

what is this report about?

This report lets you know how your submission to Write in Your Face was 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 7 March 2005.

The members of the assessment panel were two Literature Board members, Sophie Masson and Glyn Parry, and two youth advisers, Bonny Cassidy and Tom Doig. Bonny Cassidy is a poet who writes for print and performance and is currently completing a PhD (Arts). Tom Doig is a writer and the editor of *Voiceworks*.

Also at this meeting were Australia Council staff members Jill Jones (Manager), Nicola Evans (Senior Program Officer) and Susan Parker (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 Literature Board at a Board meeting on 17 – 18 March 2005. The members of the Board are: Peter Goldsworthy (Chair, SA), Andrew Bovell (SA), Ann Galbally (VIC), Alan Gould (ACT), Sophie Masson (NSW) and Glyn Parry (WA).

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, after discussion of the recommendations at the Board meeting, decided to accept the recommendations of the assessment panel.

Who got the money?

Write in Your Face attracted 37 submissions from right around Australia. There was money to fund 10 of these submissions, which means the success rate was 27%.

Applicant	Project	State	Granted
Wolfgang Bylsma	To create, publish, and distribute the comic anthology, "Character Sketches"	WA	\$5,000
Emma Davidson	To develop a multimedia literary work, "Post No Bills"	NSW	\$3,000
Eclectica Press	To create a DVD short story collection, 'Eschaton: Cruci Fiction'	NSW	\$4,000
Kate Fielding	To create a graphic novel, "Their hooks find hold deep in our flesh"	VIC	\$4,500
Ming-Zhu Hii	To develop a performance work, "Whispers and Screams" by Edwina Wren and Ming-Zhu Hii	NSW	\$4,000
Luke Lynam	To publish the creative writing magazine, "Wednesdays"	QLD	\$4,500
Spelling Bee Group	To write, publish and distribute a six-part serial novella by six different young writers	VIC	\$4,500
Singleton Young Writers + Arts Collective	To create and publish "Refute"	NSW	\$3,500
Tasmanian Writers' Centre	Towards zine-making workshops and the creation and publication of "The Brew"	TAS	\$4,000
Undergrowth Digital Media	To create a series of weblogs, "Nomadology", by travelling writers	VIC	\$4,500
Total amount funded			\$41,500

Some general comments

As the competition for funding is intense, unfortunately many proposals could not be funded.

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

- The panel commented favourably on the range and quality of collaborative and multimedia projects, particularly those that were one-offs and cross-genre. Many proposals were well thought out and generally of a high standard.
- As in previous years, the panel would have liked to see more attention paid to the creative writing of the project in the submissions. The Board encourages innovative writing through this initiative.
- A number of the unsuccessful proposals seemed to have underdeveloped budgets. The panel would like to see clearly presented and realistic budgets, with information on printing/production costs, contributors' fees, editing, design, etc. included. Any income anticipated from the project should also be itemised.
- Some submissions were not successful as they were inherently dependent on on-going support. The panel urged applicants to seek support for one-off, innovative projects, which would not require regular funding.
- The panel urged applicants to be clear and concise when writing submissions and to keep to the five page maximum length of the submission.

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 may also want to consider seeking funding from your state arts body or local council.

31 March 2005