

ASSESSMENT CRITERIA:

Artistic merit

Peers will assess your organisation's artistic achievements and artistic vision as described in your EOI. In making this assessment, they may consider how your organisation's track record and vision support:

- the making and sharing of great arts and culture
- the development of great artists and arts workers
- broader and deeper connections with audiences and communities
- diverse cultural expression
- a vibrant society and culture.

Organisational capacity

Peers will assess your organisation's track record of delivery, and capacity to deliver its vision. In making this assessment, peers may consider:

- the experience of the people leading and governing your organisation
- the financial health of your organisation, including the effective use of resources
- the diversity and scale of income and co-funding you generate and receive
- whether your work is supported by meaningful evaluation
- how you demonstrate representation, cultural competencies and adherence to relevant cultural protocols, particularly if your organisation works with diverse artists, audiences or communities.

Contribution to Strategic Priorities of the Australia Council

Peers will assess how your organisation's vision may contribute to one or more of the strategic priorities informing the next Strategic Plan of the Australia Council, for the period 2019 to 2024.

Our Board and staff are currently developing our exploring a number of themes informed by our research and stakeholder consultation, to develop strategic priorities. We will share more information on these priorities in February 2019, and will update these guidelines.

As a guide, the themes include:

- the creation of engaging arts experiences for the public
- support for diverse artists, arts practices and audiences that reflect Australian communities
- growing engagement with and support for First Nations arts and culture
- a vibrant arts sector, including support for artists, arts workers and arts organisations

APPLICATION:

Tell us about your vision for 2021 to 2024, and how four year funding will help you achieve it (max 4000 characters)

Four year funding will enable Flinders Quartet (FQ) to:

- Turn the current average of 20-22 weeks of activity into 26 weeks salaried 0.5FTE positions for 6 current employees (four musicians, one general manager, one development manager) and appoint 0.3FTE administration assistant and 0.4FTE marketing manager, cementing a permanency of ensemble and organisation
- Continue its reputation for innovation and growth through collaborations with individuals and major organisations
- Continue the growth of the four pillars of activity (listed in core activity) diversifying the reach of the ensemble
- Allocate resources to ensuring the sustainability of the organisation's stability after the four years funding period
- Continue meaningful evaluation of each activity, maximising future impact

FQ has developed its activity to such an intense level that, in order to retain its membership and fully support the development the ensemble, the organisation needs to provide the musicians with a security of employment. The four year funding will enable FQ to employ its musicians on a 0.5FTE salary plus standard industry entitlements. Until this point, the musicians have been employed as casual musicians on a "per call" basis often subsidising artistic development time with voluntary hours.

Roles and responsibilities of each member of the ensemble will be able to be extended. This funding will enable each member to be able to devote time to developing curatorial and project management skills, with each member managing one of the four pillars of activity. The funding will enable members of the ensemble to explore innovative ideas, mentoring skills and take calculated and fully developed artistic risks.

The four year funding will also enable FQ to employ an administration assistant and marketing manager on fractional employment. These will act as support to current employees, Wendy Avilov and Kirsty Hillhouse, enabling the organisation to focus on growing the reach of its activity and revenue streams to ensure sustainability.

Artistic growth will be greatly accelerated with the resources to devote additional rehearsal and development time, engaging in professional mentorships. This artistic growth will have a direct flow on effect to all four pillars of the ensemble's activity.

Proposed professional mentorships include Richard Piper, Rob Nairn, Marshall Maguire, Genevieve Lacey, Gabor Takacs-Nagy, and Johannes Frisch; all of whom have been approached and are in agreement.

Longer lead time in artistic planning and to plan with confidence. A possible future direction is the adoption of performing from memory; hence the work with Robert Nairn who has worked with Tafelmusik. This will require considerable devotion and time, but will have an enormous effect on the artistic growth and possibilities for collaboration for the quartet.

Future major collaborations include Bangarra Dance Theatre, The Idea of North and Malthouse Theatre. These have in principle agreement.

Bangarra: utilising the a new string quartet by Deborah Cheetham (to be premiered in 2020) and creating a live music/dance piece. Members of FQ to incorporate movement and the utilisation of memory.

The Idea of North: a new work for the two groups together.

Possible composers include James Morrison (previously worked with Idea) and Iain Grandage (previously worked with FQ).

Malthouse Theatre

The production of a new play surrounding either Smetana or Margaret Sutherland.

Following the success of its first play, "Behind Closed Doors" with Red Stitch Actors Theatre, bringing the string quartet into the theatre world.

Recording the catalogue of works commissioned and premiered by FQ, now numbering over 15. This will have long term benefits to the Australian musical legacy and development.

National touring of the Composer Development Program and further expansion of its partnership with John Noble's Quartet Program in regional Victoria and NSW from; 5 ensembles to 8 ensembles.

Organisational growth:

- Focus on the development of partnerships: Robert Salzer Foundation; Besen Foundation; Gandel Foundation; Cybec Foundation; and commercial possibilities
- It will be a significant platform to garner financial support and leverage artistic message.
- Finding the right 'home' venue for the organisation and to fully explore an offer from Mr Marc Besen to fund the quartet's move to the new Collingwood Arts Precinct (to be opened in 2020).

Evaluation of its four pillars by using "the most significant change" method by directing internal resources.

***Provide a brief summary of your organisation, including an outline of your core activity and the role you play in the arts sector
(max 4000 characters)***

Purpose:

To inspire love of string quartet music through masterful live performance.

Vision:

Caring for tradition. Daring to be different.

Mission:

To be the vanguard of artistic excellence and generosity, championing art form renewal, community engagement, creative and commercial vibrancy.

Flinders Quartet was established in 2000 and has always had a love of the string quartet repertoire at the heart of its activity. Over the past 19 years, the group has developed its mission and vision to go beyond mere rehearsing and concertising to fully investigate the role of the string quartet in 21st century Australia. Using its versatility, perfection of form and possibilities, FQ has established four key pillars of activity which currently comprise 20 weeks of the year and with Australia Council four year funding will expand to a 0.5FTE position and 26 weeks per calendar year.

FQ is an organisation that opens its doors to as many people as possible. It reaches student, amateur and professional musicians; provides avenues for composers regardless of age, gender or background; provides multiple opportunities for ongoing mentorship.

The constant artistic growth, development and innovation is then disseminated through all its areas of activity.

- Subscription program: Innovative programming, challenging ideas of what chamber music should be, creating a relevance for the string quartet in 21st century Australia. This subscription program involves three programs a year and includes the “Clifford Hocking Memorial Concert” which is one devoted to an innovative concept. 2018 innovative projects include curating its own 70 minute Shostakovich Cycle with selected movements from his 15 quartets telling the story of his relationship with the Beethoven Quartet through music and projected images.
- Touring regional/national/international/: Each program is toured regionally and nationally with 6-10 performances. Having undertaken 4 previous international tours, FQ is currently planning biennial international tours, the next being to China and the UK in 2020. The quartet is also regularly engaged in festival activity: Port Fairy Spring Music Festival, Coriole Festival, Melbourne Festival, Four Winds, Bangalow Music Festival; and Canberra International Music Festival in 2020.
- Education and outreach
 - JNQP: Integrated into regional activity, FQ is Artistic Patron of John Noble’s Quartet Program, delivering a mentoring program for regional students and local musicians and teachers. The ensembles have regular contact with the members of the quartet which includes side by side mentoring and collaborative performances. All members of this program then join FQ on stage at Melbourne Recital Centre in a gala concert at the conclusion of the year.
 - Secondary school residency (2019 residency at Footscray City College): Continuing its development of the secondary school residency program using the music of the string quartet as a vehicle for their own self expression. With support of the Hamer Family Fund, the program

has been developed to pilot stage and will take place June - August 2019, culminating in a public concert August 30. The quartet is approaching Braybrook College for the 2020 residency.

- Industry development
 - Composer Development Program: National call for scores (no age limit) with anonymous selection of up to 6 works. The quartet devotes significant rehearsal time to ensuring composers hear an accurate representation of their work and don't have to ensure the work is sight readable. In addition to workshopping their pieces with the quartet and a composition mentor, participants are involved in a studio recording of their works at 3MBS studio, and a live streamed public performance of the works, free to the public.
 - Commercial recording activity: Continuing the project of recording all the works commissioned/premiered by Flinders Quartet over its 20 year history.
 - New work commissioning involving established composers and utilising the emerging composer program to identify emerging composers to support through commissioning and mentoring.

Provide a brief summary of your key achievements and highlights from the past three years. (max 4000 characters)

The trajectory of the quartet has been steep over the last three years. The quartet has focussed on increasing activity, deepening impact and reach, and fully challenging our artistic ideals.

List of commissions/premieres

2019 - Matthew Laing "Out of Hibernation"; Stuart Greenbaum "*Translations*"

2018 - Iain Grandage after Felix Mendelssohn "Puck's Dream (after Midsummer)"; Andrew Ford's String Quartet No. 6.

2017 - Calvin Bowman's String Quartet in two movements; John Rotar "V Večernih"

2016 - Stuart Greenbaum's String Quartet No. 6 "*The Lonely Planet*", and "*4 before (and after) 5*", Elena Kats-Chernin's Piano Quintet No. 1 "*The Offering*"; Stuart Greenbaum string quartet No. 7 "*Recognition*"

Recording: "The Offering" featuring four works commissioned by FQ: Kats-Chernin, Henry, Sculthorpe, and Mills. Released digitally on ABC Classics.

Establishment of Composer Development Program 2016, running annually.

- John Rotar's "V Večernih" programmed in the 2018 season
- Matthew Laing - new commission premiered 2019 season. As a result of FQ's Composer Development Program, Matt studied with Brett Dean and has recently been chosen to take part in the MSO composer program.
- Derek Brookes discovered in 2018 for future development
- Successful partnership with 3MBS on this project
- Successful partnership with All That We Are artist retreat
- Engagement of the community with free concert to support new music

2018 announced Artistic Patrons of John Noble's Quartet Program

- Gave over 30 regional musicians the opportunity to perform at MRC

- Discovery of Josh, a young Traralgon boy who needed a new violin; partnered with patron Peter Kingsbury

Successful Collaborations:

2018

Chris Moore/Richard Piper/Iain Grandage

"Mendelssohn project"

Blending of theatre and music

2017

Timo Veikko-Valve

2016

Benjamin Martin - Successful premiere *The offering*

Led to 2017 recording and 2018 release

Successful changeover of personnel alongside founding members Zoe Knighton and Helen Ireland. Long term commitment displayed by Wendy Avilov (manager since 2010) and Nicholas Waters (violin since 2016).

"... perfectly balanced ... The energy of the group and the cohesion was as if they have all been playing together for years." CLASSIKON, July 2018

Organisational

- Appointment of board chaired by Julian Burnside AO QC
- Continued improvement in rates of pay and conditions for musicians
- Increased activity from an average of 13 to an average of 20 weeks per year now paid at industry award
- Continued growth in revenue, private donors and philanthropic trusts
- Helen Macpherson Smith Trust funding ensured appointment of Development Manager, Kirsty Hillhouse, to establish organisational stability.
- FQ has developed an organisational structure that is conducive to the members balancing other musical endeavours which enhance the quartet's artistic growth and a reasonable flexibility for balancing personal needs

Media reviews:

CLASSIC MELBOURNE, March 2019

"... exciting and effervescent ... had the audience sitting up in their seats paying close attention to the impeccable intonation, rhythmic unity and open communication of the four players..."

LIMELIGHT, November 2018

"... impressive unanimity of attack and expression ... the balance between the four instruments was perfectly delineated."

CLASSIC MELBOURNE, August 2018

"... enjoyable and unpretentious night of high-class music. The program was a reminder of the Flinders Quartet's unique and refreshing ability to present an exceptional standard of classical music in a way that feels warm and human."

CLASSIKON, July 2017

"... the incomparable Flinders Quartet ... displays a tight ensemble with exemplary intonation, capable of playing with shaping and inflection of phrasing that is both refined and dynamic. They move phrases on driving forward as well as holding back and delicately dwelling on those moments that need dwelling upon as a single unit. We are indeed fortunate to have resident in Australia a quartet of this very high calibre."

SYDNEY ARTS GUIDE, June 2017

"Their dynamic and stirring performance was a joy to watch and to listen to. Together they weaved their magic by being in tune with each other and playing as one. "

Key Personnel

Name	Role
Zoe Knighton	Artistic Spokesperson, cellist, and founding member of Flinders Quartet
Helen Ireland	Violist and founding member of Flinders Quartet
Nicholas Waters	Violinist
Thibaud Pavlovic-Hobba	Violinist
Wendy Avilov	Business Manager
Kirsty Hillhouse	Development Manager

Board Member Details

Name	Role	Number of years on board
Julian Burnside AO QC	Chair	1.5 years
Ian Roberts	Vice-Chair	1.5 years
Mary Vallentine AO	Board Member	1.5 years
Sarah Hunt	Board Member	1.5 years
Helen Ireland	Secretary	1.5 years
Zoe Knighton	Board Member	1.5 years
Wendy Avilov	Treasurer	1.5 years

Funding sources from past two years

Type of funding	Name of funding body or source	Amount received	Funding start date	Funding end date
Other govt project funding	Creative Victoria	\$18,500	23/01/17	03/12/17
Other govt project funding	Australia Council	\$15,000	30/05/17	08/12/17
Private sector funding	Robert Salzer Foundation	\$5,000	01/07/17	08/10/17
Other govt grants and in-kind support	Creative Partnerships Australia	\$15,000	10/07/17	10/11/17
Private sector funding	Helen Macpherson Smith Trust	\$30,000	01/01/18	31/07/19
Other govt project funding	Creative Victoria	\$23,000	29/01/18	16/12/18
Private sector funding	Besen Family Foundation	\$5,000	29/01/18	18/11/18
Private sector funding	Hamer Family Fund	\$5,000	29/01/18	18/11/18
Other govt project funding	Australia Council	\$23,000	03/05/18	01/02/19
Other govt grants and in-kind support	Creative Victoria	\$15,000	01/07/18	14/11/18
Private sector funding	Robert Salzer Foundation	\$5,000	01/07/18	14/11/18
Other govt project funding	Creative Victoria	\$21,000	29/01/19	07/12/19
Private sector funding	Robert Salzer Foundation	\$5,000	01/07/19	01/12/19

	FOR COMPARISON ONLY - NOT TO BE SUBMITTED		HIGH LEVEL THREE-YEAR BUDGET TO BE SUBMITTED WITH EOI		
	2017	2018	2019	2020	2021
	Income				
Annual request for Four Year Funding per year					120000
Other Australia Council grant	15000	23000	21,000	25000	
Other Australian Government funding	15000			15,000	
State or Territory Government funding multi-year funding					85000
State or Territory Government funding project funding	18500	38000	21000	35000	
Local Government funding			4,000	15,000	15,000
Event income	73564	66625	56,000	65,000	65,000
Other activities and income	2242	1125	12,000	5,500	5,500
Cash sponsorship					
In-kind support			17500	20000	20000
Donations	151935	106827	135,000	203,500	163,350
Foundations	7500	56250	55000	65000	75000
Total Income	283741	291827	321500	449000	548850
Expense					
Salaries, wages and fees (artists and creatives, production and technical)	166103	156466	154,030	228,689	259,857
Salaries, wages and fees (management and administrative, marketing, development)	44035	47360	70,510	114,047	146,781
Direct program costs (performances, exhibition and events, publications, learning and community)	35423	41792	53,920	58,500	75,600
Other programs and expenses	1094	4253	5,350	6500	7500
Marketing costs	17705	25993	22,400	25,000	36,500
Infrastructure expenses (administration costs)	7246	6694	13,925	15,800	21,500
Total Expenses	271606	282558	320,135	448,536	547,738
SURPLUS/DEFICIT	12135	9269	1,365	464	1,112