into its first warehouse premises in inner city Perth. The warehouse was used primarily as a venue for exhibitions and all costs were met by the members. The following year, Praxis could no longer financially support its gallery and instead organised an

extensive program of activities which were held at various venues in Perth and Fremantle. Praxis maintained a fluctuating level of activity over the ensuing 3 year period.

Then in 1980, following the formation of the WA Artworkers Union and a significant increase in demand from artists for an organisation in WA which would address itself to the needs and concerns of a contemporary visual arts community, applications were made to both State and Federal funding bodies for assistance towards establishing a CAS in WA.

Both funding bodies considered Praxis to be the most appropriate organisation to undertake the project, and funds were provided in 1981 for Praxis to formally establish an open membership, publically accessible CAS. Under the management of Co-ordinator Lindsay Parkhill, Praxis was initially set up in premises on South Terrace, Fremantle. In 1982, Praxis moved into a warehouse in Pakenham Street, Fremantle and in 1983, Julian Goddard was appointed Co-ordinator. Praxis has recently expanded its premises by moving into what was the Nexus Gallery, also in Pakenham Street. The current Co-ordinator of Praxis, John Barrett-Lennard, was appointed in March, 1985.

#### AIMS AND OBJECTIVES

1. Promote contemporary and experimental art in the community.
  
2. Provide a support system for practitioners. The areas of support are:
  - (a) spaces: for work and for exhibition.
  
  - (b) employment: artist placement in spaces, universities, colleges, schools, communities, factories.
  
  - (c) participation in decision making in public life through education, TV programming, architecture.
  
3. Provide public venues for the viewing of contemporary and experimental artwork and engage the public in a dialogue with art activity.

ADMINISTRATIVE FRAMEWORK

1. EXECUTIVE COMMITTEE

Members as at February 1985:

Tony Jones (Chairperson)	Artist/Lecturer
Michael Carlin (Fundraising Committee)	Artist
Jane Barewell (Exhibitions Committee)	Artist
Ingrid Kellenbach (Darklight Committee)	Artist
Brian McKay (Finance Committee)	Artist
David Bromfield (Extraordinary Member)	Academic

Members of the Executive Committee are elected at the AGM and serve a term of one year, with the option of re-election for another year. The Praxis Constitution specifies a maximum of 5 Executive Committee Members with the option of one Extra-ordinary Member.

2. SUB-COMMITTEES

Towards the end of 1984, Praxis established five sub-committees in order to encourage greater participation by membership and to generate activity in each area.

- (i) Exhibitions Committee
- (ii) Darklight Committee
- (iii) Publication Committee
- (iv) Finance Committee
- (v) Fundraising Committee

A representative from each Sub-Committee is a formal member of the Executive Committee.

Interested members of Praxis may volunteer for Sub-Committee membership, and individuals whose contribution to committee business would be valuable are invited to participate of Sub-Committees.

3. STAFF

- (i) Co-ordinator: John Barrett-Lennard  
(appointed March 1985 on  
a full time basis)

- (ii) Secretary: Jenny Lee  
Julie Thomas  
(a shared, full  
time position)
- (iii) Praxis M Editor: Allan Vizents (appointed  
March 1985 on a part time  
basis).

#### PUBLIC MEMBERSHIP

Membership to Praxis is open and is divided into 3 categories, (i) Unemployed/Student \$5, (ii) Waged \$10, and (iii) Institutions \$15.00.

Current membership stands at 82 fully paid members. Praxis proposes to undertake a major membership campaign during 1985 through regular press releases, program posters, radio interviews and advertising on the University radio network.

#### MAIN AREAS OF ACTIVITY FOR 1985

1. EXHIBITIONS, MAIN GALLERIES: Praxis proposes to hold 14 exhibitions during 1985 in its main Galleries 1 and 2.

Approximately 75% of the Praxis program will concentrate on the work of artists from WA. The majority of exhibitions were initially received as proposals which were then selected by the Exhibitions Committee for presentation. As well, exhibitions have been initiated by the Committee and/or Co-ordinator.

2. EXHIBITIONS, DARKLIGHT GALLERY: A photography gallery which was initially an independent organisation, Darklight Gallery received a VAB grant in 1983 of \$6,000 towards gallery renovations and darkroom establishment costs. In late, 1983, however, the Co-ordinators of Darklight moved from WA and Praxis formally incorporated Darklight Gallery as an active component of its own activities. Darklight has been a well supported gallery, especially by WA photographers.

Praxis proposes to hold 8 photography exhibitions in Darklight during 1985. The Darklight Committee co-ordinate the programming of exhibitions, either by initiating shows or considering submissions from individuals or groups.

When not in use for photography exhibitions, the Darklight space will be used as an additional venue for large exhibitions in the Praxis main program.

3. ARTIST-IN-RESIDENCE: Praxis has been offered a VAB grant of up to \$5,000 towards a 2 month Artist-in-Residence project. The selection of an artist is still to be confirmed.

In the past, Praxis has run a residency program with 3-4 artists per year. In most cases, these residencies have been short term (2-6 weeks) and have included the artists undertaking workshops, lectures and exhibitions. The program has, however, incurred considerable expense particularly in the area of travel costs, for Praxis beyond those funds provided by the VAB for artists stipends.

4. FORUMS: Praxis will continue its program of monthly forums during 1985, with one Forum per month from March to November. Local artists and individuals are invited to speak on local issues and concerns in relation to visual arts practice.

5. PRAXIS "M" PUBLICATION: Initiated in 1983, Praxis 'M' is a journal produced and published by Praxis on a quarterly basis. The VAB has provided a Publications program grant of \$8,000 towards production costs of four issues for the 1984/85 financial year.

Praxis 'M' is the sole contemporary arts journal currently published in WA and its principle function is to establish a forum for analysis, evaluation and debate of cultural practice within its regional area. It also incorporates material on cultural development nationally and internationally.

The Praxis 'M' Committee and the Editor co-ordinate the preparation of articles and information for each issue.

6. PRAXIS POSTER WORKSHOP: Set up on a small scale in 1983, the Poster Workshop greatly expanded its facilities and staff in 1984 with the assistance of CEP funds for 12 months. The VAB and CAB have co-funded the salary of Co-ordinator for the Poster Workshop for 1985 (\$9,000 each).



The Poster Workshop provides printmaking facilities for the production of posters for community groups, publicising exhibitions, events of local interest, lectures, seminars, etc. It also produces exhibition publicity posters for Praxis.

The Poster Workshop Co-ordinator has full responsibility for the administration and management of the Workshop. The Co-ordinator must provide a written report at each Executive Committee Meeting and be in attendance at those meetings.

#### ADDITIONAL SERVICES PROVIDED

1. Professional assistance and advice for artists and arts organisations.
2. A regular newsletter and notification of events for members.

#### FUTURE DEVELOPMENTS

Premises: Following recent lengthy negotiations with the owner of the Pakenham Street warehouse, Praxis has been granted a lease until the end of 1985. An extension on the lease seems unlikely, particularly given the

dramatically increasing land and rental values in Fremantle (in anticipation of the 'America's Cup' boom). Praxis has, therefore, to start looking into alternative arrangements for locating its activities.

Although there are several possibilities under consideration, no definite course of action has yet been formulated.

#### BRIEF FINANCIAL COMMENTARY

1. The financial affairs of Praxis have been for some time poorly managed. In addition, it now appears that Praxis have in recent months incurred at deficit of approximately \$6,000 (in effect, up to \$6,000 of 1985 general grant funds has been expended on costs incurred in 1984).

There are a number of factors which have contributed to the financial difficulties being faced by Praxis:

- (i) Although a basic accounting system has been maintained on a day to day basis, detailed financial reports and regular balance sheets have not been prepared for Executive Committee meetings. Monthly income and expenditure sheets have

been submitted for information, a procedure which does not provide the Executive Committee with a clear overview of the financial state of affairs, and only limited audits have been prepared for the AGM.

- (ii) The incorporation into Praxis of Darklight Gallery in late 1983 has placed additional demands on general support funds in both administration and exhibition costs.
- (iii) The overhead costs of the Praxis Poster Workshop are being met out of general support funds.
- (iv) With the assistance of a special ILDAC grant towards rent, Praxis was able to maintain its original gallery space plus the new (ex-Nexus) gallery spaces from October - December, 1984.

During that period, Praxis ran an exhibitions program which utilized all gallery spaces. The substantial costs associated with those exhibitions was an additional demand on 1984 general running expenses which had not been budgeted for.

Without sufficient funds to cover the full rental in 1985, Praxis is leasing only 3 spaces (Galleries 1 & 2, and Darklight Gallery) instead of all 5 spaces.

- 2. In order to review its financial state of affairs and accounting procedures, Praxis has contracted the services in 1985 of accountant Willie Boehne. For a fee of \$3,000, he will provide financial advice to the Executive Committee and to the Sub-Committees, and prepare regular and detailed financial reports and balance sheets for Executive Committee meetings.

In consultation with Praxis, the accountant is currently working on a revised budget for 1985, which will include details concerning what measures will be undertaken in relation to the deficit.

- 3. For reasons which are not clear, the role of the Praxis M Editor was established within the Praxis general operating budget by dividing the salary for a full-time assistant into one half towards the Praxis M Editor's salary and the other half towards a general assistant's salary.

As stated earlier, the VAB has provided a separate Publications Program grant of \$8,000 towards the production costs of four issues of Praxis M for the 1984/85 financial year.

Given Praxis' need for a full-time administrative assistant, the current situation is problematic. It is clear that a more appropriate solution would be for the Praxis M Editor's salary to be financed outside of the general operating funds of Praxis, even though it could remain a special project function of the organisation. This issue will require further examination by the funding bodies.

#### 4.9 OVERVIEW OF CONTEMPORARY ART SPACES

The primary objective of each CAS is to co-ordinate a program of activities which will address the concerns and issues associated with contemporary visual arts practice. As the nature of those concerns and issues change over a period of time, so too will the concerns of the CAS. It is the responsibility of CAS to keep abreast of current art practice, to be responsive to the needs of the arts community and to undertake activities in an initiative capacity.

It is certainly worth noting that all CAS now have recently appointed Directors and recently elected Boards of Management. As a result of these changes, many CAS are currently undertaking major reviews of their aims and objectives, policies, functions and administrative structures. For many, this process of review comes at a time when the past decade of activity is being appraised, with a view to developing long-term plans and directions.

A re-evaluation of policies and priorities will be reflected, obviously, through the activities of each CAS, particularly through the exhibitions program. In addition, several CAS are actively addressing issues, such as the representation of women artists, artists in community and multicultural artists, in their programs.

Having examined the CAS individually (see Appendix IV for a statistical overview), one notes that although there are many similarities between each CAS, particularly in relation to administrative and programming structures, there are nevertheless some quite distinct differences in the nature of the artistic directions pursued.

The CAS as a whole are fostering more interstate activity and touring of exhibitions, and some are currently pursuing stronger international connections and exchanges.

In evaluating the activities of a CAS in order to gauge whether or not the organisation continues to satisfactorily meet the policy guidelines as specified by the Board, a consideration of the CAS artistic program is therefore necessary. It would be unrealistic and certainly unconstructive to assume that all CAS should be alike in character and activities. Obviously, the needs, concerns and activities of each CAS vary according to a number of factors, including regional location, the contribution of active Board members, the curatorial concerns of Directors, the participation and concerns of CAS membership, etc.

Nevertheless, an evaluation which incorporates the diversity of artistic programs should be undertaken at the time of reviewing applications for assistance.

5. MAJOR ISSUES IN RELATION TO CONTEMPORARY ART SPACES

5.1 ARTISTS FEES

The VAB has paid exhibition participation fees for a number of years, based loosely on the following schedule:

(i)	Regional Development Exhibition	\$500
(ii)	International Exhibition, Level 3	\$500
	International Exhibition, Level 2	\$2,000
	International Exhibition, Level 1	\$3,000

*check back on this fee.*

In 1983, the Board stated that as a condition of grant, all VAB funded bodies were required to pay exhibition participation fees to Australian artists. The Board did not insist on every funded body adhering to the Board's own level of fees, as outlined above, recognising that an organisation's ability to pay fees at a specific level depended on the resources available. Not surprisingly then, most CAS either did not pay fees or only paid minimal fees to artists during 1983. The exception was Artspace which paid fees at a level of \$500 per exhibition.

Following negotiations between the Board and the Artworkers Union in late 1983 and early 1984, a more comprehensive and equitable Exhibition Fees Schedule was

developed (see Appendix VII). This schedule was endorsed by the VAB at its meeting in May 1984, and recommended in principle to those organisations funded by the VAB. Again, Artspace was the only CAS to pay Artists Fees according to the Exhibition Fees Schedule for 1984, an expenditure which the organisation had budgeted for at the commencement of its 1984 program of activities. Although all CAS did pay fees during 1984, their priorities for use of their limited general purpose funds required that rates of pay were considerably lower than those recommended.

It should be stated here that all CAS have expressed strong support for the principle of paying exhibition participation fees. The CAS have stressed, though, that the principle can only be supported in actuality if the necessary funds are available. Other means of support for artists provided by CAS include publicity, catalogues, opening costs, and access to facilities and equipment.

There are a number of difficulties, of course, in attempting to establish which exhibitions in an organisation's yearly program are eligible for payment of artists fees. A range of exhibitions which could be held in any one CAS in a year include:

- community-based exhibitions with a great number of

participants, for which it may be appropriate to pay an artist fee to a principal co-ordinator(s) eg, South Sydney Project, Projects in Prospect, etc.

- touring exhibitions, eg, The Romance Show.
- open exhibitions for members and/or public, which include several artists, eg, The Tower Show, Truth Rules OK, etc.
- group exhibitions which may include students or overseas artists (both categories ineligible to receive fees).
- one-person exhibitions (which may include an exhibition derived from an artist in residence project).
- two or more quite separate exhibitions held simultaneously in the one CAS; for instance, in those CAS with two or more gallery spaces, such as Praxis, Chameleon, ACCA, ACP.
- revenue making exhibitions in which the CAS has donated its premises to other arts groups for fundraising, eg Artworkers Union benefit exhibition.

In addition, it is not possible for CAS to provide confirmed exhibitions programs at the time of making applications to the Board for general support funds (at present, July each year).

A number of issues concerning the Board's policy on payment of Artist's Fees will require clarification before the CAS again apply for general support funds. For instance:

- (i) Has the Board endorsed a policy of providing adequate funds towards Artists Fees as part of the overall commitment to on-going general support funds for CAS?
- (ii) Which exhibitions are not eligible for payment of participation fees?
- (iii) Given that most CAS will be unable to provide confirmed exhibition programs at the time of making application for general operating funds, what methodology can the Board adopt for providing funds towards artists fees? For example, a set amount per year of, say, 15 exhibitions x \$600 = \$9,000 may be a practicable funding procedure.
- (iv) Should the Exhibition Fees Schedule be reviewed annually, as was originally specified in negotiations with the Artworkers Union, and what process should be undertaken to do so?

## 5.2 CURATORS FEES

The Board has for some years provided assistance towards Curators Fees under its Exhibitions, and Conservation and Curatorial, Programs. With regard to the CAS, however, the involvement of guest curators and, therefore, the need for assistance towards Curators Fees, is a relatively recent development.

Most CAS propose to accommodate 2-5 guest curators during 1985, including emerging as well as established curators. They consider that one of their important functions is to provide the opportunity for emerging curators who, working in collaboration with Directors, will develop and expand their curatorial skills. The CAS also provide more established curators with the opportunity to develop innovative and challenging exhibition concepts within a contemporary framework.

In addition, all CAS consider it an unreasonable expectation for Directors to be responsible for initiating exhibitions for an entire year's program, although Directors are responsible for the overall co-ordination of the program. In this respect, for example, the IMA Committee is reluctant to entirely abandon what it considered to be its very successful guest curatorial program, undertaken in 1982 and 1983, whereby the entire program was developed by a series of

guest curators. While the IMA acknowledges the need for a permanent Director, it still wishes to provide some variation in the exhibitions presented and provisions have been made for four curatorial positions at IMA during 1985.

The levels of fees paid to curators by CAS vary but range between \$150 - \$500. Although the VAB has not formulated a specific schedule for Curators Fees which could be used as a guideline, it did point out to the CAS in 1984 that it would support up to 3 x \$300 Curators Fees within the general support funds provided. A CAS wishing to pay a higher level of fees would need to find additional funds from other sources. Several CAS felt that a fee of \$300 was particularly low and that the level of payment to be made should be negotiable between the CAS and the curator, taking into consideration the nature and requirements of the proposed exhibition.

The role of guest curators and the payment of Curator Fees will require further discussion by the VAB. For instance, should a guest curatorial program be regarded as an integral aspect of each CAS yearly program of activities, or should it be considered as a special project activity? Also, what guidelines should the Board adopt, if any, for the number of guest curators to be supported and at what level of payment?

### 5.3 CONTRACTS

The instigation of a policy of contractual agreements with artists has long been encouraged by both the VAB and the Artworkers Union. All CAS, except ACCA, have now formulated their own contracts which are used in arrangement with both artists and curators.

Given the importance of proper contractual arrangements, we recommend that the contractual documents of all CAS be thoroughly reviewed by suitably qualified legal advisors. Such a review will ensure that the rights of the CAS and the artists/curators are properly accommodated for in contractual agreements.

5.4 SALE OF WORK

As a result of our discussions with CAS, it was revealed that each CAS is in some way involved with the sale of work exhibited by them. In general, such sales are carried out indirectly and are not formally administered through the CAS. That is, prospective buyers are put in contact with artists to negotiate sale on a direct basis. Sale prices are not listed in exhibition catalogues, nor are commission fees charged by the CAS. The CAS regard the practice of indirect sales as falling within their brief to support and promote the work of individual artists.

Other CAS have openly promoted and administered the sale of works on those exhibitions which have been initiated and organised by outside groups and for which artist fees have not been paid. This practice was adopted during 1984 by EAF and Praxis. Although sales were administered through the CAS, no commission or any other financial gain was made by the CAS. Although Chameleon charged a rental fee for artists exhibiting during 1984 in order to help cover costs, it is important to note that Chameleon was not in receipt of general support funds that year.

ACP, on the other hand, does have a sale of work policy which applies to the majority of its exhibitions, including those exhibitions for which artist fees are

paid. ACP charges a 33 1/3% commission on works sold. ACP states that most sales do not arise from exhibitions and that in reality, only the one major selling exhibition organised each year provides any significant financial return. On the whole, most income generated by ACP from sales is made on work held on consignment in the print drawers.

Obviously, emerging artist's organisations are required to undertake a policy of either commission on sales or rental charges in order to meet costs. We believe, however, that no such policy should be pursued by CAS which are in receipt of substantial general support funds from both State and Federal funding agencies. In addition, adequate funds toward artist's fees have been provided by the VAB for 1985. It should be noted though, that some State Arts Funding Agencies have indicated support for CAS to adopt a policy of sale of work in order that they may increase their comparatively low levels of self-generated income.

We recommend that the guidelines in relation to the issue of sale of works by CAS be re-examined and that the VAB clearly define its policy on the issue as it applies to all CAS, including ACP, and that such a review be undertaken in consultation with the State Arts Funding Agencies.



### 5.5 THE ARMS LENGTH PRINCIPLE

The Australia Council has adopted an 'arms length principle' in its dealing with grant applicants. This principle recognises the independence of grant recipients from the funding body and in so doing protects the artistic freedom of funded artists and arts organisations. The funding body thus guards against the emergence of an official or government-imposed art.

Grant recipients, however, have placed on them an accountability for the use of public funds and funding bodies have responsibilities to monitor this accountability. This monitoring helps preserve the investment of public funds in the arts.

It is our view that in respect of CAS, a closer on-going monitoring role by the VAB is desirable. Such a role will enhance the quality of arts administration in CAS and provide for the VAB an early warning system of organisations that are in financial difficulties. It will also facilitate more informed decision-making by the VAB on the funding applications by CAS.

### 5.6 OPEN MEMBERSHIP

'Open membership' is an Australia Council policy for all larger arts organisations.

We live in a democratic environment where the arts are funded to enable access and participation by all Australians. The Council expects organisations in receipt of substantial on-going funding from the public purse to be both open and democratic. It is well known that some arts organisations in the broader cultural community operate as closed shops. For a few others the democratic process receives merely token acknowledgement where cliques dominate the boards and management.

It is suggested that the constitutions of all CAS are reviewed to ensure 'open membership' consistent with Australia Council policy. The constitution must allow for a fair and democratic election of the Boards of Management by the members. The following could be used to gauge whether membership is indeed open.

1. Membership fees should be nominal, eg. no more than \$20 per annum for individuals in 1985.
2. Where an organisation receives 100% subsidy through Government sources all board directors should be elected by a majority of members voting

by secret ballot in a general meeting. Where subsidy is received from both private sector and Government sources, the number of board directors elected by a majority of the members should be in proportion to the Government's subsidy contribution.

#### 5.7 LEGALLY CONSTITUTED ORGANISATIONS

Arts organisations operate in a business environment. They enter into contracts, employ people, incur debts and other liabilities. Because of the legal responsibilities involved, the Australia Council requires that larger arts organisations be properly constituted and operate in a responsible and legal manner. It is necessary for all larger CAS be incorporated as:

Either:

- \* a company limited by guarantee under the Companies Code

Or:

- \* an incorporated association under relevant State legislation.

Such incorporation provides for the organisation an appropriate legal infrastructure to conduct its operations in a business environment. Under the Companies Code, directors and officers of non-profit organisations are expected not only to act honestly but also to use a reasonable degree of care, diligence and skill in carrying out their duties. It is in the interests of CAS Boards of Management to have a good understanding of their legal responsibilities under the provisions of the Companies Code. In this respect, CAS

are advised to ensure that at all times members with professional expertise, particularly in financial and accounting matters, are active participants on Boards of Management.

It is therefore recommended that the constitutions and memorandum and articles of association of all current and potential organisations funded under the CAS program are carefully scrutinised to ensure that they are properly and legally constituted relative to issues like open membership, rotation of Board members, distribution of surplus funds, etc. The Council's Financial Advisory Division should be consulted in this regard. Due attention to the constitution of organisations at an early stage will help pre-empt difficult negotiations when financial and administrative problems arise in the course of their funding by the VAB.

#### 5.8 CONDITIONAL FORWARD COMMITMENTS

As mentioned in an earlier section, arts organisations operate in a business environment and this places on them considerable responsibilities to trade and operate responsibly. Company Law imposes severe penalties on directors and managers of companies who incur debts that cannot be honoured. Funding bodies should consider recognising these obligations placed on their clients and providing some assurance of a continuance of support, provided certain conditions are complied with. Such a reassurance would give the organisation a confidence to continue with employment contracts and enter negotiations for future exhibitions, etc. The problem of incurring liabilities prior to notification of subsidy levels becomes particularly acute at the end of a calendar year when the current grant funds have run out.

It would be irresponsible, in our opinion, for a funding body to summarily terminate funding to an organisation that had become accustomed to receiving general grant support. It is therefore recommended that general grant organisations receive a 'conditional forward commitment'. This would mean that, provided the organisation was operating satisfactorily, and certain conditions within current VAB policy and guidelines were met, they could be assured of a proportion of the following year's grant. Such an assurance would enable

the organisation to wind down their operations in an orderly manner if the VAB decided to terminate their grant.

In practice this would operate as follows:

1. With every general grant offer, the organisation was also given a conditional forward commitment for the following year of, say, 80% of the current grant. Thus, when the 1985 general grant was awarded a forward commitment of 80% should also be made for 1986.
2. This forward commitment would be conditional on compliance by the organisation with its conditions of grant, and secondly on the VAB receiving at least the same amount of funding in 1986 as it received in 1985.
3. If the VAB was dissatisfied with an organisation's performance, they would then have a year in which to advise the organisation that the grant in the following year would be terminated and the organisation would be on notice of this intention.

A practice of giving forward commitments would protect the VAB in its dealings with clients and the VAB will be seen to be acting fairly and in good faith by recognising the legal responsibilities placed on directors and managers of CAS.

5.9 FUNDING DEFICITS

Some arts organisations through mismanagement incur large deficits. To survive the financial crisis which ensues they often expect to be 'bailed out' by the funding body. A protracted campaign in the media and at a political level may result, and the funding body is sometimes coerced into propping up an ailing organisation.

The VAB therefore should publically put on record a policy of 'not funding deficits'. The policy could also state that future general grants to an organisation will automatically cease once the accumulated deficit exceeded a specified figure (eg - 20% of the general grant level).

Such a policy would put directors of subsidised organisations on notice that no 'bail out' should be assumed and that if funding was to continue they should ensure the organisation's finances were kept in order.

5.10 FUNDING CAPITAL EXPENDITURE

The Australia Council has a policy of not funding capital expenditure, that is, expenditure on building and construction and/or major items of equipment. We assume that this policy extends to CAS. Thus we believe that the VAB general grant to a CAS should only be used for operating expenditure.

#### 5.11 ACCUMULATION OF SURPLUSES

Accumulation of surpluses can be a result of any business attempts to set aside profits when they occur to be held in reserve to cover losses in later periods. Managers of arts organisations have expressed concern that this concept of prudent financial management may be frustrated by the process of subsidisation. They feel that any attempt by them to manage their organisation well might be 'penalised' by funding bodies if subsidies are reduced when a surplus is made in any year.

Funding bodies on the other hand must guard against providing unnecessary funds from the public purse.

In order to address this dilemma, and to provide some incentive to the managers of subsidised organisations, the Australia Council at a meeting in 1980, adopted a policy on 'the accumulation of surpluses by subsidised organisations'. It was resolved that arts organisations be "encouraged to build up accumulated funds to 20% of annual operating expenditure ... up to the above percentage the Boards of the Australia Council will take no action to reduce the level of subsidy on account of the size of the reserves."

Because the above Australia Council policy affects CAS, and the VAB's relationship with CAS, it has been flagged for attention.

#### 5.12 TREATMENT OF SPECIAL PROJECTS

Special projects are one-off undertakings. Some arts organisations attempt to expand their operations by grafting a special project into its ongoing operations. This results in increasing demands for ongoing subsidy. It is important in our opinion that CAS understand that special project grants are one-off. This can be done by the grant recipient of a special project acknowledging in their signed conditions of grant for the special project, that funding for the same activity is not anticipated in future years.

In accounting terms the special project should be treated as completely self-contained and self-supporting and therefore distinct from normal ongoing activities.

Such a procedure will pre-empt the growing demands by CAS for increases in general grant above the funding plateau (refer 5.14).

5.13 PROLIFERATION OF CAS GENERAL GRANT COMPANIES

It is our observation that implicit in the on-going funding of organisations is a likelihood of the VAB losing an element of its funding flexibility. Because of the on-going nature of this type of funding a proportion of the VAB funds will become 'locked in' to CAS. As the number of CAS around the country increases, the Board should recognise that there will be growing demands for funds. A good example of this phenomenon is in the theatre area, where in 1980 there were only 30 general grants awarded. This number has increased to 65 in 1984.

The increased demands on the Theatre Board has drastically curbed that Board's funding flexibility and has thrown the Board's funding strategies into considerable chaos. Funds to many theatres have been frozen in order that new and emerging theatres can be supported.

The financial viability of many theatres has, as a result, been jeopardised and there has been a spate of company collapses.

It would be advisable for the VAB to recognise this phenomenon and develop long term funding policies for CAS.

It is suggested that the VAB develop a funding policy along the following lines:

1. General Grant CAS should be funded adequately or not funded at all.
2. The VAB should be very selective about granting a CAS general grant status.
3. A fixed proportion of VAB funds should be earmarked annually for the CAS program.
4. An upper limit should be placed on the funding of CAS. This should be indexed annually (subject to adequate increases in the VAB's own budget).
5. The expansion of CAS activities which would place excessive demands on present and future VAB funds should be monitored very closely.
6. The number of CAS general grants in any one year should be fixed, eg, one space in each State.

5.14 PLATEAU FUNDING AND INDEXATION OF PLATEAU

In undertaking the review of CAS we were asked to prepare a financial model of the typical CAS. This was to assist the VAB gauge a reasonable and realistic operating cost structure for CAS. Such an exercise would give the VAB a broad indication of the funding base that should be aimed at to ensure that a CAS is funded adequately to fulfil its charter.

At the outset it should be stressed that such a funding model can only be a generalisation that attempts to broadly encompass the idiosyncracies of operation in each CAS. For instance, variations will arise in the case of CAS which may have only minimal or no rental obligations, while other CAS may have very high rental charges. However, bearing this generalisation in mind, the exercise still proves a valuable one.

In devising the model we were guided by the principles that:

- (i) Artists and employees of CAS should be paid a reasonable wage and should not be expected to 'subsidise' their artform.

- (ii) Though administrative expenses should be kept to a minimum it should be recognised that to operate any incorporated body there are inescapable overheads for rent, telephone, electricity etc.
- (iii) The burden of subsidising a CAS should be borne equitably by both the Federal and State funding bodies.
- (iv) The capacity to generate non-subsidy income by a CAS is constrained. The activities of CAS do not currently have the profile to attract private sector support in any ongoing or significant sense.
- (v) Once a CAS is established it is unrealistic to assume that it can be self-supporting and hence if it is to exist it is dependent on the continued support of the funding bodies.
- (vi) The general grant should be for basic operation expenses. Thus if a CAS wanted to operate a bookshop or magazine these activities should be self supporting.

Based on the above we estimate that the current income plateau from all sources for the basic operations of a CAS is approximately \$104,000 at 1984/85 values.



(A rationale for this estimation is included in Appendix V). Once this funding level was achieved, the CAS should be able to operate satisfactorily provided the general grant plateau was annually indexed to take account of CPI changes.

5.15 IMPROVING BI-LATERAL FUNDING ARRANGEMENTS WITH STATE ARTS FUNDING AGENCIES

Most CAS are jointly funded by the VAB and the State Arts Funding Agency although not in all cases equally. With this funding structure it is highly desirable that liaison and channels of communication be improved between the VAB and its funding partners. A step in this direction has already been made in an agreement with most State Arts Funding Agencies that applications to each funding authority will be on the same form.

It has been suggested that traditionally, a principle which underpinned the division of responsibilities between Federal and State funding partners was that the State would be primarily responsible for the administration components of a CAS client budget, with the VAB responsible for the project components. This was the basis of the VAB's earlier sunset funding policy to CAS.

In practice, this formula does not appear in fact to be the basis of the funding bodies collaborations. However it is clear that some reliable principles for arriving at funding decisions in terms of shared responsibility need to be established. In this respect a crucial and elementary starting point would be annual meetings with representatives of the VAB and its funding partner to assess the artistic and financial progress of a particular CAS. This could be done prior to a joint interview with the client to discuss the application that it makes to both funding bodies for future support.

These face to face meetings provide an ideal opportunity to reinforce the spirit of co-operation that is necessary for successful bi-lateral funding arrangements to work and enables the funding partners to talk openly about funding strategies.

The section below suggests a practical approach to these annual meetings.

In order that the meetings with clients are conducted in a structured and formal manner, a standard agenda should be drawn up and circulated to all clients in advance of their meeting with the funding bodies.

The agenda could include:-

- \* An artistic up-date report on the past year and progress to date.
- \* A finance report on the past year and progress to date.
- \* An elaboration of the proposed artistic program.
- \* Discussion of issues raised in the submission that need clarification.
- \* Proposed strategies to be adopted by the client if the grant request is not met in full by the funding bodies.
- \* Representatives of each funding body might like to advise the client of the current funding environment, ie, the VAB has been advised that it is likely to receive no more than, say, 7% increase in its funds in the following year.

Each session of the above 'round table meetings' should conclude with a debriefing meeting between representatives of each funding body to recapitulate on significant issues that have emerged. It is important that, from this stage and until the actual decisions are made, the State and Federal funding bodies liaise to ensure that informed decisions on each application are made by each funding body.

5.16 ACCOUNTING CONVENTIONS USED BY CAS

During our investigations of CAS we became aware that some organisations had based their accounting on a less than satisfactory accounting convention and as a consequence the accounts were misleading. Reliance on such misleading financial statements had placed these organisations in serious financial difficulties. Two examples of this are EAF and Praxis where accounting had been done on a 'cash' basis.

The cash basis of accounting makes no attempt to 'match' income and expenditure. Thus, if a grant is paid in 1984 for a project in 1985, under the 'cash' basis of accounting it is treated as income in 1984 and the 1984 accounting result is made to look healthier than it is. In 1985 when the expenditure on the project is to take place it is likely that the funds provided have been used up to support 1984 activities leading to a cash flow problem.

It is strongly recommended that as condition of grant, CAS be required to adopt an 'accrual' basis of accounting. The accrual basis of accounting is recognised by accountants to provide a more accurate result because it makes an allowance for timing differences and correctly matches income with expenditure.

5.17 STATISTICAL DATA BANK

The VAB should attempt over a period of time to develop a statistical data bank on CAS. Accurate statistical data is constantly required:-

- \* As a grant decision-making tool.
- \* For reviews of programs and policies.
- \* For submissions to Council in support of increased allocations to the VAB.
- \* For ministerial enquiries.
- \* To facilitate informed public and media discussion of VAB funding policies.
- \* As a basis for the development of future VAB policies.
- \* For funding negotiations with State Arts Funding Agencies.

The above is far from a comprehensive list of the uses of statistical data. It, however, highlights the need for statistical information to be readily available.

An important by-product of the new general grant application form for CAS is that it provides a wealth of historical statistical data. This data should be extracted and preserved in a readily accessible form and augmented each year.

6. VAB ADMINISTRATION PROCEDURES FOR CONTEMPORARY ART SPACES

The section of the report that follows attempts to lay down a proposed program for the VAB's internal administration processes in regard to the ongoing monitoring of CAS. In outlining this proposed program, we recognise that the implementation of administrative procedures as described here is dependent on 'ideal' conditions in relation to VAB staffing levels and VAB administration budget levels (particularly for travel).

## 6.1 THE SUBMISSION

The submission is the centrepiece in the grant administration process. It provides the VAB with a comprehensive description of the activities for which subsidy is requested and is supported by detailed budgets. In addition, it provides detailed statistics on activities, both actual and proposed, which can be used to build up a statistical data bank on CAS. The submission is thus the formal application for funds and is subsequently used to monitor the funds granted.

Because of the importance of the submission, a review of the VAB form was carried out in 1984 and the application format was comprehensively re-designed. The new format is based on the one used by the Theatre Board. The Theatre Board's format has proved its usefulness over the past ten years and has now been adopted by all State Arts Funding Agencies.

The above format has been carefully tailored to suit the specific needs of the VAB. The re-design has involved input from administrators of all the CAS. CAS applying for general grants in 1985 have used this new format. We have since made further refinements, and have confirmed these with State Arts Funding Agencies. The majority of State Arts Funding Agencies have now agreed to use the new VAB application form for CAS applying to them for funds.

This agreement by funding bodies is a significant achievement because in future only one application form will be prepared for both the Australia Council and States, resulting in a time saving for administrators of CAS and an assurance to both funding bodies that the same budgets are presented to each funding body. In addition, the submission is a basis for bi-lateral funding discussions and strategies between the VAB and relevant State Arts Funding Agency. A copy of the submission format is included in Appendix II.

Having placed the new submission format in context, the following section elaborates on the information contained in the submission. This can broadly be categorised into the following:

- \* artistic information
- \* financial information
- \* administrative information
- \* statistical information

### Artistic Information

- \* Full details of proposed program
- \* Report on artistic achievement in last completed year
- \* Progress report on current year
- \* Report on special purpose grants given for last completed year

- \* Details of artists/personnel participating in the program
- \* Details of services provided
- \* Statement of the organisation's artistic objectives
- \* Description of the CAS activities.

#### Financial Information

The following financial reports are included in the submission:

- \* Statement of Income and Expenditure
- \* Balance Sheet.

The above financial statements should be prepared and presented in accordance with generally accepted accounting standards as promulgated by professional accounting bodies.

Information provided will necessarily encompass a three year spread:

- \* Last completed year
- \* Year in progress
- \* Year ahead for which subsidy is requested.

The Statement of Income and Expenditure is analysed into standard categories of income and expense:

- \* Publication sales/Merchandise sales/Catalogue sales
- \* Donations/Fundraising
- \* Sponsorships/Membership/Subscriptions
- \* Interest and Rent received
- \* Wages and Salaries, categorised into artistic support, administration, etc.
- \* Exhibition/Workshop/Lecture costs
- \* Administrative costs
- \* Publicity and Promotion costs
- \* Proposed costs of growth of extensions of activity.

The subsidies requested or received from the funding bodies are clearly identified. Each grant should be separately disclosed.

Detailed analysis of expenditure categories are required in 'supporting' schedules. Thus administration costs, exhibition costs, etc, are further analysed in attachments to the Income and Expenditure Statement.

The Balance Sheet provides an insight into the financial position of an organisation. It is a most useful document and describes the organisation's financial health. Without the Balance Sheet the reader of the application has no inkling as to whether the applicant is hopelessly insolvent or financially healthy.

The Balance Sheet is laid out in a conventional manner. There is a detailed analysis of items contributing to:

Current Assets  
Current Liabilities  
Fixed Assets  
Long-term Liabilities

Working Capital and Accumulated Funds are highlighted in the layout of the Balance Sheet.

The application contains a separate schedule of amounts used or proposed to be used for Capital Expenditure. Capital grants should not normally be included in the Statement of Income and Expenditure.

The submission to the funding bodies should receive its imprimatur by the following persons signing the submission:

Artistic Director  
Chairperson of the Board  
Administrator

#### Administrative Information

The following administrative information is also contained in the application:

- \* The date of the submission
- \* The name and address of the organisation
- \* Period for which subsidy is sought
- \* Legal status of organisation
- \* Copy of the organisation's Memorandum and Articles of Association or Constitution if not already provided
- \* Details of changes in the constitution since the previous year
- \* Details of names and occupations of Board members
- \* Method of appointment of the Board
- \* Members voting rights
- \* The public's eligibility for membership
- \* The names and addresses of the company's auditors.

#### Statistical Information

Statistical information will inevitably form part of an application. A carefully designed application form will provide an effective data collection system. Some of the advantages of data bank are outlined in Section 5.17. Statistical information that could be required in the application form is suggested below.

- \* Number of exhibitions
- \* Number of workshops
- \* Number of lectures/seminars/community projects
- \* Number of employees and members

## 6.2 SUBMISSION ANALYSIS

Submissions requesting general grant assistance from the VAB should be analysed by project staff in respect of artistic and financial content and reports prepared on the application. The analysis should be a critical assessment of the artistic and financial viability of the organisation's plans and future prospects.

In order to ensure a consistent and structured approach to the financial analysis it is suggested that a standard check list be used.

The standard check list should be supplemented with a narrative section that interprets the financial indicators that appear in the check list. Queries on the submission could be detailed for resolution at subsequent meetings with the client and other funding bodies.

Any systematic financial review of a submission should attempt to:

- \* ensure the base figures are in accordance with audited results both in respect of the Income and Expenditure Statement and the Balance Sheet.
- \* ensure that submission calculations (adds, multiplications, etc) are correct.

- \* establish a track record to gauge how consistent future projections are with past trends.
- \* a 'track record' should be established for each principal component of Income and Expenditure. (Thus over a period of time it might become apparent that, say, 50-55% of expenditure is spent on wages and salaries.) Significant variations should be investigated.
- \* Where there is a shift in the subsidisation balance between the funding bodies, this should be followed up.
- \* Determine the percentage increases (or decreases) in categories of expenditure.



6.3 ROUND TABLE DISCUSSIONS

After the submission for funds have been analysed for artistic and financial content, joint meetings should be held between the VAB, State Arts Funding Agency and CAS to discuss the application. Refer to Section on bi-lateral funding arrangements for a suggested agenda for such meeting (5.15).

6.4 DEBRIEFING REPORT FOR VAB

After the meetings have put the CAS applications into a clearer context, a comprehensive debriefing report for the VAB should be prepared on all artistic and financial issues arising out of the application. It is this report that would be included in the VAB agenda for the grant decision-making meeting.

The above procedures of application analysis and investigation will ensure that the VAB is fully briefed prior to a grant decision being made.

#### 6.5 FINANCIAL/STATISTICAL OVERVIEW

Once all applications have been received, a 'financial/statistical overview' should be prepared. This will assist the VAB in their analysis and decision-making. The overview is a summary of the key features extracted from applications presented on one or a few sheets of paper. This summary makes financial and statistical comparisons between CAS an easy task. Comparisons between artforms is also made possible. A well-devised overview table can become a most valuable monitoring and decision-making tool.

In Appendix IV, we have included an overview table that could be used.

#### 6.6 THE 'GOOD NEWS' LETTER

The good news letter is an 'offer' of grant by the VAB to the CAS. The letter should:

- \* be addressed to the organisation or to the executive officer appointed to act on behalf of the organisation.
- \* state the amount of grant being offered.
- \* state the purpose for which the grant is provided.
- \* state the conditions that will be applied if the grant is accepted.
- \* include a statement that the offer is conditional on a satisfactory revised budget based on known subsidy being presented to the VAB.
- \* dates on which instalments will be paid.
- \* be signed by the Director of the VAB.

If the offer is acceptable to the applicant a copy of the letter should be signed and returned to the VAB. It will be necessary to subsequently formalise the 'contract' (also referred to a conditions of grant). This will be discussed in Section 6.8 of this Report.

6.7 REVISED BUDGET

It is almost inevitable that the offer of grant will be less than the amount requested. In order that the funding body can be assured that the amount offered from State and Federal sources is adequate to carry out a particular program of activities, the grantee should be required to present a satisfactory revised budget. This compels the grantee to rationalise its initial program of activities as outlined in the submission and thereby demonstrate that it can balance its budget based on known subsidy. This assures the VAB and its funding partners that the grantee will be trading responsibly.

The revised budget, once approved by the VAB, should be attached to the conditions of grant (refer 6.8). It is important that this be done because it binds the client to a program with financial parameters. In order that clients are compelled to work within the budget they should, at the conclusion of the funding period, be required to explain significant variances from the approved budget.

Some flexibility for the client is built into the standard conditions of grant whereby significant variations to the approved program or budget may be made, but will require the prior approval of the Director of the VAB.

6.8 CONDITIONS OF GRANT

A contractual relationship between the grantee and the VAB is formalised through the conditions of grant.

Because the conditions of grant will constantly be a point of reference during the grant administration process they should be carefully drafted. Attention should be paid to the particular circumstances surrounding each grant and the standard set of conditions amended appropriately. The approved revised budget (refer 6.7) should be attached to the conditions of grant.

A copy of the Australia Council standard conditions of grant for all organisations receiving a general grant of \$40,000 to \$99,999 is attached in Appendix III.

6.9 TIMING OF GRANT PAYMENTS

It is advisable that the general grant is paid to the grantee in instalments over the period of a grant. Such a procedure ensures that grant monies are safe-guarded should an organisation cease to operate in accordance with the conditions of grant. There are many instances when funding bodies have paid out all or a substantial proportion of grant monies to an organisation which was shortly thereafter to go into liquidation. A significant part of the annual investment in such a company is thus lost.

Controlling the cash flow of grant monies through instalment payments gives the VAB the ability to ensure that artistic and financial conditions are complied with.

It is suggested that payment of grant instalments are made in the following manner:

25% in December prior to the calendar year being funded provided all previous undertakings by the CAS have been complied with.

37 1/2% in March once the signed conditions of grant have been returned.

37 1/2% in April after the audited accounts for the previous year have been sent to the VAB.

It should be noted that the Australia Council and most State Arts Funding Agencies provide financial assistance on a calendar year basis. However, the funding period of two State Governments (South Australia and Queensland) is calculated on a financial year basis. It is desirable, therefore, for Federal and State partners to be aware of each other's arrangements for payment of grants to CAS and where possible, co-operate in the timing of such payments.

6.10 CAS GRANT ADMINISTRATION WORK CYCLE

Attached in Appendix VI is a table summarising the grant processing work cycle.

6.11 ACQUITTAL OF GRANTS

In order that general operating grants to CAS be fully acquitted, CAS are required to provide the VAB with copies of those interim financial reports presented at CAS Boards of Management meetings, audited annual accounts, a written artistic annual report and examples of catalogues and other promotional material relating to the activities funded, within 3 months following the completion of a calendar year.

In addition, 15 copies of catalogues and other promotional material relating to the activities funded, including newsletters, should be forwarded to the VAB throughout the year. Such material should then be distributed to all VAB members so that they receive on-going and updated information concerning CAS activities and programs.

In order to ensure a consistent and structured approach to CAS financial and artistic annual reports it is suggested that a pro forma check list for acquittal be forwarded to all CAS.