PHILANTHROPY
Australia

AUSTRALIAN Philanthropy

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PHILANTHROPY
Australia

A wealth of experience

building philanthropy,
corporate citizenship,
& community capacity

Join us in Melbourne for the Second International Philanthropy Conference

Sunday 9 to Wednesday 12 October 2005
Hotel Sofitel, 25 Collins Street, Melbourne, Australia

'A Wealth of Experience' will bring together grantmakers, trustees, philanthropists, academics, investment managers, financial and legal advisors, legislators – in fact everyone who participates in the philanthropic sector in Australia.

The conference will begin on Sunday with a day focused on bringing grantmakers and grantseekers together, a theme which will be continued at the Conference Dinner on Tuesday evening. The following three days will be specifically for grantmakers and will feature a host of Australian and international presenters, as well as plenty of opportunity for interaction and peer-to-peer learning.

The Conference will encompass a number of themes including: Corporate Social Responsibility, Community Foundations, Private and Family Philanthropy, Social Capital, Ethical Investment, Grantmaker Affinity Groups, International Philanthropy in Australia, Prescribed Private Funds, Evaluation of Philanthropic Effectiveness, Legislative and Regulatory Frameworks.

Philanthropy Australia invites everyone who participates in the philanthropic sector to join us in Melbourne and contribute to a gathering which will make a difference to philanthropy in Australia.

Further details and online registration are available at www.philanthropy.org.au/whatson/conference/index.html

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Philanthropy in the Arts

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The front cover is a painting by Graeme Doyle (Untitled), part of the Cunningham Dax Collection in Melbourne. Reproduced with kind permission. See the article on page 6 for a guided tour of the collection.

"The arts are as essential to the human spirit as food and water are to the human body."

From the President & National Director

Art and philanthropy go back a long way. Centuries before government funding came into vogue, most artists could only practice with the support of a wealthy patron or church sponsorship.

In 21st century Australia, the arts still depend enormously on private, family, community and corporate support as well as government funding. All our flagship companies and institutions – galleries, museums, the opera, ballet, theatre, orchestras – boast extensive lists of patrons, sponsors, supporters and subscribers which are vital to their survival. Philanthropy Australia members are often prominent in those lists, and we salute their important contribution.

Art thrives of course, not just on the stages and galleries of our major cultural houses, but in the church halls, the community centres, the school yards, the hospitals and the parks of urban, regional and rural Australia. It is in these places too that philanthropy is alive and contributing in a meaningful way.

There are so many controversies about art, and how the arts should be funded. Should priority be given to excellence, to innovation, to brilliant individuals, to broad based community groups, to local content, to popular work, to challenging but obscure work? There are no right answers. The arts at all levels are vital – elite professional arts, innovative fringe arts, community-based arts, art as a means of personal and community development and well-being. The eternal question of course is how best to spend those scarce dollars on this vast spectrum of creativity and expression.

This is where diversity is so important. We applaud the work that so many different types of foundations, communities and donors are doing in nurturing 'the arts' across so many fields.

Increasingly, our members are funding what we call 'culture is the best form of welfare'. These are culturally based programmes that engage participants, who often have multiple and complex problems, in a range of creative arts in order to build their sense of resilience and self worth. Foundations have been interested to explore how and why such culturally based undertakings succeed. A number of these programmes have been showcased at conferences, symposia and in a series of publications. All have stimulated national discussion of the benefits of sustained engagement of artists with marginalised people and communities.

Why are the arts so worthy of our support? Because they are as essential to the human spirit as food and water are to the human body. What makes us truly human is the intrinsic need to do more than survive physically. We need to tell and share our stories, contemplate possibilities beyond our immediate circumstances, strive to improve our world and our lives, express our emotion, our hopes, fears and dreams, beautify, think, challenge, debate. All these urges are expressed through what we call 'the arts'. They can be the most powerful forces of social change in our midst.

Philip Adams recently said on ABC radio that, to his knowledge, in the majority of Australian aboriginal languages, there is no generic word for 'art'. Painting, dance, music, story telling and craft are so integral to the business of life, that they do not form a category that can be identified as a separate sphere of human activity.

In a recent article in the Sydney Morning Herald (03/08/05), Professor David Throsby wrote that 'the arts and the wider cultural industries comprise a significant economic sector, and that they have much to offer in contributing to a variety of economic and social goals'. He also noted that creativity itself is a key resource in the 'new economy'.

But, as Professor Throsby argues, "the artistic and cultural value of art is more elusive and wide ranging, relating to the individual and collective experience; the intrinsic qualities of art cannot be meaningfully reduced to financial terms… it is impossible to take an instrumentalist approach to valuing the spiritual quality of indigenous rock art in Kakadu or the sound of a didgeridoo, or to place a monetary value on the Australian-ness reflected in Waltzing Matilda or a Tom Roberts painting."

In the following pages we offer a mere glimpse into what philanthropy has helped achieve by way of artistic diversity in Australia. We are delighted that arts broadcaster and writer, Sian Prior, has contributed an introduction on why the arts matter. We look at the role of art in mental health, supporting indigenous writers and readers, Australian script development, and community development through artistic expression in a couple of different ways. We thank the organisations who contributed their stories, as well as Jane Haley and the staff at Artsupport Australia and the Australia Business Arts Foundation (ABaF) for their input into this edition. We hope you are inspired to express your own creativity as well as to continue supporting others.

Lady Southey, President and
Elizabeth Cham, National Director

What's the drama?

The R E Ross Trust Playwright Script Development Awards

Australian Philanthropy talks to Sylvia Geddes, Executive Officer of the R E Ross Trust

An Australian playwright's life can be tough, according to one of our more eminent ones, Joanna Murray-Smith.

Speaking at the 2002 Melbourne Writer's Festival, Ms Murray-Smith said that playwrights needed to spend more time developing and workshopping their scripts before going into production and performance. Unfortunately, there is usually insufficient time and insufficient funds available for adequate script development, she argued.

The R E Ross Trust was listening, and they decided to do something positive in response. In 2003, the Ross Trust established the R E Ross Trust Playwright Script Development Awards. The Trust hoped to achieve a positive impact from the more limited support it provided for arts and cultural activities.

The R E Ross Trust is a perpetual charitable trust established in Victoria in 1970 by the will of the late Roy Everard Ross. The Trust aims to assist communities of people who are helping themselves and others in ways that can be sustained into the future. The Trust supports primarily projects which are designed to develop, test and implement creative solutions to persistent, difficult social and environmental needs.

Following Ms Murray-Smith's talk at the Writers Festival, the Ross Trust sought assistance from Jonah Jones & Associates to explore the possibility of developing an awards program to support playwrights in developing their scripts. Discussions with the State Library of Victoria revealed a common interest and a willingness on its part to manage an Awards program. The inaugural Awards were announced and presented in November 2003. Over 30 applications were received and this number was repeated in 2004.

The Trust makes an annual grant to the Library which seeks, receives and arranges the judging of the applications for an Award. Winners are announced at the Premier of Victoria's Annual Literary Awards presentation.

Sandra Long, writer of 'Duets for Lovers and Dreamers' receives her award from Eda Ritchie, Chairman of the R E Ross Trust in 2004.

Independent judges are chosen by the Library and the judges make the Award selections.

The R E Ross Trust Playwright Script Development Awards foster Victoria's theatre industry by providing up to $30,000 in prize money to Victorian-based playwrights for the development of play scripts that have not been produced. The aim is to support the development of plays as works-in-progress. The prize money is available to fund workshops or support further work with a director, dramaturge, script editor and/or actor(s).

Judging is currently underway for the third year of the Awards for presentation later in 2005.

With wonderful but serendipitous synergy, the 2003 judging Panel was chaired by Joanna Murray-Smith. An extract from that Panel's Report shows that the Ross Trust Awards are meeting a definite need.

Almost all of the work, including the best submissions, supported the fundamental philosophy behind the award, that talented writers need greater support for the development and critical examination of their work before it reaches production. This is the only process by which interesting creative voices can find their feet at the critical time for exposure and not before. The judges agreed that the entrants revealed real need and appetite for testing their work with enthusiastic (but fearless) professionals before seeing it go before audiences and critics. There were no applicants whose work could not have benefited from this process.

The Judges in 2003 were Joanna Murray-Smith, Convenor, Hugh Colman and Ben Harkin; and in 2004, Ben Harkin, Convenor, Beverley Dunn and Daniel Keene.

The winners in 2003 were:

- Catherine Lazaroo with 'True Adventures of a Soul Lost at Sea' (Grant: $4,500)
- Alexandra Collier with 'Sill Waiting' (Grant: $4,500)
- David Blackman with 'The Revisionist' (Grant: $6,000)
- Tee O'Neill with 'Best Possible World' (Grant: $10,000); and

In 2004:

- Anthony Crowly with 'Shadow Passion' (Grant: $10,000),
- Sandra Long with 'Duets for Lovers and Dreamers' (Grant: $5,200),
- Nic Velissaris with 'Brother Boy' (Grant: $6,700),
- Pauline Whyman with 'That's a Good Question' (Grant: $4,600).

So writers and artists take note – as Joanna Murray-Smith discovered, sometimes constructive complaining really will get you somewhere!

For further information, visit the State Library of Victoria's website on www.statelibrary.vic.gov.au

Why art matters

A Whirlwind Tour conducted by Sian Prior

Are you all packed? Got your cushion, your gum boots and your tropical strength insect repellent? Got your tram fare, your airline tickets and your pocket-sized time-travel gadget? Then follow me, as I take you on the inaugural Why Art Matters international tour.

"There are experiences which have life-changing impacts on their participants and their audiences."

First we'll transport ourselves back to the winter of 2003, and catch a rattling green tram to the Melbourne suburb of Carlton to visit the offices of the Victorian Health Promotion Foundation. There we'll find a group of dedicated arts workers launching a publication called 'Creative Connections'. It describes a range of community arts projects supported by VicHealth funding, and documents how involvement in arts activities contributes to the mental health and well-being of individuals and communities. From neighbourhood choirs, to prison-based theatre groups, to oral history projects, these are experiences which have life-changing impacts on their participants and their audiences.

You don't have to read the whole document right now, and given our hectic travel schedule on the Why Art Matters tour, there simply isn't time. But you might like to store a few key phrases from 'Creative Connections' in the back of your mind, such as: valuing diversity, fostering social connectedness and working against discrimination.

Right now, though, it's time to pull on your gum boots because we're off to Tasmania. It's the autumn of 2001 and the inaugural state arts festival, 10 Days On The Island, is taking place all over the state. We're heading for a merino sheep paddock on the east coast (hence the gum boots). There we will find a group of several hundred locals gathering under a full moon to perform in a community opera called 'Seachant'.

The opera is made up of a series of vignettes of life on the Tasmanian coast over the past 200 years. There's a scene where a group of women wave dead fish around and sing a song about the local fishing industry. There's another scene in which a trained baritone sings 'Click go the Shears' in a real shearing shed, while behind him two blokes shear live sheep. There are teenagers doing synchronised dance movements with surfboards, simulating the local beach culture.

People from the local community have come in droves to see the show. Many of them have never been to a live theatrical performance before, let alone one called an 'opera', but they are obviously having a ball. And in between scenes, the young surfers are chatting with the fish women, the fish women are teasing the shearers, and the baritone is sharing a few singing tips with the audience. It's history, it's community, it's diversity, it's social connectedness, and it's a five-star theatrical experience.

But we have a plane to catch, so take off your gumboots, slather on your insect repellent and come with me to tropical East Timor. It's May 2004, and the fragile new nation has just celebrated two years of independence. Our first stop is a big red and white building on the outskirts of Dili where the members

of the 'Crazy Goat' community theatre group are rehearsing a new group-devised play. It's all about domestic violence, which has reached epidemic proportions in the traumatised Timorese community, and they're planning to tour the play to outlying villages.

The young cast rehearse a scene in which a husband blames his wife for their daughter's late return home from school, and together the characters find ways to resolve their differences without resorting to the clenched fist. It's humorous, it's moving, and if its message gets through, it could make a huge difference to the lives of Timorese women.

Your head is probably spinning now, given how far we've travelled, but there is one more production I want you to see. So we'll head back to Carlton with our cushions, and find a space on the floor of the old ballroom in the historic Trades Hall building in Lygon Street. It's 2002 and we're here to see a theatre production about asylum-seekers called 'Kan Yama Kan' (Once Upon a Time). Two musicians are sitting in the corner of the dimly-lit room, playing exotic melodies. Our smiling hosts offer us plates laden with dried apricots and dates, and glasses of golden liqueur wine.

One by one they begin to tell their stories, describing family picnics and the pleasures of eating fresh fish beside the Tigris River in Baghdad. They are Pashtuns, Hazaras, Uzbeks, Tajiks, Afghanis, and they make us laugh with their tall tales of crazy uncles and alcoholic poets. We brush the tears from our eyes, though, when they describe their longing to kiss the soil of their homeland.

Soon the stories of home give way to stories of flight, about the uniformed men who came in the middle of the night to take away cousins and fathers.

> "It's history, it's community, it's diversity, it's social connectedness, and it's a five star theatrical experience."

Then one asylum-seeker stands up to face us, his arms outstretched in a gesture of inquiry. 'Why are you afraid of me?' he asks. 'I came for freedom but instead I found a prison. Remember, I am just like you. I want only a chance to begin life anew.' We applaud, and wander out into the cool night air of Carlton with new insight into the lives of these bewildered, optimistic people.

The inaugural Why Art Matters tour has ended, but I hope that the productions we've seen will linger long in your memories. Perhaps the words that we stored away at the beginning of the tour – valuing diversity, fostering social connectedness and working against discrimination – will be a little more tangible.

None of these productions was created to make a profit. All of them benefited from external funding, either from governments, NGO's or private donors. They all created something out of nothing, in the magical, mysterious way that the best art always does. They opened our hearts and minds, and they made a difference to the lives of the people who helped create them and the people who witnessed them.

Sian Prior

Sian Prior is a print journalist, broadcaster, arts critic, lecturer, MC and trained opera singer. She has been an arts reporter and presenter for ABC radio for eight years, including two years as presenter of the weekly 'Sunday Arts' program on 774 ABC Melbourne. She still presents and reports for Radio National on a freelance basis.

Sian is currently a member of the City of Melbourne's Cultural Affairs Advisory Board.

Darkness and colour from the deepest places

Carole Fabian visits the Cunningham Dax Collection of Psychiatric Art

Nestled behind the new Commonwealth Games Village in Melbourne's Parkville is a modest little government building which houses an extraordinary art collection.

The Cunningham Dax Collection of psychiatric art consists of over 12,000 creative works by people experiencing mental illness or psychological trauma. There are only two other such collections in the world of comparable size and stature.

Its mission is to promote a greater understanding of people with such experience, and to foster an appreciation of their creativity through the preservation and ethical presentation of their original works.

While the primary aim of the collection is educational, it features powerful works of art in their own right. All of them provide illuminating and often moving depictions of the inner experiences and concerns of people who have suffered mental illness or trauma.

The collection was started some 50 years ago by Dr Eric Cunningham Dax, a pioneer in the development of art in psychiatry.

Dr Cunningham Dax AO was born in England in 1908, and came to Australia in 1952 to take up his appointment as Chairman of the Mental Health Authority of Victoria.

He began the collection in 1954, with works by psychiatric patients created purely for therapeutic purposes. It is now housed under the auspices of the Mental Health Research Institute, and its small team of part-time staff is funded by the Victorian Department of Health. It includes paintings, drawings, models, sculptures and tapestries, donated or on loan from various hospitals, clinics, doctors, artists and anonymous donors. Only ten percent of the collection is currently on display.

Dr Eugen Koh, a psychiatrist and an artist, joined the Collection in 1999 as Lecturer in Art in Psychiatry on secondment from the University of Melbourne. He took over as director from Dr Cunningham Dax in 2002.

Dr Koh recently took Australian Philanthropy on a tour of the Collection, which is divided into two galleries. Gallery B comprises works donated by artists and/or their families. Many of them are attributed.

One of the exhibits in this gallery is a small sculpture depicting a white, vulnerable figure of a woman sprawled face down in a wild garden. The second panel shows the same woman sitting in the middle of the garden, her face buried in her hands. The artist is a woman, so traumatised by the sexual abuse she suffered at the hands of her father that she had been unable to speak of her experiences. With medical encouragement, she had created the sculpture to express her feelings, and so began a process where she could finally explain, first artistically and then verbally, what she had held inside her for so long.

There is also a pair of paintings, stark, cold and confronting. The first is of a woman sitting in a hospital room, alone, attached to a monitor. Below it is a picture of the open legs of a woman, blood spattered, with a crowd of masked faces watching her. These are not the visual memories of a torture victim, but of a woman suffering depression who remembers the frightening and isolating experience of giving birth in a hospital.

"It's important that doctors, and students training to become doctors, understand what a medical experience can be like from the patient's point of view," said Dr Koh. All medical students from Melbourne University visit the Cunningham Dax collection, and have an opportunity to view these paintings and read the letters from the artists who produced them.

The collection also regularly hosts psychologists, occupational therapists, nurses and social workers, as well as secondary and tertiary students of psychology and art.

Also on display in Gallery B is a gorgeous multi-coloured jacket, sewn by a woman who suffered from paranoia. "She discovered that the coloured threads were her friends, so she created a jacket, and when she went out, literally with her friends, she felt protected from a hostile world," explained Dr Koh.

In Gallery A, the works are the product of clinical settings. They are unattributed to protect the privacy of the artists, and are thematically displayed. In one corner, the black and grey toned pieces are clearly the works of people suffering and expressing depression. Adjacent to them is a collection of frenetically multi-coloured works that just as starkly express mania.

Many of the art works have helped doctors understand better what their patients are thinking and feeling. As Dr Koh puts it, "art is the closest thing we have to an X-ray of the mind."

It costs an enormous amount to frame and hang the works, and resources are stretched trying to properly conserve the works in storage, many of which were produced on ordinary paper.

At the recent launch of the newly reframed exhibition of works; back row left to right: Dr Eugen Koh (Cunningham Dax Collection Director), George Fink (Director, Mental Health Research Institute), Hon Caroline Hogg (Former Victorian Minister for Health), Hon Glenyys Romanes MLC, Hon Rob Knowles (Former Victorian Minister for Health); front row: Hon Bronwyn Pike (Victorian Minister for Health), Dr Eric Cunningham Dax.

A number of philanthropic bodies have lent their assistance. The Gordon Darling Foundation assisted with the publication of a 'selected works' booklet. The William Buckland Foundation provided funding to develop the collection into a community resource, under the guidance of an eminent steering committee. Currently, the gallery is open to the public one day a week, and attracts an average of 4,000 visitors a year. Dr Koh hopes this access can be greatly increased.

The Ian Potter Foundation funded a travelling exhibition called 'Still Lives' which included 44 works exploring depression and mania. The exhibition toured regional Victoria and attracted some 12,000 visitors. The Foundation also gave a seed grant to develop teaching materials on mental health issues.

Another private donation has helped fund a special exhibition of work by a group of sexual abuse survivors. Around 400 works, "some of the most powerful I've ever seen" according to Dr Koh, are currently being catalogued and prepared for display.

The Helen Macpherson Smith Trust has funded the writing of the collection's history, which is expected to be published next year, hopefully with additional assistance for publication costs.

The Cunningham Dax Collection currently has no funds to acquire new works. All items in the collection have been donated, but Dr Koh is seeking assistance to purchase new works in the future. "We would like to be able to acknowledge the artistic efforts as well as the practical expenses of artists whose works are part of the collection," he said.

Dr Koh also hopes that, with financial assistance, the collection can be relocated in coming years, as it is outgrowing its current home.

Perhaps the final words are best left to the pioneer and founder, Dr Cunningham Dax, who wrote, "Besides being a basic drive, creativity can be used as a means of telling what it feels like to have a psychiatric illness, for often enough there are no words to describe the symptoms experienced by sufferers.

"These powerful and moving works offer us a glimpse of the world of the mentally ill, allowing us a means of understanding and empathising with their pain and confusion. Most importantly, they remind us that pain and unhappiness, like hope and compassion, are part of the human condition."

The Cunningham Dax Collection will host an open day for trustees and staff of philanthropic foundations on Wednesday October 19th, 1-4pm at 35 Poplar Road, Parkville. For bookings, call Penelope Lee on 0438 360 482 or (03) 9342 2394 (Wednesday/Thursday). Email: Penelope.lee@daxcollection.org.au

To contact the Cunningham Dax Collection, visit ww.daxcollection.org.au or telephone (03) 9342 2394 (Wednesday/Thursday). Email: admin@daxcollection.org.au

Indij Readers 'for little fullas, for big fullas'

Tracey Hannon and Margaret Cossey talk to Carole Fabian about Indij Readers

Reading means so much more to children when the stories reflect their own interests, culture and environment. That's certainly what inspires Indij Readers, which publishes contemporary Indigenous stories to help Australian school students – Indigenous and non-Indigenous – learn to read, and importantly, enjoy reading.

Indij Readers is a Sydney based 'not-for-commercial-profit' cultural organisation which develops and publishes books, accompanying lesson notes and audio visual materials. Indij Readers Ltd is located in Sydney and has developed stories in Indigenous communities in urban, regional and outback NSW. In the future they hope to develop and publish stories from other parts of Australia, as funds allow.

All Indij Readers authors and illustrators are Indigenous Australians and their stories reflect contemporary experience from an Indigenous perspective.

Indij Readers' was established in November 2002 and began commercial operations in July 2003. Margaret Cossey, the founder of Indij Readers. was a special needs literacy teacher. She now works with Tracey Hannon in running the organisation.

"We keep in mind that our stories have to be 'page-turners' and our lessons have to engage teachers and students. For little 'fullas' and big 'fullas' learning to read should be fun, and both the teachers and the learners should look forward with enthusiasm each day to the literacy lesson," Margaret explained.

Indij Readers takes a collaborative approach to developing its materials. Indigenous communities and organisations, major education service providers (government and Catholic), literacy academics in a number of universities, all are stakeholders in the development and publishing process.

"Indij Readers is a cultural organisation operating in a market dominated by multinational companies. The stories are mostly developed with first time authors and the Indij Readers' team works with them (and often their families and communities) through the steps of their book. We are focussed on the experience for each of our creators, as well as the outcome, the story itself and its use in classrooms," said Margaret.

> "We search out and encourage clever, passionate literacy teachers, both Indigenous and non-Indigenous…"

"In addition we search out and encourage clever, passionate literacy teachers, both Indigenous and non-Indigenous to be involved in our development," she added.

Indij Readers sell direct schools and through educational book onsellers. To inform schools about their materials, Indij Readers organise reviews in educational magazines and journals and present papers/workshops at English and reading conferences.

Indij Readers Ltd has DGR and ITEC status, and has received funds from a number of organisations and corporations, including Copyright Agency Ltd, The Australia Council for the Arts, The Freedman Foundation, Rio Tinto Aboriginal Foundation, Nelson Meers Foundation and Perpetual Trustees.

Indij Readers receives pro bono legal and business advice from Clayton Utz law firm. According to Tracey Hannon, "many, many submissions and proposals have been written and presentations given, to secure funds from these generous organisations. We owe our ongoing success to the support and faith they have shown in our materials and our company."

The organisation's publications to date include 20 stories, two teachers' guides, six big format books, an audio CD and a 10 minute DVD.

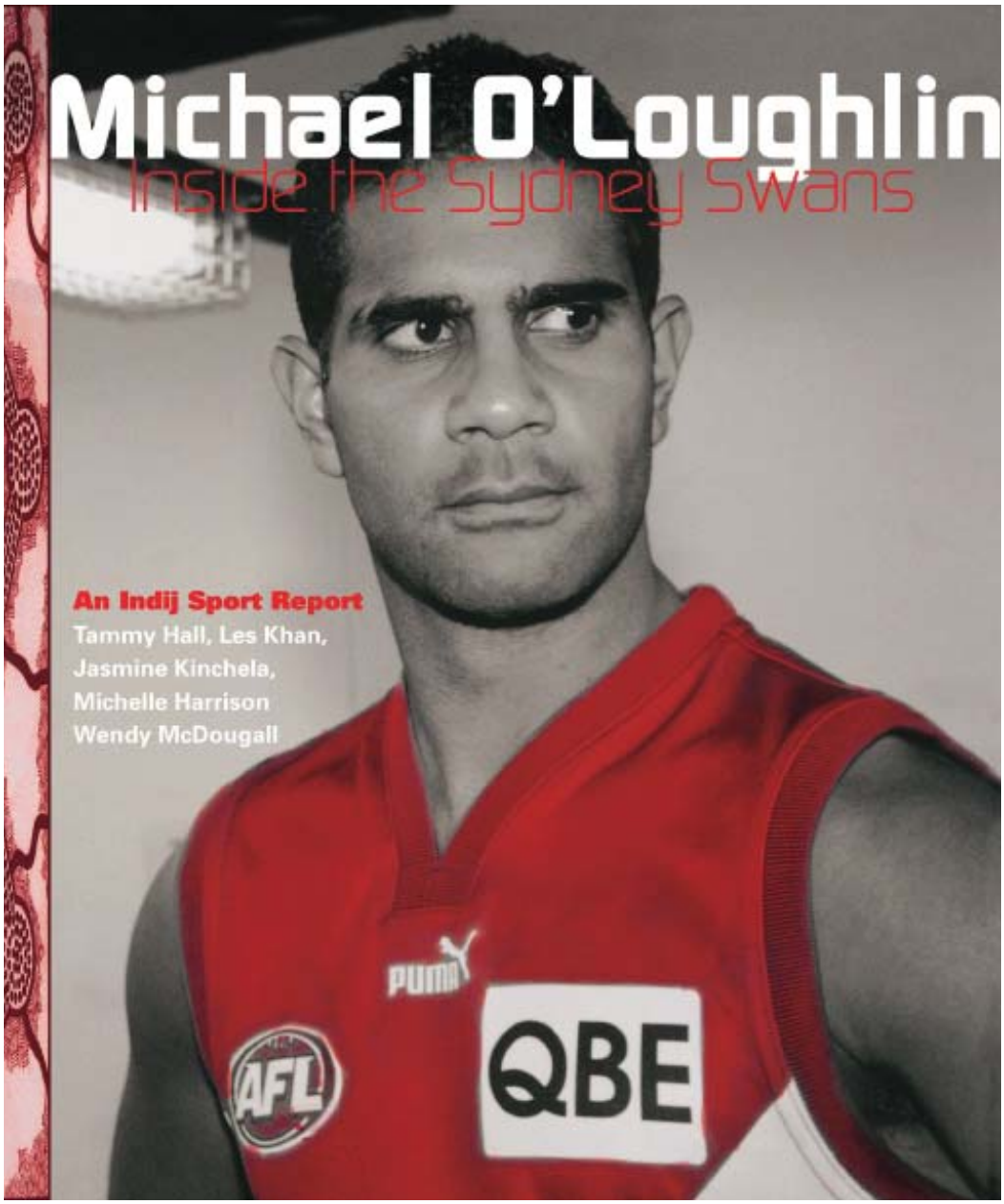
"In these materials, we aim to address culturally relevant issues for Indigenous Australians, with themes that have a universal resonance – Australian literature that meets some of the literacy needs and challenges of Indigenous Australians and helps advance literacy standards amongst all Australians," said Margaret Cossey.

Indij Readers are planning more experimental development in the near future. They are in the midst of raising funds to develop a Community Writers' Kit which will be a tool for teachers and Indigenous communities to develop and desk-top publish local stories for use in literacy classes within that community.

"Our long term goal is for our brand and logo to be known nationally and be synonymous with innovative literacy materials," said Tracey Hannon.

"We hope to set the benchmark for stimulating, intelligent, literacy classroom materials for all Australian kids. We also hope to be distributing funds to Indigenous, school-based literacy projects."

For more information, contact Indij Readers Ltd, telephone (02) 9597 7844; facsimile (02) 9597 7855; website www.indijreaders.com.au



The powerhouse of the future: A new foundation for the Powerhouse Museum

By Melissa Smith, Foundation Coordinator, Powerhouse Museum

The Powerhouse Museum, one of Australia's largest and most popular museums, has just celebrated its 125th anniversary. Attracting over 1.4 million visitors to its venue and associated exhibitions during the celebrations, the Museum is proudly looking back at its history and eagerly preparing for its future.

The Powerhouse's collection began in 1878, when a group of trustees from the Australian Museum (a natural history and ethnography museum) agreed that the colony of NSW should have a technological museum to instruct the public, while encouraging technological and industrial development.

Since that time, the Museum's mission has developed from Victorian notions of instruction to modern day aims of inspiring and educating at all levels, and to all audiences. Its collection now totals over 400,000 objects, and is broadly divided in three areas – Australian history and society, science and technology, and decorative arts and design. "Built up over the past century, the Museum's collection has evolved into a unique and extraordinary record of human achievement. Today we are proud to have one of the most important and diverse collections in the world…" said Dr Kevin Fewster, AM, Director, Powerhouse Museum.

One of the first objects acquired for the Museum's collection, an Indian graphite elephant; also the emblem for The Powerhouse Foundation.

The Museum has a highly developed exhibition program, often touring regionally and internationally. The Powerhouse presents award winning web and educational programs, and has fostered strong links with government, industry, corporate and local community bodies.

However at the heart of any museum, particularly the Powerhouse, lies its collection – defining its mission and giving it depth of purpose. Icons such as the Boulton and Watt engine (oldest steam engine in existence), Locomotive No. 1 (first train in NSW) and Thomas Hope armchairs (pictured) are just a few of the objects that give the Powerhouse's collection its international reputation.

"Societies are measured by what they create, collect and preserve for future generations. For the Powerhouse Museum to continue to grow and preserve its collection for Australia, and the rest of the world for that matter, we need to ensure we make strategic purchases that build the depth of our collection," said Dr Fewster.

For this reason, as a permanent legacy of the Museum's 125th anniversary, The Powerhouse Foundation was established. The aim of the Foundation is to raise vital funds for the acquisition and conservation of strategic objects for the Museum's collection. The Foundation seeks to raise $5 million over four years, and while any fundraising can be difficult to begin with, profile and support is successfully building.

The Powerhouse Foundation offers four tiers for donors. These are Governors, for contributions from $50,000 to $250,000+; President's Circle, for contributions of $10,000+ per year over four years; Benefactors, which includes six categories: Leader, Collector, Custodian, Investor, Supporter and Friend, for contributions of $100 up to $10,000+ per year; and last but not least, Bequests.

The Foundation's Ambassadors are vital to the success of the Foundation, in raising awareness and support from amongst their peers. Leading Australian public figures that have been appointed include Robyn Williams AM, long time science journalist and ABC broadcaster; Jack Ritch, Chairman of AMP Capital Investors; Angela Belgiorno-Zegna, passionate advocate of the arts, along with Powerhouse Trustees Dr Nicholas Pappas (President), Judith Wheeldon, recently retired headmistress of Abbotsleigh, Margaret Seale, Managing Director, Random House, and Anthony Sukari, a leading member of the Sydney business community.

Regency Egyptian Revival furniture by Thomas Hope, 1802. Purchased with the assistance of Museum benefactors in 1984.

To find an emblem for the Foundation, the Museum looked no further than its collection. A small, graphite elephant, one of the earliest items in the Museum's first collection that survived the fire that destroyed the Garden Palace in 1882, is a fitting icon for The Powerhouse Foundation – a reminder of the past but also an enduring symbol for the opportunities that lie ahead.

With its Annual Appeal to be launched in September, the Foundation is successfully building a community of passionate supporters, investing in our heritage through the development of the Powerhouse Museum's collection.

Storing the Powerhouse Collection

With over 400,000 objects in the Museum's collection, and only five per cent on display at anyone time, storage is a vital issue for the Powerhouse. In mid 2004 the Museum began one of the largest museum storage relocation and consolidation projects ever undertaken in Australia. It involved moving about 20,000 objects – comprising 70 per cent of the collection in terms of bulk rather than number – from rented premises in the city, to new purpose-built storage facilities at Castle Hill, in the north-western suburbs of Sydney.

Objects included in the move were over 60 vehicles, including cars, horse drawn vehicles and a solar car, as well as steam traction engines, buses, the original Harry's Café de Wheels, along with pianos, chairs, sewing machines, printing presses and even a few aeroplanes!

From mid 2006, Castle Hill will be open to the public and school groups, so they can have the opportunity to view the collection in an exciting and unique display facility. This will mean that up to 45 per cent of the Museum's collection will be on display to the public, and visitors will have the opportunity to view the 'behind the scenes' magic and 'rawness' that an open storage facility can provide. This is an exciting opportunity for the Museum to make its collection more accessible, and perhaps even inspire supporters to donate to The Powerhouse Foundation.

www.powerhousemuseum.com/foundation

A bright light in the regions – The Torch Project

By The Torch Project in conjunction with Artsupport

As many foundations well understand, the arts can bring about amazing results for communities, and The Torch Project is a great example.

Since its inception in 1999 The Torch Project has developed an extensive program of community cultural development work in regional and metropolitan Victoria. The project has affected the lives and spirit of many communities and individuals. But like many small arts organisations, The Torch Project has faced a battle for survival. Without backing from the Besen Family Foundation, The Myer Foundation, the Brotherhood of St Laurence and various community and government agencies, The Torch Project's fire would fade.

The Torch Project is based on bringing together arts professionals with community members to explore local issues and create original works of art – such as plays, dance, visual art and other artforms. Through the transformative power of art, communities explore issues that affect their daily lives.

The projects have involved community groups and individuals from Bairnsdale in East Gippsland, Warrnambool in South-West Victoria, Shepparton in the North, and the southern suburbs of metropolitan Melbourne. Themes have included public education; the use and abuse of power; Indigenous issues and Reconciliation; domestic violence; multiculturalism; substance abuse; and a multitude of other issues which both reflect and celebrate the community's unique collective culture.

In 2004 The Torch Project transformed the communities of Doveton and Eumemmerring in Melbourne. In consultation with local people, The Torch Project designed a theatrical event that brought together the community and resulted in Idol Quest, a 60-minute performance featuring 85 community performers.

Following on from the success of Idol Quest The Torch Project continued to work with the community, leading to the creation of a full length script – The Race. Four local actors joined professional actors and key stage and production staff. After a period of rehearsal, The Race was presented to students from the Doveton Secondary College, who then joined the company actors and further developed the script. The Race enjoyed a three-week season, performing to over 1,000 people and including four very popular nights at the Fitzroy Town Hall.

The production had a powerful effect on those who participated and those who saw it: "I loved the efficient, inclusive and creative way you went about it… Also the fact that some of (the student's) stuff (from the initial workshops) ended up in the play really impressed them and made them feel proud. The production process seemed really seamless – the students were fully engaged and very mature in their approach to it." Kaye Gibson, Teacher, Doveton Secondary College.

"I learnt so much I can't even begin to tell you. I not only got new skills, I also met new people, made friends and learnt about myself as well." Erin McInerney, Assistant Stage Manager, Doveton.

Projects like Idol Quest and The Race are made possible by the philanthropic support of foundations and organisations, such as the Besen Family Foundation and the Brotherhood of St Laurence. The Besen Family Foundation's charter "to encourage, nurture and assist innovative and challenging projects," enables them to fund projects that encourage communities to empower themselves and continue to 'act'.

The communities of Doveton and Eumemmerring recognised a vital need of their young people to engage in projects and tell stories with their own voices. As a result these communities have formed their own youth art organisation, The Flame Unity Performers, which continues to 'light up' the region. The Flame Unity Performers wrote and performed their first show in June this year, securing extensive community support. They now have processes in place to secure their own funding through on-going grants and support.

Find out more about The Torch Project at www.thetorch.asn.au or email aodonnell@bsl.org.au

Pictures tell 1,000 words

Readers have admired the beautiful photography that graced our last edition of *Australian Philanthropy*. Please let us introduce you to the photographer, Mr Charles Markel.

Born in Hamburg, Germany, Charles Markel is now based in Melbourne and specialises in documentary, travel and industrial photography for editorial and commercial use.

Unusual for a professional photographer these days, Charles still shoots in 35mm slide film because he prefers its higher quality, but all his work is digitally scanned at high resolution and then enhanced for printing using Photoshop.

Previous clients have included the Australian Red Cross, The Royal Adelaide Hospital, Iluka Resources and Chevron New Guinea. His portfolio includes photography from trips to Paris, Vietnam and Papua New Guinea, and he has completed a special text and visual project on the titanium industry. Charles is currently working in the outback on a documentary story about aboriginal healthcare.

Charles has offered his talents to *Australian Philanthropy* on a pro bono basis as his contribution to the development of philanthropy.

For further information, contact Charles on cmarkel@dodo.com.au, telephone 0401 960 909 or visit his website at www.charlesmarkel.com

Various photographs by Charles Markel.

Tackling injustice through arts

John Dacy of the Mercy Foundation, and Techa Beaumont from the Mineral Policy Institute talk to Australian Philanthropy about an arts/social justice partnership with remote Indigenous communities

The power of the arts to change social conditions is well understood by the Redfern-based Mercy Foundation.

The Mercy Foundation, launched in 1990, is part of a network of organisations founded by the Sisters of Mercy, North Sydney. Its mission is to "provide practical support for people who are working together for the elimination of poverty and the creation of a more just social order."

With this aim firmly in mind, the Foundation recently provided seed funding for an Aboriginal art project delivered by the Mineral Policy Institute (MPI).

The project focuses on social justice issues faced by Aboriginal communities around mining projects in Australia. It uses creative arts as an innovative means of supporting both community development and social justice.

The project was developed through dialogue with elders, art workers and artists in a number of Aboriginal communities. MPI's work with mine-affected communities includes raising awareness of the social justice and environmental issues that they face, and assisting them in seeking just and sustainable outcomes.

According to Techa Beaumont from MPI, both the Mercy Foundation and MPI valued the participation of the communities involved in actually developing the project. This was the only way they could envisage the project having long term benefits.

There were two important elements of the project. One was to encourage Aboriginal people to use art to communicate their sense of injustice. Many people with the power to influence the conduct of mining projects – shareholders, investors and company executives – are also people who appreciate and collect Aboriginal art. What better means could there be for Indigenous artists to speak directly to these people about their communities and their lives? The second element was helping the communities develop the skills, confidence and experience to plan and implement their own activities in the future.

The Mercy Foundation funding enabled a workshop and support program for communities who wanted to express their concerns. In particular, support was provided to develop an artist cooperative in Condoblin, NSW. This community's concern about the Lake Cowal mine being developed on a sacred site was one of the motivating factors for the overall project.

Open workshops were held to discuss the exhibition themes with artists, map out the steps of the project, and plan for a community based exhibition – to be organised by the artist collective themselves – and a professional exhibition in Sydney to be undertaken with the support of MPI and Boomalli artist cooperative.

In the skills workshops, members of the Wiradjuri Artists Collective developed their skills in printmaking, colour mixing and painting with acrylics. These initial workshops have inspired the community to continue the program independently. They now hold workshops and painting days every two weeks at their local Enterprise Centre. They have invited various artists from within their region to help them develop both their artistic and business skills.

From these workshops, artists are developing works to be submitted for a two-week exhibition at Sydney's Boomalli Aboriginal Artists Cooperative Gallery in April 2006.

The Boomalli exhibition will highlight injustices that still exist in relations between mining companies and Aboriginal communities. It will give artists access and exposure to artistic networks, and an opportunity to meet buyers and gallery owners, promote their works and develop independent income potential. In addition to the display of art works, there will be workshops, talks and videos of dialogue by members of these communities. As a whole, the exhibition will provide a unique opportunity for remote communities to speak to the Australian public about their lives and their dealings with the mining industry.

According to John Dacey, Project Grants Officer, The Mercy Foundation selected this particular project for funding because it offered empowerment for disenfranchised people.

"These people might not think of themselves as advocates but by drawing on a strength, namely their artistic abilities, they can act to influence the practices of companies which otherwise might give them scant attention," John said.

"It is a project which seeks to address the causes of injustice by involving and working in partnership with a community."

The Mercy Foundation, PO Box 3221, Redfern NSW 2016; telephone (02) 9699 8726; website www.mercyfoundation.com.au

Mineral Policy Institute, PO Box 89, Erskinville NSW 2043; telephone (02) 9557 9019; website www.mpi.org.au

The Harold Mitchell Foundation

By Jane Haley, Director, Artsupport Australia (a joint initiative of the Australia Business Arts Foundation and the Australia Council)

Melbourne businessman Harold Mitchell AO, who has built up a formidable media empire, is well known for his passionate and generous support for the arts.

In 2000, Harold Mitchell and his family incorporated the Harold Mitchell Foundation, donating a very large sum to support arts and health in Australia.

Each year, this Foundation supports a number of creative individuals and organisations assisted by the Australia Business Arts Foundation (AbaF) through its Australia Cultural Fund.

"Individuals are the primary source of all creativity," Mr Mitchell said. "Extraordinary and talented people bring great gifts to our community, that are essential for our own well being."

Some of the projects the Harold Mitchell Foundation has supported through the Australia Cultural Fund include:

Biography of East Timorese President, Xanana Gusmao

Sarah Niner was assisted to write a biography of the East Timorese resistance leader and now President of East Timor. His remarkable life is an important part of the history of the region, and his story, which is an inspiration to the East Timorese people, will now be shared with many others.

Study at the Actors Studio New York

When actor Tanya Burne attended the Actors Studio Drama School in New York, she was able to attend seminars with people like John Travolta, Martin Scorsese, Julianne Moore and Juliette Binoche. According to Burne, one of the most valuable features of the program is the series of Craft Seminars, at which the Studio's distinguished members share their insights into the profession with the students. Tanya would not have been able to accept her invitation and scholarship without the support of the Harold Mitchell Foundation.

James Strong, Chairman of the Australia Business Arts Foundation and Harold Mitchell, winner of the Richard Pratt Business Leadership Award. Photo by Belinda Rolland.

Piano Studies at Julliard School New York

David Tong is one of Australia's most talented young pianists. He came to prominence in 1995 when, at the age of 12, he won the national keyboard final of the ABC young performers award. In 2002, he commenced a scholarship at the Julliard School in New York. David Tong is an outstanding musical talent and the Harold Mitchell Foundation assists with his expenses of living and studying in New York.

Cultural Exchange Project

Australian born author and first lady of East Timor, Kirsty Sword Gusmao has worked for many years fostering cultural exchange between Australia and East Timor, in particular through craft works by Indigenous people. Her Fellowship will allow her to continue this work which creates important income for traditional artists and craftswomen in East Timor, while building cultural relations between our two countries.

According to Harold Mitchell, "philanthropy enables our society to improve and prosper, and it should be a fundamental activity for all of us."

"I'd be pretty certain that most of us are philanthropists, giving our time, goods, knowledge, labour and some cash to a very wide range of causes," he said.

Harold Mitchell believes everyone benefits from acts of generosity. "None of us want to live in dangerous, sick, violent, expressionless or heartless communities. Very few of our businesses would want to operate in such places. The more we can improve our society, the better the prospects for ourselves, our families, our employees, and our shareholders and our business."

"And giving is fun and deeply stimulating. It enriches the life of the giver by creating new friendships, learning and understanding."

The Australia Cultural Fund

Jane Haley of Artsupport Australia talks to Australian Philanthropy about a special vehicle for donors

Do you want to support an artist or arts group? Would a tax deduction help? Then you may wish to consider using The Australia Cultural Fund – a simple mechanism for making donations to the arts.

The Australia Cultural Fund is a unique facility. It does not hold or disburse any money of its own. Instead, it receives donations and makes grants to promote and develop Australian culture and support Australian artists. Those who donate the money are able to state their preference for where they want the gift to go.

The advantage of this is that the donation becomes tax deductible when it is directed through the Fund. This is a definite advantage when contributing to individual artists or organisations which do not have DGR (Deductible Gift Recipient) status.

Almost a million dollars have been granted to artists and arts organisations through the Australia Cultural Fund, which is administered by the Australia Business Arts Foundation (AbaF) in accordance with The Income Tax Assessment Act 1997.

The Australia Cultural Fund can be used by anyone, whether they are an established Foundation which can only make grants to organisations that have DGR or a private individual (or group of individuals) wanting to make a modest contribution towards an artists or arts group that does not have DGR.

"The Australia Cultural Fund makes it so easy to support Australian artists," said Jane Haley of AbaF.

"Donors have the satisfaction of knowing that they are developing Australian culture, and on top of that they receive a tax deduction. We'd like to encourage lots of other donors to support the artists of their choice by using the Fund."

Donors interested in using the Fund can receive advice and ideas about ways to make a contribution to the arts, as well as a receipt for tax purposes.

"Our role is to check the artist or organisation to confirm their eligibility," explained Jane Haley.

"Gift recipients must be bona fide practising artists, engaged in quality cultural activities. When we receive the donation, the donor informs us of their preferences as to who will receive the gift. If the proposed recipient is bona fide, we recommend it to the Board. If the Board is satisfied that the funds to be granted will further Australia's cultural life, it approves the donation."

The Flinders Quartet

The Flinders Quartet is a good example of how donations can make a vital contribution to artists' development.

Formed in 2000, the Flinders Quartet is one of the country's best young quartets. It has contested major chamber music competitions in Australia and overseas, and is currently the ensemble in residence at the Victorian College of the Arts. As the Quartet does not receive government funding, it depends on the support of donors (both individuals and foundations) who take advantage of the benefits offered by the Australia Cultural Fund.

"The Australia Cultural Fund makes it so easy to support Australian artists," said Jane Haley of AbaF.

"To date, we have not received remuneration for the time we devote to the quartet, and have had to supplement our income with other work," said Zoe Knighton, one of the members of the Flinders Quartet.

"The donations from supporters, which we received via a grant from the Australia Cultural Fund, allowed us to have two weeks of quality rehearsal time, desperately needed for the long term development of the quartet," she said.

"Having those two weeks, without needing to accept outside engagements, gave the quartet a taste of our possibilities as a fully fledged quartet. The improvement was vast and the confidence we gained was enormous."

To find out more about the Australia Cultural Fund, contact AbaF on telephone (03) 9616 0300.

Philanthropy Australia's arts affinity group

By Jane Kenny, Membership Services, NSW, Philanthropy Australia

Philanthropy Australia's arts affinity group is made up of member foundations and related bodies. Many of these donors don't give exclusively to the arts, but rather they support a range of organisations that include the arts in their programs and services to achieve outcomes in the areas of health, social welfare, education, ageing and disability. Of course, funding arts and culture for its own sake is a priority for many of these members, so a rich and varied mix of interests and experiences comes to the table when this group meets.

Unlike other affinity groups, rather than having separate groups operating in Sydney and Melbourne, the arts affinity group truly sees itself as national. Meetings are alternated between Sydney and Melbourne and several members have managed to attend meetings in both cities, which provides a great opportunity to exchange ideas with interstate colleagues.

Earlier this year the group participated in a presentation from Susan Ball, the Senior Project Officer at the Victorian Health Promotion Foundation. Susan spoke about some very interesting work that the Foundation has been doing using the arts to work with people with a mental illness. She explained that VicHealth has identified three determinants of mental health that the health sector is not particularly well equipped to influence, but VicHealth's community arts participation scheme is. These determinants are social inclusion and connectedness; discrimination and violence and economic participation.

An evaluation report of the community arts participation scheme found the following:

It verified that this program helps to enhance social inclusion, social connectedness and an individual's sense of belonging.

The arts projects enable the young people involved to go from being "the problem young people" who are talked about, to being the artist, filmmaker or art creator whose artwork is being displayed and talked about in a positive manner.

The various projects funded through VicHealth's community arts participation scheme (such as The Torch Project) regularly provide an opportunity for those involved to deal with difficult issues and to challenge stereotypes.

Community arts projects give participants the chance to learn useful skills that are transferable to other areas of life such as teamwork, communication skills, problem solving, self-esteem and self-confidence. These newly learned skills then are useful in assisting the participants to find pathways back into the workforce and into the 'regular community'.

The arts affinity group has also worked hard to ensure that the arts is featured in Philanthropy Australia's conference to be held in October 2005, not only to enhance the content of the conference and highlight some of our cultural organisations, but to encourage all philanthropists and donors to think about their contribution to encouraging and furthering the arts in Australia.

For further information, contact Susan Ball on (03) 9667 1362 or sball@vichealth.vic.gov.au www.vichealth.vic.gov.au

Members of Philanthropy Australia can view the Powerpoint presentation given by Susan by logging in to the members only section of Philanthropy Australia's website www.philanthropy.org.au and going to transcripts of past events.

Book review: Gifts of the Muse: Reframing the debate about the benefits of the arts

By Kevin F. McCarthy, Elizabeth H. Ondaatje, Laura Zakaras and Arthur Brooks. Commissioned by The Wallace Foundation. Published by Rand, 2004. Reviewed by Louise Arkles, Research and Information Manager, Philanthropy Australia

For those interested in arts funding, the question of how the arts benefit society, and to what extent, is indeed a crucial one.

It is generally assumed that the arts are positive and beneficial activity, even legally, as arts activities can be considered charitable, under the four heads of charity. The 2001 'Report of the Inquiry into the Definition of Charities and other related Organisations' recommended that charitable purpose be re-defined to include, amongst other things, 'the advancement of education', 'the promotion of community development to enhance social and economic participation' and 'the promotion and fostering of culture'.

The authors of 'Gifts of the Muse' have unpacked this assumption They contend that western society's present emphasis on the instrumental benefits of the arts is masking the intrinsic benefits, which are seriously undervalued.

"By the early 1990s… the social and political pressures that culminated in what became known as the 'culture wars' put pressure on arts advocates to articulate the public value of the arts. Their response was to emphasize the instrumental benefits of the arts: They said the arts promote important, measurable benefits, such as economic growth and student learning, and thus are of value to all…, not just those involved in the arts. Such benefits are instrumental in that the arts are viewed as a means of achieving broad social and economic goals that have nothing to do with art per se."

The underlying distinction here is that public benefits accrue to society as a whole, and private benefits accrue to individuals only. By inference private, or intrinsic, benefits therefore constitute a lesser benefit. Certainly this fits in with the 'output-oriented, quantitative approach' favoured by western society's prevalent economic frameworks.

One of the problems with this approach is that instrumental arguments tend to ignore the fact that these benefits can also be produced in other ways – economic growth by other forms of social investment, student learning by other educational programs. Justifying funding of the arts, based solely on instrumental benefits, is therefore putting arts organisations and programs in a vulnerable position, open to challenge when policies and priorities shift.
The authors contend that while some intrinsic benefits provide largely private value, "others are of value to the individual and have valuable public spill-over effects, and still others are largely of value to society as a whole".

> "Western society's present emphasis on the instrumental benefits of the arts is masking the intrinsic benefits, which are seriously undervalued."

The authors recognise three layers of benefit. Firstly there is the personal or private benefit for the individual, eg. providing pleasure or a captivating experience, or relieving anxiety. The second layer is that of private benefits with public spill-over: eg. creating an expanded capacity for empathy in an individual, which in turn translates into extended social bonds within the community, eg. community arts programs. The third layer is that of public benefits – eg. increased economic growth and social capital, eg. arts related tourism.

As the authors point out, it is in "the interplay between artistic creation, aesthetic enjoyment and public discourse" which makes for a vital arts culture. They recommend:

- developing a language for discussing intrinsic benefits;
- sound research;
- promoting early exposure to the arts; and
- rewarding arts experiences for everyone.

The focus of this approach is on the arts experience itself, not the organisations or institutions that present art to the public. It also acknowledges the role of the educational and community based sectors in making the arts accessible.

In short, the authors recommend a policy geared towards spreading the benefits of the arts by introducing greater numbers of (people) to engaging arts experiences. This focus requires that attention and resources be shifted away from supply of the arts and toward cultivation of demand. Such a demand side approach will help build a market for the arts.

Whether you are framing a submission for funding, or considering how to make a grant to an arts organisation, this book offers a compelling argument for viewing the benefits of the arts in a different light.

This book is held in the Philanthropy Australia Resource Centre, and available for loan to members and Resource Centre subscribers. Call No. 300 MCC.

Corporate social investment in the Phillipines

By Denis Tracey, Deputy Director of the Asia-Pacific Centre for Philanthropy and Social Investment at Swinburne University

Since 2002 The Pratt Foundation (chaired by Heloise Waislitz) has supported an annual fellowship at the Asia-Pacific Centre for Philanthropy and Social Investment at Swinburne University, Melbourne.

Previous Waislitz Fellows have been Professor Christine Letts (Harvard, USA), David Carrington (UK) and Professor Marcos Kisil (Brazil).

The Waislitz Fellow for 2005 was Maria Aurora (Rory) Tolentino, a pioneering leader of non-profit organisations in the Philippines and beyond. Now director of the Asia-Pacific Philanthropy Consortium, one of Ms Tolentino's previous posts was executive director of the Philippine Business for Social Progress (PBSP).

PBSP has no counterpart in Australia. It is the Filipino business sector's main vehicle in delivering organized, professional, and sustainable help to the Filipino poor – particularly landless farmers, rural workers, urban poor and indigenous communities.

Here is an extract from Rory Tolentino's Waislitz Lecture, delivered in Melbourne on 15 July 2005.

PBSP was founded by 50 business leaders in 1970 in an environment of deepening social unrest and a worsening socio-political climate. In the late 1960s, students were protesting against imperialism, feudalism, and all the 'isms' that were fashionable to rail against at that time. Among their biggest targets were government and big business. Alarmed, the leaders of three of the biggest business associations met. They all had the same complaint – while their individual companies were giving substantial amounts of resources to help the country, it was clear that no one knew about it, and certainly not the students who were rallying in the streets. They agreed that to create a bigger impact, they needed to pool their resources.

They devised a scheme in which companies pledged one per cent of pre-tax income for social development. The PBSP statement of commitment recognizes the principle that private enterprise must discharge its social responsibility toward society in a way that befits its unique competence and that together with other sectors of society, it shares obligations and responsibilities to the national community. PBSP sees its current mission as making strategic contributions for improving the life of the Filipino poor, promoting business sector commitment to social development and harnessing resources for innovative programs that lead to self-reliance and sustainable development.

Today, PBSP is the largest corporate-led nonprofit social development foundation in the Philippines. It is supported by close to 200 multinational and small and medium sized companies, with 160 staff in three offices nationwide.

Since its formation PBSP has:

- engaged 2,900 project partners;
- provided about US$90 million in financial assistance to over 5,000 projects;
- benefited close to 2.8 million poor households across the country; and
- built a US$5 million endowment fund.

It is recognized globally as a model of collective corporate giving. PBSP's sustainability and success seems due to several factors:

- It has been able to keep the CEOs of its member companies actively engaged. It has a tradition of a very active Board chair, who imposes on other Board members an expectation of consistent attendance and assistance to the organization.
- Decentralized decision-making with regional board members. This expands participation, and enables more ownership because of the semi-autonomy of the regional boards. Since most of the funds are still resourced from Manila, however, the main Board of Trustees is able to ensure consistency in policy and operations
- Sophisticated accountability and reporting requirements, rigorous project appraisal, monitoring and documentation.

Left to right, Jane Kenny and Rory Tolentino.

While Australian companies are steadily making corporate social responsibility a more integral part of business practice, it seems that many important lessons can be learnt from their Asian counterparts.

For more information visit www.asian philanthropy.org

Dynamic additions to Philanthropy Australia Council

By Jackie Purdie, Executive Assistant, Philanthropy Australia

The Philanthropy Australia Annual General Meeting was held at the Melbourne Town Hall earlier this year.

Philanthropy Australia's President, Lady Southey, announced the retirement of the honorary Treasurer, Professor Tom Healy, and thanked him for his years of great service to the organisation. She also announced the retirement of Peter McMullin and thanked him for his great contribution to Philanthropy Australia. Vice President, Ms Dur-e Dara re-nominated for another term on the Council.



Left to right: Christopher Thorn, Terry Macdonald and Christopher Arnold.

This meant there were three vacancies on the Council, for which there were three nominations:

- Dur-e Dara OAM, Victorian Women's Trust;
- Terry Macdonald, Lord Mayor's Charitable Fund; and
- Christopher Thorn, Goldman Sachs JBWere.

All three were elected to Council. The Council of Philanthropy Australia now consists of Lady Southey AM, Ms Dur-e Dara OAM, Mr David Ward, Ms Elizabeth Cham, Ms Samantha Meers, Mr Barry Capp, Ms Jan Cochrane-Harry, Dr Noel Purcell, Mr Christopher Thorn and Mr Terry Macdonald.

Newly Elected Council Members

Christopher Thorn

Christopher Thorn is a Principal of Goldman Sachs JBWere. He is currently the Manager of the firm's Philanthropic Services group, where his primary responsibilities include raising awareness of philanthropic issues; providing advice on investment and capital management to individuals and organisations wishing to implement a philanthropic strategy; and fostering relationships between interested parties in order to facilitate the giving process.

He joined JBWere in 1984 and worked in Melbourne as a Retail and Institutional Adviser. In 1993 Christopher moved to New York as Vice President Institutional Sales. Upon returning to Australia in 1996 he was appointed Manager of Goldman Sachs JBWere's Queensland business, until returning to Melbourne in 2001. Christopher has held a variety of senior management roles within the retail business, including business integration and strategy. In 2002, Christopher established the Goldman Sachs JBWere Philanthropic Services division.

Christopher is also Chairman of StreetSmart Australia, a campaign established to provide financial support to the homeless in Victoria.

Terry Macdonald

Terry Macdonald (FIEAust., CPEng., FIPAA) is the Principal of Macdonald Technical Services, consulting in Engineering and Business Management.

His initiation to the community sector was as a Councillor in the City of Nunawading. He was President of the Reach Out for Kids Foundation 1996-2003 and still holds office in several community organisations in the eastern suburbs of Melbourne. He joined the Board of the Lord Mayor's Charitable Fund in 1999 and became Chairman of the Grants Committee and a member of the Executive Committee of the Fund in 2003. He was elected to the Board of United Way Australia in 2005 and is a member of the Hosting Committee of UWA preparing for the United Way World Congress in Melbourne in 2006.

Terry's career as a senior engineering and management executive was in the Federal Departments of Civil Aviation, Transport and Defence as well as at three of Melbourne's universities. He is National President of a Defence/Industry Association and a Member of the Advisory Committee for the Defence Industry Study Course.

The Council of Philanthropy Australia subsequently appointed an additional member, Christopher Arnold, to further strengthen its range of experience and expertise.

Christopher Arnold

Chris (B.Com. MBA) is currently the Melbourne Chief Executive and member of the National Board of Dibbs Abbott Stillman Lawyers.

Since 2002, Chris has been a board member and Chair of the Audit and Risk Management Committee of Melbourne Community Foundation, and a previous Council Member and Chair of the Alumni of Leadership Victoria. He also chairs an international fundraising committee for the Florey Institute's (Genomic Disorders Research Centre) Gene Mutation Database Project.

Chris has a background in finance, management consulting and executive management in government, not for profit and corporate sectors. He has a strong interest in corporate governance in all sectors and is joint author of an effectiveness guide to corporate governance, published in Victoria, and adapted with local laws in Hong Kong. Chris is also a member of RMIT University's MBA program, Community of Practice on Ethics, Social Responsibility and Governance.

Charities and ethical investment

By Duncan Paterson, CEO Centre for Australian Ethical Research (CAER)

Over the last 12 months, there has been an unprecedented increase in scrutiny of the charitable sector. Many charitable organisations are criticised for having investments in companies that are seen to contravene the objectives of the organisation.

In the UK we saw the Breakthrough Breast Cancer charity turn down a £1 million promotional deal with the food giant Nestlé because of concerns over the company's promotion of formula baby milk in the Third World.

Avoiding criticism is an obvious reason for charitable organisations to consider developing ethical investment policies, but it is not the only reason. Indeed, many charities around the world have used ethical investment as a strong positive force in furthering their objectives.

Examples include charities proposing shareholder resolutions at a company AGM, investing directly in community businesses that support their cause, and lending money to other charities to support their objectives. In Australia we have the example of the Brotherhood of St Laurence whose Hunter Gatherer recycled clothing label obtained the 'No Sweat Shop' label in 2002.

There are plenty of positives for smaller charities as well. Trustees can foster closer involvement throughout the organisation in the broad policy objectives of the charity. This will promote a greater feeling of ownership and inclusion, especially where the issue of an ethical option for staff superannuation is considered.

Ethical investment becomes a process of aligning a charity's investments with its objects. It is based on achieving the greatest impact from investments by both pursuing maximum financial return and using investments for non-financial gain.

While there is no single model to ethical investment, it is possible to consider the broad strategies used by ethical investors under three headings.

Support – or positive screening – involves investing in companies with a commitment to responsible business practices, positive products and/or services (eg. an environment charity investing in environmental technologies).

Avoidance – or negative screening – means not investing in companies that do not meet the ethical criteria that the charity sets. This would include health research charities avoiding investment in tobacco companies, or environmental charities avoiding investment in companies involved in the logging of old growth forests.

Engagement - or shareholder activism – is using the influence of investors and the rights of ownership to encourage more responsible business practice. For instance, a charity operating in the area of human rights might discover that a company in their investment portfolio has operations in a country with a controversial human rights record such as Burma (Myanmar). Rather than immediately divesting itself of these shares, the charity may write to the company asking them to justify this involvement. If the response received is not satisfactory, the charity may consider putting a resolution to a shareholder vote at the next company AGM.

Traditionally, trustees have been concerned that ethical investment performs less well than conventional funds. However with 20 years of actual performance, these concerns appear to be lessening.

Research on the performance of ethical investment funds suggests that whilst they may perform differently, in general the performance of ethical funds over the longer term is competitive with conventional funds.

CAER's UK partners the Ethical Investment Research Service (EIRIS) have recently released a detailed 'Toolkit' for charity trustees to assist them to develop an ethical investment policy in a structured way. This toolkit is available for download from our website:

ww.caer.org.au/charitytoolkit

CAER is also happy to discuss the possibility of screening direct investments held by charities – our contact details are on the website.

EIRIS have detailed information on ethical investment for churches and charities on their website:

www.eiris.org/pages/InstitutionalInvestors/Church.htm

The Ethical Investment Association publishes a list of financial advisors who are experienced in dealing with queries about ethical investment:

www.eia.org.au

US Stanford Social Innovation Review published an excellent article entitled 'Where Money Meets Mission – Breaking Down the Firewall Between Foundation Investments and Programming'.

http://www.blendedvalue.org/Additional+Papers+by+Jed+Emerson/168.aspx

An abridged version of this article appeared in Ethical Investor magazine, July 2005.

Nelson Meers Foundation wins prestigious award

The Nelson Meers Foundation has been honoured for leadership in arts philanthropy.

The Foundation received the Goldman Sachs JBWere Artsupport Australia Philanthropy Leadership Award at the AbaF Awards in July 2005.

A former Lord Mayor of Sydney, Nelson Meers, has long been an advocate of philanthropy to the arts, and his personal foundation has provided support for many organisations. These include the State Library of New South Wales, the Australian Youth Orchestra, Dubbo Regional Gallery, the Australian Ballet, the New England Regional Arts Museum and the Australian Chamber Orchestra.

The Foundation recently helped the Art Gallery of NSW buy five Sidney Nolan paintings.

Receiving the award at a ceremony in Sydney, Mr Meers said, "I hope the judges were impressed by our creed: that where the arts flourish, so does tolerance and enlightenment."

"I thank AbaF and Goldman Sachs JBWere for their foresight in creating an award that will foster the notion that there is a need for visible giving in our community. If there's anyone out there that needs a cure for the corrosive disease of cynicism, they should make their friends among the arts community."

Dates for the diary

Australian

The Second International Philanthropy Conference

Philanthropy Australia's second conference
A Wealth of Experience: building philanthropy, corporate citizenship, and community capacity
When: 9-12 October 2005
Where: Melbourne, Australia
Further Information: www.philanthropy.org.au/whatson/conference/index.php

Diversity in Health 2005

(Australian Multicultural Foundation)
When: 17-19 October 2005
Where: Melbourne, Australia
Further Information: http://www.amf.net.au/event_nat_healthDiversity.shtml

Just Communities Conference 2005

(Local Government Community Services Association of Australia)
When: 25-28 October, 2005
Where: Hilton Hotel, Melbourne
Further Information: info@lgpro.com

Re-imagining Australian Society (ACOSS)

When: November 10-11, 2005
Where: Mercure Hotel, Brisbane
Further Information: www.acoss.org.au

International

Asia Pacific Family Office Conference

When: 25-26 October 2005
Where: Hong Kong
Further Information: sarahcorcoran@campden.com

'Let the Games begin' – 11th National Conference on Volunteering

(Volunteering Australia)
When: 7-10 March, 2006
Where: Carlton Crest Hotel, Melbourne
Further information: www.volunteering2006.com

International Network for Indigenous Health Knowledge and Development 2nd Annual Conference

When: 1-5 October, 2005
Where: Vancouver, Canada
Further Information: www.inihkd.org/Gatherings.html

Making a Difference: Tools and Strategies for Canadian Philanthropy in the 21st Century

(Philanthropic Foundations Canada)
When: 14-15 November, 2005
Where: Toronto, Canada
Further information: www.pfc.ca

Family Foundation Conference

(Council on Foundations)
When: 29-31 January, 2006
Where: Honolulu, Hawaii
Further information: www.cof.org/Content/General/Display.cfm?contentID=2549

Members of Philanthropy Australia

New Members

Philanthropy Australia would like to warmly welcome the following new members:

Full Members

Charles Grummisch
The Greatorex Foundation
Mary MacKillop Foundation Ltd
Michael Craft Memorial Fund
Morawetz Social Justice Fund
Peninsula Health

Affiliate Members

Fantastic Furniture
Gobal Philanthropy Pty Ltd
Investec Bank (Australia Ltd)
MCG Wealth Management
Monash University Medical Foundation
Stewart Partners Pty Ltd

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Grow Employment Council Inc.
Peninsula Health
St Andrew's War Memorial Hospital
University of New South Wales
Victorian College of the Arts
World Vision Australia

Philanthropy Australia would like to acknowledge the support of

Freehills
Brian Sherman

Leading Members

ANZ

COLONIAL FOUNDATION

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THE JACK BROCKHOFF FOUNDATION

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Alcohol Education & Rehabilitation Foundation
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AXA Australia
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Bass Coast Community Foundation
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Bill & Jean Henson Trust
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Boeing Australia Holdings
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Burdeim Foundation
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The Caledonia Foundation
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Capital Region Community Foundation
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The CASS Foundation
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Commonwealth Bank Foundation
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The Foundation for Young Australians
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The Helen Lempriere Bequest
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Are you looking for funding? Help has arrived.

The Australian Directory of Philanthropy 2006

The new, revised edition of *The Australian Directory of Philanthropy* is out now. This seminal resource lists more than 420 trusts, foundations and corporate giving programs, which provide support for charitable organisations. It is the most comprehensive reference on sources of non-government funding in Australia.

For the first time the Directory incorporates *The Australian Directory of Corporate Community Investment*, which lists over 40 Australian corporations which have community investment programs.

The Directory features:

- over 420 entries from grantmaking organisations;
- details of the fields of interest for each funder;
- instructions on how to apply for grants;
- contact details for all organisations which accept submissions;
- grantseeking tips and tricks;
- answers to frequently asked questions;
- an updated guide to applying for funding from foundations; and
- links to further resources.

Now in its 13th edition, the Directory will be an invaluable resource for community groups, charitable organisations, fundraisers, development managers, researchers, educational institutions, hospitals, neighbourhood houses, self-help organisations and libraries.

Recently upgraded with new features, the Online Directory now offers users the ability to save their searches. This saved searches function allows you to keep your own reference list of selected organisations. There are also options to download selected entries, and to search by lodgement date.

The Online Directory is accessed via our website with a username and password, which are allocated to subscribers. It is constantly updated, so that it is always current.

The Directory is available in two formats – Book version: $65 (including GST) and Online Directory: $75 for an annual subscription (including GST).

To order your copy, visit our website at www.philanthropy.org.au

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Front cover image: painting by Graeme Doyle (Untitled).