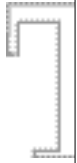




**arts funding**



Through its Arts Funding Division, the Australia Council fosters excellence and diversity of practice in the arts by providing support to allow artists, arts organisations and communities to create new work, to develop their own artistic potential, and to make the arts accessible to wider audiences.

The Arts Funding Division, along with the Aboriginal and Torres Strait Islander Arts Board, is responsible for delivering the Australia Council's program for supporting artform development and arts activities. Together, investments to the value of \$51.6 million were made in Australian literature, dance, theatre, music, visual arts/craft, new media arts, Aboriginal and Torres Strait Islander arts, and community cultural development projects and organisations in 1998–99.

Each of the artform Funds and the Board provides grants through a suite of generic funding categories which address the Australia Council's stated outcomes. These categories are New Work, Presentation and Promotion, Development, Triennial Grants, Fellowships, Partnerships and Commissions. Additionally, the Division has implemented a number of projects relating to a range of Government and Council initiatives. The Government initiatives provided support for

emerging and regional artists, while Council initiatives supported the further implementation of the National Aboriginal and Torres Strait Islander Arts Policy.

The Division responded to the Council's four key priorities for 1999–2001 by analysing in depth the extent and nature of investments made in international work by the artform Funds and jointly developing the Council's International Framework with the Audience Development Division; by each Fund reviewing its program structure in relation to the Council's Youth and the Arts Framework; and by the Major Organisation Fund providing strategic leadership in sustainability of the sector through its support for the Inquiry into the Major Performing Arts.

The Division has also played the leading role in designing and developing the Council's new knowledge management system. Named 'Nugget' in honour of the

Council's first Chair, Dr H C 'Nugget' Coombs, the new system will completely replace Council's 15-year-old grants processing system, introduce an integrated electronic documents management system and institute a sophisticated, integrated contacts database, replacing the five separate databases currently in use.

Its development involved a comprehensive business process re-engineering exercise, two scoping studies, and intensive system design and development work. The system is due for implementation in November 1999.

'Nugget' is designed to provide significantly improved efficiency in many Council operations; an increased focus on and capacity for analysing outcomes of the Council's investments in artistic endeavour; the development of a comprehensive, invaluable and readily accessible database of funded artistic activity, dating back to 1985; and improved levels of customer service to our full range of stakeholders.

The 1999 *Support for the Arts Handbook* which provides details of the grant categories offered by the Council, was this year expanded to better reflect other areas of support for artists and arts communities provided by Council. These included the National Audience Development and Marketing Skills Management Programs offered through the Audience Development Division, as well as other Council and Government initiatives. Additionally each artform Fund has reviewed the statement of purpose of each of the funding categories to more clearly link them to the strategic directions embodied in the Council's outcomes and outputs.

By 30 June, over 20,300 copies of the *Handbook* had been distributed in response to requests.

In 1998–99 there was only one request for review of funding decisions made under the *Administrative Decisions (Judicial Review) Act 1977* and only two requests made under the *Freedom of Information Act 1982*. The reduction in these types of requests over the past three years is largely as a result of the introduction of standard assessment procedures across all Funds with greater transparency of decision-making.

Examples of initiatives and funding outcomes supported by each of the artform areas are provided in the following sections. Grants lists and financial summaries are at the back of this report.

## aboriginal and torres strait islander arts



Through the Aboriginal and Torres Strait Islander Arts Board, the Australia Council assists Aboriginal peoples and Torres Strait Islanders to claim, control and enhance their cultural inheritance.

The Australia Council recognises the fundamental role of the Aboriginal and Torres Strait Islander Arts Board (ATSIAB), as the leading authority in Aboriginal and Torres Strait Islander arts, and actively promotes the unique Aboriginal and Torres Strait Islander cultures as integral to Australia's identity.

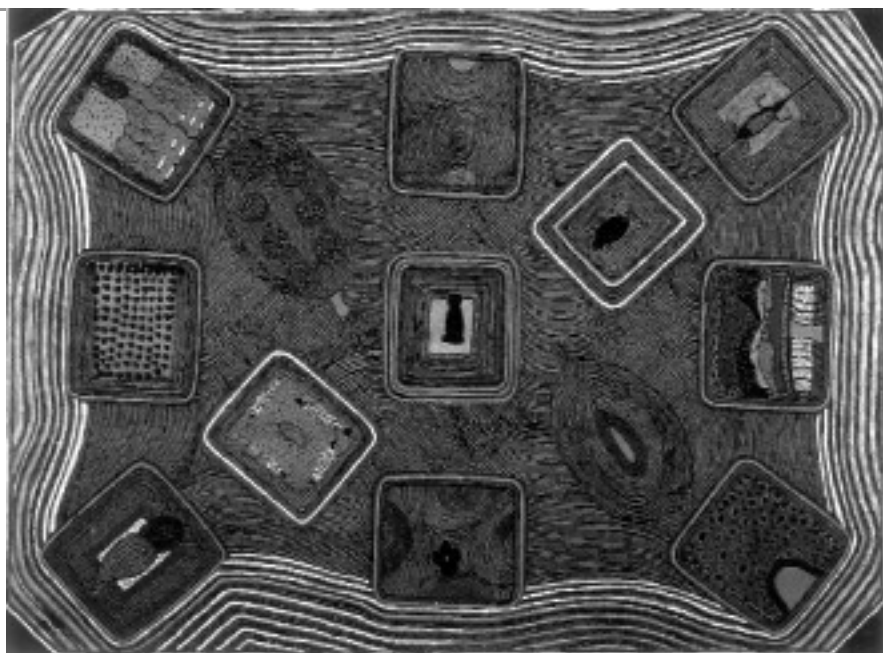
The Board supports the restoration, development and promotion of traditional cultural practices as well as the generation of new forms of artistic expression among Aboriginal and Torres Strait Islander peoples in urban and country areas and in all artforms. The Board supports this right through its grant categories and through the implementation of a national Aboriginal and Torres Strait Islander Arts Policy (NATSIAP). The Policy maps a coherent plan for arts development, regional cultural development, intellectual property and moral rights, as well as increased exposure of Indigenous arts in regional, national and international markets.

Council allocated funds for projects under the policy in the areas of: community advocacy and consultation; Aboriginal and Torres Strait Islander editor training; Aboriginal and Torres Strait Islander curator's training; and Aboriginal and Torres Strait Islander marketing and distribution.



Robyn May Caughlan.  
National  
Costume worn at  
Miss Universe  
Pageant, Las  
Vegas.

*Imanara*. Painted by Imanaraby Butcher Cherele. Kerry Stokes Collection. Image Courtesy Mangkaja Arts Resource Agency.



The Board's Red Ochre Award pays tribute to artists who have made outstanding contributions to the recognition of Aboriginal or Torres Strait Islander arts and culture in the wider community at both the national and international levels. This year the Award was presented to Bob Maza, the noted actor, at a ceremony at the Sydney Opera House on 11 December 1998.

In the year under review, the National Museum of Australia received funding to mount a touring exhibition of Torres Strait Islander arts and crafts drawn from the extensive collection of Torres Strait artefacts collected by A C Haddon in 1898, and now housed at Cambridge University.

Through its grants programs the Board supported a wide range of innovative projects that will continue to excite international audiences with exchanges, collaborations and touring:

- Three senior Aboriginal artists, Thomas Jangala Rice, Jack Jakamarra Ross and Paddy Japaljarri Stewart from Yuendumu, Central Australia, will

create an 8 x 12 foot sand painting at the Fine Arts Museum, San Francisco, in September 1999. The exhibition will be opened by the Australian Ambassador to the USA.

- Seven Yolngu artists from Elcho Island Galiwinku Community Incorporated, NT, will take *My Island Home*, an exhibition of Aboriginal art and dance performances to USA and Canada.
- Funky young song and dance group Urban Sista, SA, received a grant to perform at the 5th World Indigenous Youth Conference in December 1998 in New Zealand.

Four organisations received Triennial grants, 1999–2001, which will enable them to develop strong, innovative programs:

- Kimberley Law and Culture Centre, WA, to assist and promote the ceremonies, songs and dance of the Kimberley region in North Western Australia;
- Magabala Books, WA, to publish authentic Indigenous literary artistic material;

- National Indigenous Arts Advocacy Association, NSW/NAT, for a strategy to protect and promote Indigenous artists' copyright, intellectual and cultural property rights; and
- Woomera Aboriginal Corporation, QLD, for Mornington Island Dancers touring and community programs.

Fellowships over two years are offered by the Board to individual Indigenous artists to enable them to undertake a major creative project in any artform. Recipients for 1998–99 were:

- Bronwyn Bancroft, NSW, for 'hidden aspects of indigenous history', *The Great Australian Amnesito* galleries in Sydney and New York.
- Almost eighty years old, Butcher Janangoo Cherel, WA, will travel to his country in the Kimberley region to document 'my places which may be lost if they build a dam'.
- Author Alexis Wright, NT, will complete her second novel, *Starwatcher*, set in the Gulf country.

Under the Partnerships category, there were two recipients:

- Manjimup Aboriginal Corporation, WA, to assist elder Angus Wallam to

research and record his knowledge of Nyungar culture, history and life.

- A copyright pilot project by Vi\$copy Ltd and the National Indigenous Arts Advocacy Association, NSW/National, will employ an Indigenous Information and Licensing Officer to increase copyright knowledge, protection and economic benefits to Indigenous artists.

In addition to administering the grants programs and providing advice to Council on Indigenous arts and cultural issues, ATSIAB develops and delivers a range of strategic initiatives. Examples include:

- The NSW Community Arts Association and the South Coast Aboriginal Cultural Centre received funding for two Inside Art/Out projects for artists working with Indigenous prisoners in regional NSW Correctional Centres.
- The Big Notes strategy allocated funds for the establishment of a National Indigenous Music Liaison Officer position with the Songlines Music Aboriginal Corporation of Melbourne after a national call for tenders.
- Indigenous Conference Services Australia was awarded a tender to manage the 1999 National Aboriginal



Left to right:  
Jack Jakamarra  
Ross, Kay  
Napaljarri Ross  
and Jeannie  
Nungarrayi Egan:  
Warlukurlangu  
Aboriginal  
Artists.  
Photo:  
Warlukurlangu  
Artists

Kids listening to Mervyn Street telling a story about the Dreamtime at Nyalingi.  
 Photo: Christine Boil



and Torres Strait Islander Visual Arts/Craft Conference to take place in Cairns.

- Marsland Pty. Ltd has been contracted to manage the Third National Aboriginal and Torres Strait Islander Playwrights Conference in conjunction with the Adelaide Festival 2000.
- Arts Hunter of Newcastle, NSW, for *Routes of Australia* a touring performance show of song and dance.
- The National Aboriginal and Islander Skills Development Association to mount a showcase performance for emerging artists at The Studio, Sydney Opera House.

## community cultural development

Through the Community Cultural Development Fund, the Australia Council enables communities to advance their artistic and social aspirations by working closely with professional artists. The artist acts as a catalyst to facilitate and shape community expression of cultural and social issues through innovative contemporary arts practice.

Through the grants program, the Fund supports activities in all artforms and in communities across Australia. Projects are also developed in consultation with communities who, for geographical, social or economic reasons, have restricted access to community cultural development opportunities. Such initiatives have included: a trainee program in the Torres Strait; the Top End project, which provides financial and infrastructure support for an Indigenous community cultural development worker; and the Pacific Exchange, where four arts organisations each hosted a Pacific Islander artist in Australia in 1998.

A number of Community Cultural Development programs recognise the significant contribution made by community cultural development arts workers and the importance of supporting artists to work with communities.

The Ros Bower Award recognises distinguished effort in community cultural development and in 1998 was presented to community musician Peter Winkler. As Musician in Residence at the Bondi Pavilion, Mr Winkler developed the Bondi Youth Wave – a model for cooperative programs between



1998 Ros Bower Award recipient, Peter Winkler (*left*) with friends and family at the Award function, Bondi Pavilion.

Tony Le Nguyen developed *Chay Vong Vong* (*Running in Circles*) with the Vietnamese community in Western Sydney.  
Photo: Heidrun Lohr



community, local government and industry.

The Fellowship program provides recipients with a rare opportunity to undertake professional development which will enhance their individual practice and return information and skills to the community. In 1998 the Fund awarded four Fellowships of \$80,000 over a two-year period to:

- Therese Collie, Qld, to work with professional community theatre companies around Australia to evaluate current approaches to writing and directing for collaborative performance. The second stage will be devoted to developing new work which will benefit Indigenous and youth theatre in Queensland.
- West Australian Lockie McDonald, to develop a program with three main components: the first in his local community; the second to conclude with twelve weeks at the Banff Centre for the Arts in Canada; and the third involving the South African West Australian Arts Project Coalition (SWAPco) in exploring the use of narrative in cross-cultural work through large outdoor visual theatre in Cape Town, South Africa.
- Sydney-based Barry Gamba to

consolidate and analyse his cross-cultural practice; to document project methodologies and draw comparisons between his work and that of practitioners in other multicultural countries. He will undertake research and production skills development in NSW, Italy and New York.

- Anne Bolitho, NSW, a writer and community cultural development worker, who is interested in a creative consultation approach which gives non-metropolitan people a sense of entitlement and connects them to a framework which includes city people.

Collaborative processes which create contemporary artistic works reflecting the richness and diversity of Australian communities are supported by the Fund. This year, examples include:

- Musgrave Park Cultural Centre Inc., Qld, developed a cultural landscape plan for the area surrounding the Centre. This project has brought together artists' skills and the community's aspirations for a cultural complex reflecting Aboriginal culture and history.
- Arts in Action, SA, received support for a series of workshops in a range of music-making skills with professional artists and members of the visually

impaired communities of Adelaide. The program will lead to a final performance work for inclusion in the High Beam arts and disability festival in May 2000.

- Drum Drum, NT, have facilitated a cross-cultural exchange between the local Papua New Guinean community and the Cook Islands. New approaches to composition and choreography were developed, reinforcing the importance of drumming to their respective cultures. New material will be incorporated into future performances for the Darwin Festival, Olympic Arts Festival, and the South Pacific Arts Festival.

A priority of the Fund has been to encourage and support artists and communities in regional and remote areas and to promote access, understanding and enjoyment of the arts to the widest possible audience. Examples include:

- Warlpiri Media Association, NT, produced a 30-minute documentary film, *Bush Mechanics*, which reflects the humour and resilience of the Warlpiri men and reveals the innovative car maintenance methods used by these

people. The film uses native language subtitled in English; providing an accessible language resource for all Warlpiri speakers and students.

- Clarence City Council, Tas, organised a series of workshops throughout Tasmania with Chilean and El Salvadorian refugees. Chilean artist Elena Gallegos worked with groups over a six-week period, encouraging participants to portray their experience of migration through the culturally familiar medium of textile art.
- Hutt St Centre, SA, created opportunities for their clients to work on a collaborative project with Junction Theatre Co and the Box Factory Community Choir to develop, produce and present a play, *Freeway*
- Teresa Hughes, WA, received an individual development grant to work with Southern Edge Arts on a street theatre production with communities from Albany, Denmark, Mt Barker and Esperance. Teresa, a composer and choir director, composed four original pieces for The Big Blue Chorus, a 100-voice choir assembled from community groups and schools which performed at several local festivals.



*A Delicate Embrace*, a Salamanca Theatre Company community project.  
Photo: Glenn Dickson

*Bush Mechanics*, a story of the outback car trade. A Warlpiri Media production, 1998.



The Fund promoted the value of community cultural development by supporting the presentation of existing art works to new audiences through its Presentation and Promotion category. Such projects contribute to the progression and the wider distribution of community cultural development practice, projects and products.

Examples include:

- Somebody's Daughter Theatre, Vic, toured *Tell Her that I Love Hand Cosmic Laundromat* in regional Victoria. In addition to 57 performances, the company also conducted workshops with students, youth at risk, youth workers and teachers.
- National Rural Health Alliance, ACT, presented showcase performances at their national conference in Adelaide promoting the use of community cultural development practice in the health sector.

The Fund's programs also support activities which promote cultural understanding, bring benefits to other areas of community interest, such as health and wellbeing, and contribute to a stable, confident and creative society.

Examples include:

- Salamanca Theatre Co., Tas, developed *A Delicate Embra* with the aged

communities in Hobart. This project involved an intensive workshop collaboration between the company and the five organisations and institutions representing older people. Each group developed a work which contributed to a final performance installation involving over 100 community participants.

- A significant partnership project has been developed with BHP, NSW. It involves the employment of a Creative Director to oversee *Ribbons of Steel* celebration of 84 years of steel making in the Hunter region and includes the development of up to 20 individual projects as part of the celebrations. An outcome of the project will be strategies and projects to sustain cultural activity in Newcastle after *Ribbons of Steel*
- Also in the Newcastle region, the Workers Cultural Action Committee and the Newcastle Community Arts Centre have been supported to work with local communities and workers to develop community theatre and multimedia events which complement the BHP partnership.

Through the Dance Fund, the Australia Council contributes to the diversity and originality of Australian performing arts by supporting the creation and presentation of the highest quality dance and movement practice.

Dance and movement arts is a large and diverse field in Australia. The Dance Fund recognises the gap between what it would hope to support and what it is able to support and encourage. There are challenges facing the whole field in terms of the rising costs associated with making work.

To address the critical issues, the Fund has taken two key steps this year: maintaining an important but limited network of dance organisations around the nation; and working to ensure that projects are given a chance for development to explore the movement potential within a new idea.

A strong network of dance organisations maintains activity and offers pathways of development for choreographers, performers, other creative artists and audiences. Seven organisations now receive long-term support through Triennial Grants.



Cassie Carlos in TasDance's *SKIN DEEP*, March 1999. Director and creator of leather sculptural works, Garry Greenwood. Choreographer, Fiona Reilly. Photo: Paul Scambler

Thwack's Garry Stewart and Narelle Benjamin.  
Photo: Kieran Chang



For 1999–2001, the new offers included:

- Melbourne-based Chunky Move, which has a flexible approach to reaching audiences in new contexts through work which includes film, live performance in a range of venues in Australia and overseas, and CD-ROM.
- Restless Dance Company, SA, is the first youth dance company to receive a Triennial Grant. The funding encourages the company's philosophy of a positive disability culture and supports development of a movement language unique to dancers with a disability.
- The program of Townsville-based Dance North, QLD, includes *Desperately Seeking Happiness* for young audiences, a remount of *Faust* for touring, and *Luuli*, a co-production with the Mornington Island Dancers from the Woomera Aboriginal Corporation.
- The Choreographic Centre, ACT, offers fellowships and residencies to artists from around Australia, as well as masterclasses and performances for local audiences.

These four organisations complement the work of Expressions, Leigh Warren & Dancers, and the national service

organisation, Ausdance, all of which continue on Triennial Grant agreements for 1998–2000.

Artists working independently of organisational structures take on additional production and management responsibilities. To assist them the Fund has created a way to separate support for creative development of new work from support for projects which include the rehearsal and presentation of a new work.

Projects supported for the development stage only include:

- Well-known performer Rosetta Cook, NSW, has been supported to develop her own work, *The Last Princess*, on passion and restraint.
- Louise Taube, Vic, is developing *Perverta* collaboration with Paul Hosking investigating the interface of digital dance projection and soundscape.
- Garry Stewart's Thwack, NSW, is deconstructing the classical ballet *Swan Lake* for a new work entitled *Birdbrain* set in a degraded, toxic environment.

Projects supported through to production include:

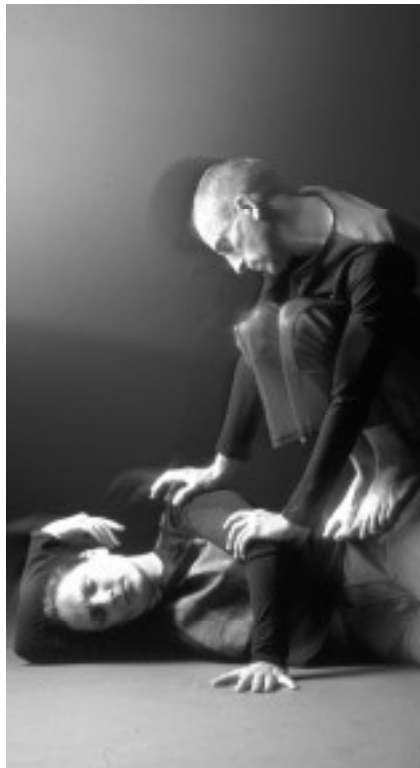
- Steps Youth Dance Company, WA, presented *chrom#ZONES*, 'an intimate evening with your genes' on relationships, stereotypes and expectations.
- Tasdance, TAS, received significant support for its 1998–99 program through two project grants allowing the Launceston-based company to create new works and to collaborate with other local artists.
- Jennifer Newman-Preston, NSW, is presenting *Young Woman Glass Squ* exposing the origins of *Cinderella* in its myriad variations in order to explore a woman's sense of self in today's society.

The definitions and contexts surrounding dance and movement work continue to shift as artists explore new and existing media for the creation of new works. Some of the Fund's Partnerships and Commissions grants enable exploration of the possibilities of linking dance and screen or dance and new technologies. Examples include:

- An ABC commission grant has produced *Shim me* by Leigh Warren & Dancers - already screened on, The Arts Show, to mark National Dance Week 1999. Two other short works are in pre-production.
- *The Changing Room* (choreographer - Kate Champion), one of the four Microdance projects, was nominated for best Screen Choreography at the renowned IMZ - dancescreen 99 festival in Cologne.
- Company in Space benefits from the complementary research of RMIT's Interactive Information Institute and Deakin University's School of Contemporary Arts. This tri-partnership allows Company in Space to extend its interactive dance practice, particularly relationships with fourth-dimension performance.



*All the Better to Eat You With*,  
Chunky Move.  
Choreographed  
by Gideon  
Obarzanek.  
Photo: courtesy  
of Chunky Move



Trevor Patrick  
and Rebecca  
Hilton in *Heavy*.  
Photo: Ross Bird

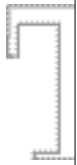
*Left to right:*  
Hellen Sky,  
Louise Taube in  
Company in  
Space's *Escape  
Velocity*.  
*Photo:* Courtesy  
of Company in  
Space



- Adelaide-based dancer/choreographer Tuula Roppola gains access to the resources and expertise of the University of Adelaide's Performing Arts Unit with intense training in the use of digital technology. The residency/partnership affords Tuula a rare opportunity to translate her work into the digital realm.

Representing three diverse areas of dance practice, mid-career choreographers Sue Healey, Garry Stewart and Natalie Weir received Dance Fund Fellowships. These major grants for individuals represent significant support for a few key artists each year, encouraging new directions and fostering unexpected collaborations.

For the future, the Fund has agreed that its support is mainly for artists with at least three years of professional experience. This reflects the real competition in the application process. It also highlights the importance of the Government's special allocation for Emerging Artists, through which the Fund has developed important initiatives to support emerging performers and choreographers.



Through its Literature Fund, the Australia Council encourages the creation, development, publication, critical appraisal and awareness of high-quality contemporary Australian literature.

The Literature Fund provides direct financial support to writers in the form of Fellowships, New Work grants and grants to organisations offering income-generating commissions for writers. Professional development opportunities, including overseas residencies, mentorships and other skills-development projects are also supported.

Through its support for publishing, the Fund encourages the publication of a wide range of high-quality work by Australian writers in this country and overseas. The Fund also supports the attendance of Australian writers at international, national and regional writers' festivals in order to promote their own work and Australian literature in general.

This year, just over 50 per cent of the Fund's total budget went in direct payments to individual writers at all stages in their professional development – from those embarking on their first major work right through to Australia's most eminent

literary writers. The 117 recipients spanned all literary genres, including poetry, fiction, children's writing, biography, translation and writing for performance.



Poet Peter Porter accepting his Emeritus Award, presented by Literature Fund Chair, Nicholas Hasluck (background)

A workplace for writers - Tyrone Guthrie Centre at Annaghmakerrig.



Fellowships were awarded to art historian, Bernard Smith; fiction writer Christopher Koch; and fiction writer Roger McDonald, whose most recent novel, *Mr Darwin's Shoe*, has won international praise and various awards, including the NSW Premier's Literary Award for fiction. Eight writers received Development grants to undertake overseas residencies at studios in Paris, Rome, New York and Ireland. And of 62 New Work grants, 15 went to emerging, 19 to developing and 28 to established writers. In the New Work category, grants were awarded to three writers working in languages other than English:

- Novelist Luis Sanchez-Cunat, received a grant to write an epic novel in Spanish, exploring a family's transition from Spanish to Australian identity.
- Also writing in Spanish, Rafael Moreno Casarrubios, previously published in Peruvian and Australian literary journals, will complete a collection of short stories.
- Playwright, Duong Le Quy received a grant to complete a trilogy of plays in English and Vietnamese, exploring the impact of war on families in Australia and Vietnam.

Other New Work grant recipients included:

- Playwright Catherine Zimdahl, whose critically acclaimed work, *Clark in Sarajevo* won the inaugural Legal and General Umbrella Award, received a grant to write a play revolving around music and its creation.

- Georgia Blain, whose first novel, *Close to Winter* was shortlisted for the 1998 NSW Premier's Literary Awards, received a grant to write a Gothic horror novel.

Emeritus Awards were presented to poet, Peter Porter, and children's writer, Eleanor Spence, in recognition of their outstanding and lifelong contributions to Australian literature.

This year, the ACT Writers' Centre received triennial funding. All State-based writers' centres and literature officers now receive funding of this type. Triennial funding enables the centres to plan longer-term strategies and programs. In 1998–99, the Literature Fund also supported the OzWrite conference, giving representatives of State Writers' Centres the opportunity to work together on issues of common interest.

The Literature Fund continues to assist the publication of Australian literature through production subsidies to publishers. Among the more than 70 titles supported in 1998–99 were:

- *The Breadmaker's Carnival* by Andrew Lindsay (Allen & Unwin);
- *Landbridegan* anthology of Australian poetry edited by John Kinsella (FACP);
- *The Harbour*, a collection of poetry by Dimitris Tsaloumas (UQP); and
- Diane Bell's second novel, *Ngarrindjeri Wurruwarrin* (Spinifex).

Support for literary magazines continued in 1998–99 with 14 grants awarded primarily to cover writers' fees. These included grants to established journals such as *Australian Book Review*, *Adelaide Review*, *Meanjin Quadrant*, *Overland* and *Westerly* as well as to newer ventures such as *Heat*, *Sigla*, *Voice* works and the e-journal, *Australian Humanities Review*

International interest in Australian literature is reflected in the growing number of applications received from overseas publishers for the translation and publication of Australian works in foreign language editions. Sixteen such editions covering eight languages were supported in 1998–99. These included a Catalan translation of Les Murray's *Subhuman Redneck Poems*, Chinese translation of Peter Carey's *Oscar and Lucinda*, French translations of Robert Dessaix's *A Mother's Disgrace* and Robert Drewe's *The Drowner*, German translations of Brian Castro's *Pomero* and David Foster's *The Glade With in the Cove* and an Italian translation of David Malouf's *Conversations at Curlow Creek*

As well as major State literary festivals, the Literature Fund supported a number of smaller festivals, including the Allwrite! Festival for young writers, FEAST for lesbian and gay writers, Maverick Arts Week, Somerset Celebration of Literature in Mudgeeraba, Queensland, the Tasmanian Readers' and Writers' Festival, Byron Bay Writers' Festival, and Word Festival, Canberra.

The Literature Fund also supported the attendance of Australian writers at international festivals and other literary events in Europe, South-East Asia and North America, including:

- Emma Tom, Peter Bakowski and Roberta Sykes at the Commonwealth Writers' Festival, Kuala Lumpur;
- short-term residencies at Barcelona University in Spain, for James Bradley, Mardi McConnochie, Jennifer Strauss and Kerry Goldsworthy;
- 'Australia Day' at the 1999 Prague Writers' Festival, at which Brian Castro, Janette Turner Hospital and Frank Moorhouse participated, the latter during his tenure as the inaugural Australia Council Cambridge University writer-in-residence.



Indonesian poet, Harkiman in discussion with Medan poet-in-residence, John Mateer (Insearch Education).

APA Residential Editorial Program participants and mentors.



Following the resounding success of last year's pilot mentorship program in WA, the Literature Fund awarded grants for 10 further mentorship programs under the Emerging Writers' Initiative. The programs take various forms and include;

- residential mentorships at Varuna Writers' Centre in Katoomba, NSW;
- two 12-month mentorships for women playwrights and writers for performance, administered by Playworks Incorporated;
- eight mentorships for WA prose writers and poets aged between 17-30; and
- three theatre mentorships administered by the Australian Writers' Guild in collaboration with Riverina Theatre Company.

The Literature Fund recognises the importance of skilled editing in the professional development of writers, particularly emerging writers.

In 1998–99, funding was provided under a Literature Fund initiative for the development and presentation of an intensive week-long residential training course for experienced editors which took place in March 1999. The course, administered by the Australian Publishers' Association, included a component on editing Indigenous writing, led by Melissa Lucashenko and Indigenous editor, Mary Graham.

Through the Major Organisations Fund, the Australia Council promotes the effective delivery of artistic excellence by Australian arts organisations of national standing.

Organisations are selected for inclusion in the fund on the basis of their significant cultural role, their size, the scope of their program and their financial viability. They are expected to have demonstrated a high profile nationally or internationally and must show a commitment to developing the professional skills of Australian artists.

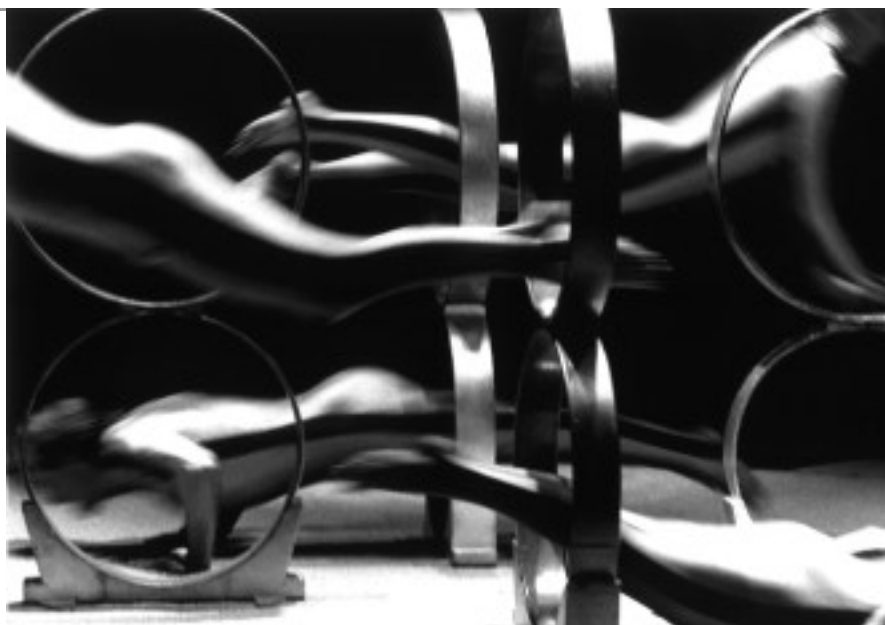
The companies supported by the Major Organisations Fund are the Australian

Ballet, Australian Chamber Orchestra, Australian Dance Theatre, Bangarra Dance Theatre, Bell Shakespeare Company, Black Swan Theatre Company, Circus Australia, Melbourne Theatre Company, Musica Viva Australia, Playbox Theatre Centre, Queensland Ballet, Queensland Theatre Company, State Theatre Company of South Australia, Sydney Dance Company, Sydney Symphony Orchestra, Sydney Theatre Company, and the West



Sydney Symphony Orchestra, 1998, with Chief Conductor Edo de Waart. Photo: Richard Weinstein

Circus Oz.  
Photo: Ponch  
Hawkes



Australian Ballet Company. Company B Belvoir was transferred into the Fund (from the Council's Theatre Fund) in January 1999.

The Major Organisations Fund has provided three-year base-grant funding for the years 1996–1998. These companies face complex business and planning needs which have been assisted by the Fund providing them with stability of funding. The Fund continues to work with the companies to assist them in achieving best practice in all aspects of their business.

The companies also receive substantial funding from State Government bodies. The Fund therefore liaises regularly with State representatives and maintains a close working relationship with them.

The major activities of the Fund through 1998–99 have been contract reviews with each of the 18 companies and in supporting and responding to the Federal Government's Major Performing Arts Inquiry.

As the Fund's initial three-year contracts with each company approached their final six months, the Fund, through its Manager and at least one Fund member, visited each company to conduct an intensive review of the company's performance during the life of the contract and to consider and discuss its strategic business plans for the next triennium. The review required discussions with the key company personnel, including Board Chair, general manager and artistic director.

The Fund then assessed all responses jointly. As a result of this review, 15 companies were offered a further three-year contract and three companies were offered a one-year contract pending provision of further plans and/or resolution of key artistic, managerial or corporate governance issues.

In 1997–98 the Fund had produced the report, *Managing for the Future*. This key document analysed and articulated the series of pressures which the major performing arts sector faces and which were jeopardising its long term viability.



Robyn Nevin  
as Esme in  
David Hare's  
*Amy's View*.  
A Queensland  
Theatre Company/  
Melbourne  
Theatre Company  
co-production,  
1998.  
*Photo: Jeff Busby*



Ronald Falk in  
*Burnt Piano*,  
March-April 1999,  
Company B  
Belvoir.  
*Photo: Heidrun  
Lohr.*

Presentations of the report's findings by Fund Chair, Dr Helen Nugent, brought together all major performing arts organisations, major venues and State and federal funding agencies in the country, in what effectively constituted the first 'summit' of the key stakeholders in the industry.

The report and these meetings led to the establishment by the Minister of an independent Inquiry into the Major Performing Arts, announced in November 1998. The Chair of the Major Organisations Fund, Dr Helen Nugent, was appointed to head the Inquiry.

The Council strongly supported the establishment of the Inquiry and has provided substantial financial assistance (in conjunction with the Department of Communication, Information Technology and the Arts) and has seconded key staff to assist the Inquiry. Fund Manager, Cathy Brown-Watt, and financial analyst, Lee Williamson, were seconded to the Inquiry from February 1999. The Inquiry is expected to report before the end of the year.

The Major Organisations Fund also made a range of grants to companies to assist and improve their strategic business planning, and for projects addressing the Emerging Artist's Initiative and the Fund's Partnerships grants category. Details of these can be found in the grants lists at the back of this report.



Through its Music Fund, the Australia Council supports the highest quality work across the broad range of Australian music practice.

The Fund must consider the full range of musical genres, and also take into account the different ways in which music in this country is practised, supported, created, nurtured and developed.

The musical landscape is broad and diverse, consisting of different cultural traditions, genres and practices. The large number of inter-related layers are represented by grass-roots music-making, music education, youth music practice, amateur music practice, moving through opportunities offered for professional development, to emerging artists, through community music practice and peak youth bodies, to professional artists and organisations creating and presenting music of the highest quality. Much of the work of the Music Fund is necessarily developmental.

Individual artists, music ensembles and organisations received support for a range of activities, from creation to public presentation and distribution, through

performance, recording, broadcast, national and international touring and publication. The Fund also supported professional development of individual artists and proposals which contributed to critical debate on issues pertinent to contemporary Australian music or the development of the artform practice.



Yomei Nakajima  
at BEMAC World  
Music Cafe.  
*Photo: Juan  
Carlos Muñoz*

Concert in the  
Caves, Hastings  
Caves, May 1999.  
Photo: Rob  
Cleary



Support for emerging artists, as part of the Federal Government's Emerging Artists' Initiative, was given to thirteen music festivals across regional and metropolitan Australia, incorporating many musical styles and genres including jazz, folk, world music, rock/pop, blues and contemporary experimental music.

The Fund continued its commitment to supporting Aboriginal and Torres Strait Islander artists, funding three projects under the National Aboriginal and Torres Strait Islander Arts Policy for the release and distribution of compact discs featuring emerging Indigenous artists, most of whom had not previously been commercially released: Brisbane Indigenous Media Association Inc, Qld; Centre for Aboriginal Studies in Music, SA; and Daki Budtcha Pty Ltd, Qld. Also supported under this initiative was a proposal from the West Australian Symphony Orchestra for composer Steve Pigram to be resident with the orchestra.

Dr Brenton Broadstock was the recipient of the Australia Council's prestigious 1999 Don Banks Music Award. The Award publicly honours music artists of high

distinction who have made outstanding and distinguished contributions to Australian music.

Two-year Fellowships were awarded to three distinguished artists and innovators working in very different areas of music practice.

- Wayne Stuart, NSW, will design a two-metre grand piano incorporating design concepts from the 'Stuart' piano, and undertake further research.
- Gordon Kerry, NSW, will compose a wide variety of works for students, community, dance and professional performance.
- Jazz pianist and composer Mike Nock, NSW, will undertake artistic development and establish a large ensemble involving emerging artists during his Fellowship period.

The Music Fund was concerned, within the limits of its available funds, to balance support for the breadth and diversity of music-making throughout the country, and at the same time offer stability to a number of key organisations through the Triennial Grants category. Triennial Grants were made to: The Song Company, NSW;

The Melbourne Chorale Inc.; Brisbane Ethnic Music and Arts Centre; Kulcha - Multicultural Arts of WA; Jazz Coordination Association of NSW, for national jazz development; Sydney Philharmonia Ltd.; Community Music Victoria; Symphony Australia Holdings Pty Ltd; and the Australian Art Orchestra, Vic.

Within its grants categories, the Fund also supported regional arts activities, youth arts, community music and service organisations, as part of Council's goal to provide investment in artistic production and development of artistic practice. Examples include:

- Lismore's Northern Rivers Performing Arts Inc (NORPA), NSW, for the production in 1999 of *The Mercenary* a contemporary Australian opera composed by Paul Grabowsky and written by Janis Balodis and based on the New Italy settlement in the Northern Rivers district.
- Rock and Roll High School (RnRHS), Vic, whose primary focus is on increasing participation by young women in rock music. The grant is to support the composition, development

and production of *RnRHS volume four* created and performed by developing artists in RnRHS bands, assisted by professional artists.

- The Australian Voices Youth Choir, Qld, received support for its Director, Stephen Leek, and for commissions for new works to be performed during the 'Get-A-Way' project in Central Queensland.
- Gaudeamus - Music for Everyone, ACT, for Peter Casey to write a new music theatre piece entitled *Fran's Fantastic Journey to MYOPLA*
- Western Australian Youth Jazz Orchestra for its core costs and a series of arrangements by Graeme Lyall. The orchestra has three ensembles which perform throughout metropolitan Perth and in country areas.
- Dandenong Ranges Music Council, Vic, to engage professional composers to work with young composers, emerging artists and community performing ensembles in the development of new Australian music for regional audiences.
- Northern Territory University to commission a concerto for two guitars from Mark Pollard, to be performed



Shem Leisha, singer/songwriter, at Barambah Beltout Festival, 1999. Photo: Belle Arnold. © Daki Budtcha Records

The Song Company. *Left to right, standing:* Paul McMahon, Clive Burch, Mark Donnelly. *Sitting:* Jo Burton, Nicole Thomson, Ruth Kilpatrick. *Photo:* Dean Golja



at the Darwin International Guitar Festival by Z.O.O. Duo.

- Orange Music Association Inc., NSW, for the development and coordination of music performance in western NSW.
- The SA Council for Country Music Inc. for creative artists to mentor emerging artists in Australian country music.

The Music Fund recognises the importance of building a greater international focus for Australian artists and their work, and has assisted the following projects:

- The Swiss-based ensemble, Die Kammermusiker Zurich, commissioned John Polglase, SA, to write a new piano quartet for performance throughout Europe.
- Fruit Music, SA, presents an energetic and unique style of contemporary music. The band was provided financial assistance for its tour to North and South America, the United Kingdom and Germany, between May and September 1999.
- The blend of medieval church music and contemporary sounds in the ensemble Jouissance, Vic, comprising two singers and three instrumentalists, will be heard in Norway and Estonia in 1999.

- Joe Chindamo Trio, Vic, performed in jazz festivals in Holland, Sweden, Denmark, Finland and Italy.
- Folk musician, Bernard Carney, WA, for a four-week tour to the UK and Hong Kong in mid-1999.
- Morton Music Pty Ltd, Qld, to assist in the publication of three choral pieces by Matthew Orlovich, and their promotion and distribution in North America.



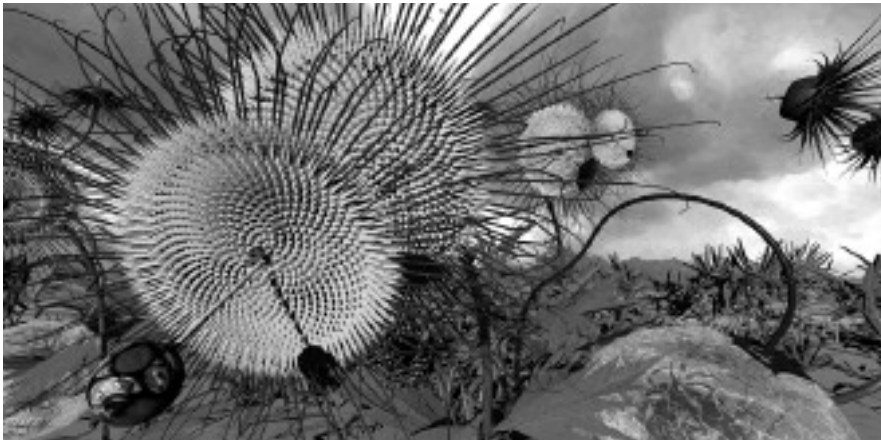
Through the New Media Arts Fund, the Australia Council supports interdisciplinary arts practice which displays a critical and innovative approach to art and its place in society.

The particular focus of the Fund is to support experimentation with new forms of expression and exploration of hybrid art practices involving cross-fertilisation of disciplines, technologies or established artforms.

One highlight of the year was the opportunity for the Chair of the New Media Arts Fund, John Rimmer, to address the 25 June meeting of the

Prime Minister's Science, Engineering and Innovation Council. The presentation focussed on collaborations between the arts, science and industry.

Other highlights include an exciting and diverse range of residencies in Australia and overseas. These residencies offer new resources and opportunities for new media practitioners to forge creative partnerships with arts bodies and



John McCormack's interactive laserdisc, *Turbulence*, is a defining work in new media art.

Gravity Feed performing in *HOST*, set created by Horsch Kiechle.



scientific institutions. Examples include:

- Participation by Jason Sweeney in the Visual Arts and Media Thematic Residency Program at Banff Centre for the Arts, Alberta, Canada, to research the nature of sound/noise and online audio via a web and performance/installation project called *Scar Tissue*
- Rodney Berry for a six-month residency with ATR Media Integration and Communications Research Laboratories, Japan, to develop an immersive virtual environment which features the use of artificial life to produce sound and graphics in real time on a computer.
- 1999 CSIRO Artist-in-Residence, Iain Mott. During this twelve-month residency Iain will investigate the interactive relationship between sound, visuals, movement and touch.
- Lake DSP for a collaboration with Nigel Helyer to develop and produce *Sonic Landscapes*. The two main objectives of the partnership are the production of a virtual reality architecture constructed from spatialised audio and the extension of these technologies into environmental space to create a fusion between place and information.

- Margie Medlin to undertake a six-month residency at ZKM Centre for Art and Media, Germany. Working in collaboration with dance and performance artists, she will also develop her skills in post-production compositing, animation and the use of digital motion control camera and have access to tools and technologies not usually available to her.

Australian artists are recognised internationally for their contributions to the field of new media arts. Evidence of this can be found in the range of invitations Australian artists receive to participate in prestigious international festivals and conferences. The Fund is committed to providing artists with the opportunity to become involved in new media debate in the international arena and to evaluate and present their work in new contexts. Examples include:

- David Carson to present *Geo-dermas* as part of the Pandemonium Festival for London Electronic Arts, a major international film, video, gallery art and new media festival.
- Interdisciplinary performance group Arf Arf. Enthusiastic responses to a

1998 European tour resulted in invitations asking the language-driven, highly physical, group to perform at the Muzika Paka Festival in the Czech Republic, the experimental music forum SKRAEP in Denmark, and the Australian Embassy in Manila.

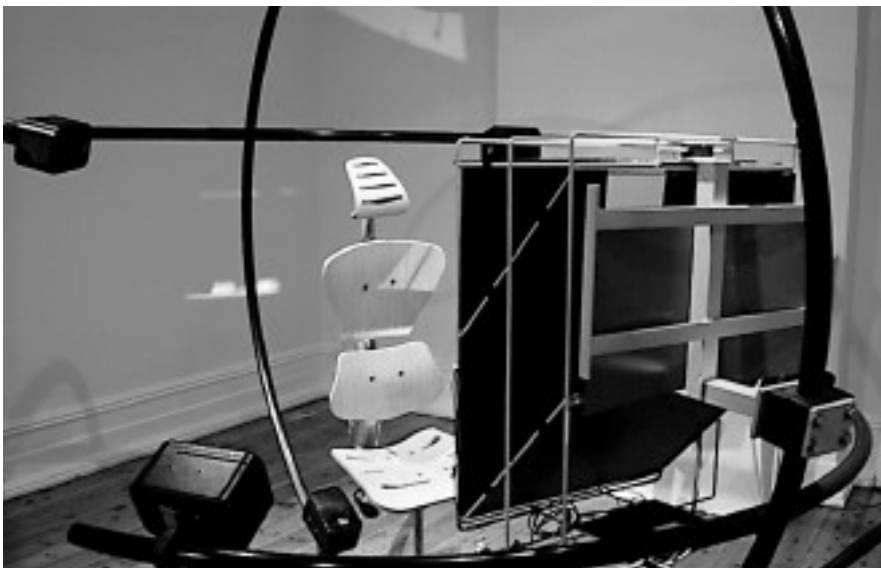
- Denis-Paul Beaubois to present *Amnesid* (1998 Grand Prize Winner of the Videonale 8, in Bonn, Germany) at the Impakt Festival, Netherlands; and in Germany at the European Media Arts Festival and Oberhausen Film Festival.
- Young visual artist Dean Golja to present *The Door in the Wall* (collaboration with composer Mary Finsterer and performer Michael Kieran Harvey, at the 20th Music Biennale of Zagreb, Croatia).

On a national level the Fund supported a number of projects aimed at increasing resources, forums for debate, opportunities and audiences for the Australian new media arts community. Examples include:

- QANTM Australia to coordinate a Multimedia Symposium featuring a series of presentations, workshops,

exhibitions and screen arts events for people from remote areas of the NT and metropolitan Darwin.

- Mike Leggett to research, curate and develop exhibitions by new media artists. It is envisaged that a concerted and concentrated approach to researching exhibition and performance opportunities will enable a series of exhibition strategies to be developed.
- Aphids Events for the tour of performance installation *Ricefield* to Brisbane, Darwin and Sydney. A collaboration between composer David Young and visual artists Sarah Pirrie and Rosie Joy, *Ricefield* toured Japan prior to the Australian tour.
- CITRICACID for a series of multimedia exhibitions providing an opportunity and platform to exhibit emerging artists and addressing the issue of women working with new technologies and their visibility within the field.
- Bendigo Art Gallery for *Byte Me* a multimedia art exhibition offering a unique opportunity for regional audiences to engage with artists working with new technologies.



Iain Mott,  
*Talking chair.*

David Carson,  
*Caphorn Looking*:  
3D stereo image.



- The Museum of Contemporary Art for *Digital Hybrid* an exhibition of the work of Australian artist and design engineer Natalie Jeremijenko and US artist Perry Hoberman. The exhibition will include a web site, multimedia display, performance, publication, lectures and workshops.

The Fund supported a range of activities demonstrating the diversity of form and content of new media practice throughout Australia. Examples include:

- Jesse McNicoll for *Space Feedback Movement* Jesse will be working with a team of young emerging artists in the creation of a virtual artwork using dance movement and spatial design.
- Browns Mart Community Arts for the research and presentation of the first stage of *Shades of Pink*, a performance project inspired by the life of eccentric anthropologist and land rights pioneer, Olive Pink.
- Zina Kaye for *Observatine*, a flying machine giving the viewer the experience and control of flying. The project will be competed in the Ljudmila Digital Lab, Slovenia, and exhibited in the Kapelica Gallery, Ljubljana.
- Hiram To for the creation of a web site using themes of art, fashion, politics and design to explore and articulate Asia/Australia relationships.

- Maria Miranda for *Volcança* visual and sound installation exploring cultural questions of rootlessness.

In recognition of outstanding artistic achievement in the area of new media and hybrid arts, Fellowships were awarded to: Francesca da Rimini, to develop an internet narrative about the quantum world; Sally Pryor, for a cross-disciplinary exploration of writing; and John Tonkin, who will research high-end web technologies exploring scientific beliefs.

The Theatre Fund encourages innovation and diversity in the creation and presentation of Australian theatre work. It fosters exploration of new content, as well as new processes, forms, and audiences.

In the past year the Fund has confirmed its commitment to cultural diversity, providing opportunities for theatre to be developed and presented through different approaches and a wide variety of voices. This is evident in the Fund's

support for scripted theatre, youth theatre, physical and contemporary performance, music theatre, visual theatre, theatre by artists from vastly different cultures and Indigenous theatre.



*A Life of Grace and Piety,*  
Kooemba Jdarra  
Indigenous  
Performing  
Arts, 1998.  
Photo: Melanie  
Gray

Michelle  
Ferguson in  
*Ecstasy of  
Communication*,  
1998, Salamanca  
Theatre  
Company.  
Photo: Craig  
Blowfield



Much public attention has been paid to issues surrounding the theatre sector over the past year, especially concerns about overall financial viability. The Theatre Fund has provided greater stability in the arts by increasing the number of organisations offered Triennial Grants. Another 13 organisations which contributed significantly to the development of Australian theatre in recent years were offered support for the years 1999–2001. The breadth of work covered by these organisations is outstanding. Examples include:

- Arena Theatre Company, Vic, creates new works targeted for young people in different age groups. Winner of the ASSITEJ International Honorary President's Award, they are well known for the *Autopsy Mass* and *Panacea* trilogy which presented stories and theatre forms of pop culture.
- Kooemba Jdarra Indigenous Performing Arts, Qld, developed new works by Indigenous writers under the title of *Black Shoals* presented works of established writers and collaborated with Brisbane's La Boite Theatre in a new production of *Romeo and Juliet*
- Salamanca Theatre Company, Tas, presented *Still Life*, a multimedia and

performance collaboration between the company, The Oatlands School, multimedia artists and the community of Oatlands. The work explored the identity of the town of Oatlands forged out of associations with historical landmarks and events.

- Vitalstatistix, SA, continued their record of successful presentation of works by female writers. Their production of *My Vicious Angby* Christine Evans was picked up by Company B (Belvoir Street) Theatre in Sydney for a 1999 season and Verity Laughton's *Carrying Light* was presented in association with the State Theatre Company of South Australia.

The resources available to help organisations manage their growth are modest and some companies are working with insufficient financial reserves. It is important that companies both large and small liaise, negotiate, and consider collaborations to make the best possible use of artistic and administrative resources.

Examples this year, include:

- Western Australian Symphony Orchestra is collaborating with young Australian composer, Iain Grandage, and Spare Parts Puppet Theatre to develop a production inspired by Margaret Wild's children's book, *The Midnight Gang*
- With support from the Sydney Opera House, the second National Circus and Physical Theatre Conference brought international guests and participants from across Australia to the world-renowned arts centre for debate and special performances over three days.
- Barking Gecko, WA, theatre for young audiences in partnership with the WA Opera and with the WA Youth Orchestra presented Britten's *Noys Fludd* in Awesome, the Perth International Children's Festival.



Lucia Mastrantone and Caroline Mignone in *My Vicious Angel* by Christine Evans, 1998, Vitalstatistix. Photo: Rosey Boehm

Keeping a higher ratio of project support in the Theatre Fund compared to a few years ago helps support the development and presentation of a number of relatively large-scale projects. This support allows directors and writers to develop their own works, some of which are to be included in international festivals here and abroad. Examples include:

- Ranters Theatre, in association with the touring agency Performing Lines, presented Raimondo Cortese's picture of young urban dwellers, *Features & Blown Youthn* in Sydney and then at the Hebbel Theatre in Berlin as part of the Theater der Welt Festival. The company is also developing eight new short works for a season at the 2000 Telstra Adelaide Festival.
- Urban Dream Capsule's incubation event was a hit of the Melbourne International Festival of the Arts, featuring a group of artists sealed in a shop window over sixteen days. With support from the Fund and Council's Audience Development Division, the artists 'toured' the event to the London International Festival of Theatre and the Festival of the Americas in Montreal.

Australia maintains an international reputation for theatre involving young people, either as audiences or creative participants. Given the quality and importance of the work of the many youth participation theatres around the nation, the Fund has again increased funding for professional artists to lead or coordinate youth theatre programs in urban and regional contexts. Examples include:

- Southern Edge Arts organises a wide range of workshop and performance projects with young people in Albany and the Great Southern Region of WA. *Speedway Ballet*, based on a 1998 production on the prevention of teenage suicide, tours five regional communities with a cast including participants from each region.
- Shopfront Theatre, NSW, with additional support from Playing Australia, toured a production of *Rated X*—scripted by PP Cranney in collaboration with a cast of 11 young people aged between 15 and 19—to Bathurst, Orange, Dubbo, Cowra, Cobar, Wilcannia, Broken Hill, Port Adelaide and Mount Gambier. This year the company is working with writer Rose Nakad.

- La Luna Youth Theatre's major performance project in 1998 was the site-specific piece *Space Aliens Take Townsville* which involved 58 young people aged 9 to 14. The company is currently working on the project *Silent Residenc* at the West End cemetery, the resting place of many key figures who contributed to the foundation of the city.

To help artists explore and pass on high level professional skills, the Fund has supported a range of programs improving Australian artists' performance, production, creation and management skills in the national and international arena:

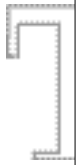
- The Australian National Playwrights Centre participated in the 12-play program of the National Playwrights Conference (USA) with an Indigenous director and cast working on a script by new writer Ernie Blackmore.
- Mikkel Mynster is in residence at the Banff Centre for the Arts in Canada where he is working as Assistant Production Manager in the well-known Banff Festival of the Arts as part of the

pilot Theatre Fund/Banff Technical Theatre initiative.

- In partnership with the Port Youth Theatre Workshop, SA, the Fund's Indigenous Theatre Initiative has supported short-term projects for the professional development of 11 Indigenous artists across the nation – working in the areas of writing, dramaturgy, direction, design, production/stage management and company management.

Top, left to right:  
David Branson  
and David Milroy.  
Bottom, left to  
right: Trisha  
Morton-Thomas  
and Kylie Belling.  
Workshopping  
*Buckley's Hope*,  
1999 Australian  
National  
Playwrights  
Conference.  
Photos: Gerald P  
Clarkson





Through its Visual Arts/Craft Fund, the Australia Council supports the creation, presentation and interpretation of contemporary Australian visual arts and craft.

The Fund's interest centred on fostering new artistic practices during a period of remarkable creativity by Australia's visual artists, craftspeople and contemporary art organisations.

Sixty-six individual, emerging and established visual artists and craftspeople received grants to make and exhibit a diverse range of distinctive new works.

Emerging artists to receive New Work grants included:

- Sculpture/installation artist Catherine Bowdler, NT, to explore physical and cultural 'veneers' in the built environment of Darwin for a group exhibition.
- Benjamin Genocchio, NSW, to research and write the first publication to examine in detail the work of Aboriginal artist Fiona Foley.
- Ricky Swallow, Vic, to explore notions of time by casting plastic models of stereos, computer games and obsolete technological equipment, adding video

footage and sound for an exhibition in 1999.

Established artists to receive New Work grants included:

- Melbourne craft practitioner Stephen Benwell, Vic, to produce Rococo influenced ceramic work using new technical processes.



Jacinta Schreuder,  
*Just be,*  
Lasercopy,  
1997.

Hossein Valamanesh, *Longing/Belonging*, carpet and fire installation, 99 x 99cms, 1997.



- Annette Bezor, SA, to create two series of related works utilising computer-generated scanned images and overpainting.
- The Wallace Line – a division that runs between Bali and Lombok in the south and north through Borneo and Sulawesi – was anticipated by John Wolseley, Vic, as the theme of his next series of paintings and constructions.

This year, a special grant round was conducted to support artist-run projects as part of the Federal Government's Emerging Artists Initiative. Funding was provided for 15 Artist Run Initiatives across Australia.

The Visual Arts/Craft Fund continued its support of Australia's major recurrent contemporary exhibitions. Examples include:

- the Melbourne International Biennial for Signs of Life;
- Australian Perspecta 1999 *Living Her Now* at the Art Gallery of New South Wales;
- the Biennale of Sydney Ltd towards the 2000 Biennale of Sydney;
- the 2000 Adelaide Biennial of Art

which will focus on contemporary Indigenous art and be held at the Art Gallery of South Australia;

- the world's foremost exhibition of contemporary Asia-Pacific art, the 3rd Asia Pacific Triennial.

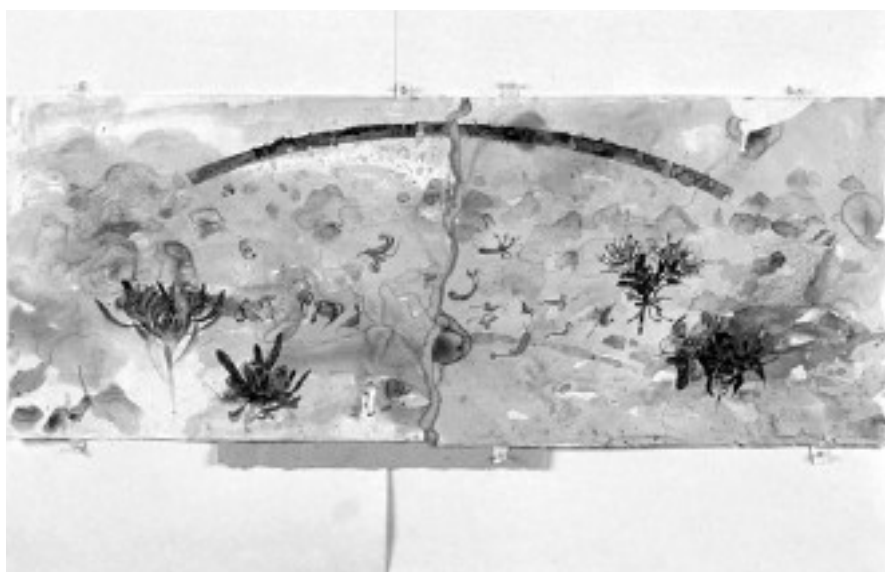
Grants made in the Partnerships and Commissions categories expanded opportunities for artists and encouraged public and private sector organisations to develop partnerships with visual artists and craftspeople. Examples include:

- The International Art Space at Kellerberrin, WA, to bring together major national and international artists in a twelve-month program of residencies, exhibitions and community projects.
- The Royal Australian Institute of Architects, WA, to team eight established artists with six architectural firms to develop public art commissions.

Special cultural relations initiatives designed to promote Australian artists and craftspeople internationally were supported through the visit to Australia



Mari Funaki,  
*Stealth*  
(container),  
mild steel,  
1997.



John Wolseley,  
*Waratah and*  
*Cirnolillo*,  
watercolour,  
1996.

of Charles Bergman, Chairman of The Pollock-Krasner Foundation of New York; and through funds made available to the Art Gallery of South Australia to curate the Australian component of the Frankfurt Craft Triennale to be held in Germany in the year 2000. Triennial Grants were given to South Australian Touring Exhibitions Program; Regional Galleries of Queensland; Art On

the Move, Western Australia; Umbrella Studios, Queensland; and the Crafts Council of Northern Territory.

Other continuing Triennial Grants were given to the Experimental Art Foundation, South Australia; 200 Gertrude Street, Victoria; the Centre for Contemporary Photography, Victoria; Contemporary Arts Organisations Australia; *Eyeline*

*Magazine* Queensland; and Canberra Contemporary Arts Space. The Fund also supported two nationally-based journals, *Art Monthly* and *Photofile*.

Outstanding achievements and contributions to visual arts/craft were acknowledged through the awarding of Fellowships to senior ceramicist Gwyn Hanssen Pigott, installation artist Hossein Valamanesh, and Indigenous artist Gordon Bennett.

The Emeritus Award was awarded to eminent Aboriginal artist Dr David Daymiringu. The Emeritus Medal was bestowed on arts administrator Leon Paroissien.

