



# Write in Your Face 2003

## Literature Board Young Writers' Initiative Assessment Meeting Report

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### What is this report about?

This report lets you know how submissions to *Write in Your Face* were assessed and who was successful.

### Who assessed the submissions?

All the submissions to *Write in Your Face* were assessed by an assessment panel at a teleconference held on 14 April 2003.

The members of the assessment panel were two Literature Board members, John Emery and Robyn Sheahan-Bright, and two youth advisers, James Stuart and Emma Vuletic, both young writers themselves. James Stuart is an award-winning poet and DJ. Emma Vuletic is an award-winning writer for performance.

Also at this meeting were Australia Council staff members Jill Jones (Acting Manager), Nicola Evans (A/Senior Program Officer) and Maggie Joel (Administrator). Their role was to make sure the process ran smoothly but they were not involved in any decision-making.

The recommendations from this teleconference were ratified by the full Literature Board at a subsequent teleconference on 9 May 2003. The members of the Board are: Peter Goldsworthy (Chair, SA), Judith Beveridge (NSW), Andrew Bovell (SA), John Emery (NSW), Kate Grenville (NSW), Alan Gould (ACT) and Robyn-Sheahan-Bright (Qld), each of whom had received and read copies of all submissions before the teleconference.

Also at this meeting were Australia Council staff members Jill Jones (Acting Manager), Nicola Evans (A/Senior Program Officer) and Maggie Joel (Administrator). Again, their role was to make sure the process ran smoothly but they were not involved in any decision-making.

### How were the decisions made?

There were four selection criteria for *Write in Your Face*:

- innovative excellence
- potential to advance the artistic expression and development of young writers
- clearly identified aims and anticipated outcomes
- evidence that the proposed program is well planned and achievable within the timeframe and budget.

The members of the assessment panel read all the submissions, discussed them at the teleconference and ranked all of them from highest to lowest. Funding was recommended for those submissions that came highest on the list, ranked against the selection criteria.

The full Literature Board also read the submissions and, after discussion of the recommendations at the second teleconference, decided to accept the recommendations of the assessment panel.

### Who got the money?

*Write in Your Face* attracted 48 submissions from right around Australia. There was money to fund 11 of these submissions, which means the success rate was 22.9%.

Applicant	Project	State	Granted
<b>Rosie Dennis</b>	To develop a performance piece using language and sound	NSW	<b>\$4,851</b>
<b>Damien Frost</b>	To develop a website documenting the history of a 'share house'	NSW	<b>\$4,000</b>
<b>Gerald Roche, Ben Doran, George Foster &amp; Romy Ash</b>	To produce "Between Space", an anthology of emerging Queensland writing	QLD	<b>\$4,000</b>
<b>Kristin Hannaford</b>	To develop for performance & multimedia presentation a series of "Wetland Sonnets"	QLD	<b>\$3,440</b>
<b>Kelly-Lee Hickey</b>	To develop a workshop based radio project	NT	<b>\$4,471</b>
<b>Karen Therese and Anna Leibzeit</b>	To develop the final draft of Sleeplessness	NSW	<b>\$4,878</b>
<b>Rainer Mathews</b>	To complete a comic novel entitled "Dead Lions"	VIC	<b>\$4,000</b>
<b>Nexus Youth Network</b>	To produce a print anthology and online gallery of non-fiction works	NSW	<b>\$5,000</b>
<b>Our Lady of the Sacred Heart College</b>	To produce a retelling of "The Odyssey" using central Australian Hip Hop Culture	NT	<b>\$3,000</b>
<b>Louise Smith</b>	To publish "Scrapbook to Somewhere"	VIC	<b>\$3,000</b>
<b>Vibewire.net Poetry Hive</b>	To develop an online poet-in-residence program	VIC	<b>\$2,700</b>

## Some general comments

The Literature Board and the *Write in Your Face* assessment panel were very impressed by the range of work and standard of submissions received. But, as the competition for funding is intense, unfortunately many proposals could not be funded.

The assessment panel and the Board made a number of comments in general about the submissions it considered.

- The Board was pleased to see the consistently broad interplay between genres in many of the proposals. They were also pleased to see that this year's submissions continued to push the traditional boundaries of 'literature'.
- There were many collaborative projects, particularly those that were cross-genre.
- In general, submissions showed resourceful budgeting, although some did not adequately indicate in their budgets what aspect of the project they wanted funding for.
- The Board was pleased that many applicants put forward projects that went beyond their own artistic groupings in an attempt to foster a broader community of young writers.
- While some of the proposals were technically impressive or used text as a design element, they did not demonstrate a real engagement with text as a literary art or else they were not sufficiently innovative in their proposed use of text.

## what else?

Thank you for making a submission to *Write in Your Face*.

For those of you who were not successful, please don't be disheartened. The fact you made a submission was an important step. Most proposals in most arts funding rounds are not successful, even if they are good projects, as competition is very strong.

If you apply again to us through any of our initiatives or general grant programs, you should speak to one of our staff first. They can help you with specific information about applying and how you might best make your submission clear and focussed. You could also talk to people who have received arts funding in the past as they can also give you good advice.

You should also consider seeking funding from your state arts body or local council.