

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

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

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

Concurrent with the work of the Art and Technology Advisory Committee, the Australia Council and the Australian Film Commission co-funded an artist-in-residence project at the Commonwealth Scientific Industrial and Research Organisation (CSIRO) Division of Applied Physics in Sydney. The project enabled artists, creative film makers and film technicians to experiment with new technology applicable to their work. Four artists were involved, each working for three months full-time at the Division of Applied Physics. The artists were Simon Biggs, (multi-media artist); Moya Henderson (composer and instrument designer); Alexander (sculptor and holographer) and Michael Scullion (film maker). The pilot project was successful and it is likely that in 1984-85 a number of residencies in this and other institutions will be offered again. The Council's Library is collecting material on art and technology and the first edition of *Library News* (which was included in *Artforce* No 45) carried a special bibliography of its holdings in this category. This edition of *Artforce* published several

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

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

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

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



Laotian Folkloric Group performing in the Bankstown Pageant

Chaoi Tan

Rapport

Playwright Dorothy Heu Report

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