


A blurred black and white photograph of a person's face, likely a woman, looking slightly to the right. The image is out of focus, creating a soft, ethereal atmosphere. On the right side of the image, there is a prominent white brushstroke graphic that curves upwards and then downwards, resembling a stylized signature or a calligraphic element. The text "arts funding division" is centered in the lower half of the image, overlaid on the blurred background.

arts funding division



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 artistic potential, and to make the arts accessible to wider audiences.

The Arts Funding Division is responsible for managing the Australia Council's grants programs for artform development and arts activities. Australian literature, dance, theatre, music, visual arts and craft, new media arts and community cultural development are supported by the grants offered by each artform Fund. Aboriginal and Torres Strait Islander arts are supported by the Aboriginal and Torres Strait Islander Arts Board.

In addition to the management of the seven generic categories offered by each artform Fund – New Work, Presentation and Promotion, Development, Triennial Grants, Fellowships, Partnerships and Commissions – 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, in some cases, regional artists, while Council initiatives supported the further implementation of the National

Aboriginal and Torres Strait Islander Arts Policy and the Arts for a Multicultural Australia Policy.

During the year, the Arts Funding Division reviewed a number of its grants management practices and policies to ensure that they remained relevant, effective, efficient, and accountable. Management practices in the Division have also been reviewed to ensure best practice in the management of human, physical and financial resources. Cross-divisional planning sessions were introduced and held throughout the year and a workplan consolidating all work programs across the Division was implemented and monitored regularly. The planning sessions provided a mechanism through which the effectiveness of management practices across the Division were regularly reviewed and areas for improvement identified.

Judy Farr and John Gaden in the Company B Belvior and Black Swan production of *Cloudstreet* a highlight of the Sydney Festival and the Festival of Perth.

Photo: Heidrun Lohr



The 1998 Grants Handbook, which provides details of the grants categories offered by the Council (as well as more general details about Council activities) was issued in January. After two years of quite major changes to grant categories, changes to the 1998 Handbook largely consisted of finetuning, with an emphasis on ensuring that funding outcomes from the grant categories aligned more closely with the goals of the Council's Corporate Plan. By 30 June, nearly 20,000 copies of the Handbook had been distributed in response to requests.

The acquittal process for grants was reviewed during the year and a standard acquittal format for financial and artistic reports introduced. The new acquittal process will assist Council in the following ways:

- ensuring public money has been spent appropriately;
- assisting evaluation of the outcomes of particular grant strategies;
- measuring the Council's performance against the Corporate Plan;
- assisting in preparation of reports to Government on policy development and service delivery.

All organisations awarded three-year funding through the Triennial Grants category are now required to enter into a performance agreement with the Council within four months of receipt of their grant. These agreements will help the Council monitor their performance and will also assist in determining the value and effectiveness of funding provided through this category in promoting excellence in the arts and ensuring high standards of accountability and service. During the year, performance

agreements were concluded with 47 organisations. Many of the organisations have acknowledged the value of these agreements in assisting them to critically assess their own performance.

As part of ensuring the ongoing relevance of funding programs to the arts community, an investigation was undertaken on the effects of recent changes to grant categories on multi-artform organisations. Over the past two years, major changes have occurred, not only in the structure of the funding programs offered, but also in the eligibility and selection criteria to grant categories. A total of 28 organisations (including 15 youth organisations) currently, or previously funded by the Council, were identified as multi-artform. Based on a study of the funding patterns for these organisations, it was concluded that these organisations had not been significantly disadvantaged by the changes. The majority of organisations were in receipt of similar levels of funding to that which they had received over the previous five years.

There has been a significant reduction in the number of requests for review of funding decisions and formal requests for further information about decisions. During the year no requests were made under the *Freedom of Information Act 1982* or the *Administrative Decisions (Judicial Review) Act 1977*. Only one request for a review of decision (which was subsequently rejected by the Decisions Review Committee) was received. This compares with four requests for review of decision in 1996–97 and 6 requests in 1995–96. The reduction in these types of requests is largely 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. Grant lists and financial summaries appear at the back of this report.

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 (ATSIB) 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 (NATSIP).

The NATSIAP is a policy framework adopted in 1997 whereby Council is able to ensure its programs and services are delivered to its constituents in a culturally appropriate and measurable way.

As well as approving the policy, Council allocated an additional \$500,000 to the Board's base budget.

Aboriginal writer/storyteller Herb Wharton undertook a three-month residency in the Council's studio at the Cité International des Arts in Paris. Photo: Rosey Boehm





Kooemba Jdarra undertook training workshops with Indigenous artists in local schools, communities and youth-in-detention centres.
Photo: Melanie Gray

The principles that guide the policy are: Respect, Authority, Rights and Responsibilities, and Diversity.

The objectives of the policy are to:

- ensure that all decisions related to Aboriginal and Torres Strait Islander arts within the Australia Council are guided by the policy principles;
- identify and implement the priorities of the Australia Council for development in Aboriginal and Torres Strait Islander arts organisations;
- develop improved mechanisms for support of Aboriginal and Torres Strait Islander artists and arts organisations;
- build linkages with other key stakeholders;
- maintain and improve networking opportunities;
- monitor and report on the level of support for Aboriginal and Torres Strait Islander arts activities.

To further support the policy, Council allocated an equal amount to each Fund and the Board to develop and implement strategic initiatives which address the policy objectives. Some examples of the Fund's policy initiatives include:

- The Music Fund developed two pilot schemes: the Compact Disc scheme to encourage recording labels to produce and distribute debut albums on

compact discs for Indigenous emerging artists; and the Residency Mentorship scheme to provide Indigenous artists with creative and professional development opportunities through a residency with mainstream music organisations.

- The Literature Fund initiated professional development opportunities for Indigenous editors and editors working with Indigenous authors. Individual training programs involve editors working with more experienced editors as mentors.
- The Visual Arts/Craft Fund developed an Indigenous craft curatorial and exhibition mentorship. This initiative will link an established curator with an Indigenous trainee to develop skills in all aspects of curatorial and exhibition management.

The Board's NATSIAP initiative is also dedicated towards the development and eventual presentation of a major Torres Strait Islander touring exhibition. The exhibition will be of works from the Haddon collection and others, currently housed in the United Kingdom and the United States of America.

Through its grants programs, the Board supported a wide range of innovative projects that assisted in the creation of new work by artists located in regional, rural and urban areas. Some examples of projects funded include:

- \$49,850 for Aboriginal Nations Pty Ltd to develop an exhibition of traditional and animation art based on creation stories. The studio won first prize in the Animation Section and the Gava City's Grand Award at the 1997 Festival Internacional De Cinema y Video in Barcelona, Spain.
- \$10,000 for Barry Benning to convert existing music tapes to CD and to then promote the album at the 1998 Tamworth Country Music Festival.

Mr Benning was presented with an Achievement Award by the 'Guitar Legends' – an elite group of top country music guitarists at the recent Tamworth Country Music Festival.

- \$11,483.60 for the Kara Kasil Torres Strait Islander dance group to conduct a series of performances and workshops in Sydney titled *Journey for Reconciliation*.
- \$39,550 to Ngarinyin Aboriginal Corporation production and performance of Djunba traditional dance and songs by the Ngarinyin people. The project aims to assist elders in the process of passing on strengthening knowledge and attachments to Ngarinyin Country to the younger generation.
- \$19,195 to the Faculty of Performing Arts, University of Adelaide, for development of an interactive collaborative piece between ten Anangu Pitjantjatjara performers and Aurora, a six-member chamber music ensemble.
- \$5,000 to Debra-Lee Nordbruch to conduct research into Aboriginal ballet dancer Mary Miller. Mary Miller was born on Gnowangerup mission in WA and was one of the 'stolen generation' and the first Aboriginal member of an Australian ballet company, the West Australian Ballet.

Fellowships of \$80,000 over two years are offered by the Board once per year to individual Indigenous artists to enable them to undertake a major creative project in any artform. Recipients for 1997-98 were:

- Lillian Crombie, performer, who will travel to her country in the Port Augusta region to develop a one-woman show sharing the story of her life.
- Richard Frankland, singer, songwriter and film maker, to produce three multimedia presentations documenting the cultural heritage of Aboriginal people of Victoria.



- Linda Syddick Napaltjarri, visual artist from the Western Desert region of South Australia, to complete a new body of works for a solo exhibition.

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 in partnership with cultural institutions, community organisations and State, Territory and local government organisations.

One of the recommendations from the Royal Commission into Aboriginal Deaths in Custody was for the development, implementation and evaluation of a strategy to strengthen industry participation by Indigenous peoples in the arts and cultural industry.

In its response, the Board is continuing the implementation of the very successful national prison art initiative, Inside Art Out, a strategic partnership between the Australia Council and the Aboriginal and Torres Strait Islander Commission (ATSIC). The two proposals supported in 1997-98 were:

- \$17,500 to Arts Queensland for placement of an Indigenous Arts Industry Development Officer within

Women on a Shoestring performed Jan Cornall's *At the Crossroads* at the Street Theatre in Canberra. With Justine Saunders, Chrissie Shaw, Julie Ross, and Maria de Marco, the play explored the rich and courageous lives of women in rural Australia.
Photo: George Serras

an independent organisation to service incarcerated Indigenous artists; and

- \$40,000 to the Faculty of Aboriginal and Islander Studies, University of South Australia, in partnership with Tandanya National Cultural Institute, to conduct a series of arts and cultural programs within prisons in South Australia, including a public exhibition.

The Big Notes initiative was developed to achieve a significant increase in the representation and participation of Aboriginal and Torres Strait Islander musicians in the commercial music recording industry. Victorian-based organisation, Songlines Music Aboriginal Corporation, was selected through a tender process, to convene the National Aboriginal and Torres Strait Islander Music Industry Conference in Melbourne on 1-3 December 1997 to discuss the key issues and concerns affecting Indigenous musicians.

Among the key recommendations arising from the conference was the establishment of a National Indigenous Music Industry Officer position.

The Australia Council's \$50,000 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

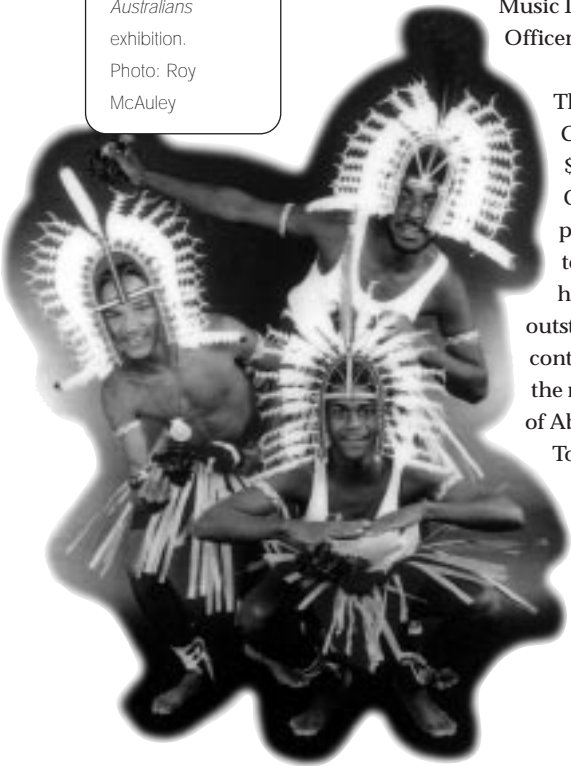
national and international levels.

This year the Award was presented to Jimmy Chi at a function in Broome on 27 November 1997. Mr Chi is the creator of the highly successful musical *Bran Nue Dae* and, more recently, *Corrugation Road* with Black Swan Theatre.

This year the Commonwealth Government allocated \$1 million to provide emerging artists with greater opportunities for public exposure and career development. The Board's allocation of \$120,000 was distributed to Indigenous emerging artists. Examples of projects supported through the Emerging Artists Initiative include:

- \$17,062 to Tanya Ellis, NSW, for development of artistic, cultural and production skills as trainee director and production manager in conjunction with REM Theatre;
- \$14,306 to Kadeja James, NT, to write a book that gives an open and frank account of her life experiences, which touch on different aspects of growing up in a semi-traditional, fringe-dwelling lifestyle;
- \$2,300 to Paul House, ACT, to develop skills and knowledge from the elders of the Ngunnawal country in the areas of dance and music;
- \$5,000 to Kunyi June Anne McInerney, SA, to create and exhibit artworks titled *Coming Together* in collaboration with her sister, Jane Pole, at the 1998 Adelaide Festival of Arts.

Deba Cook, Gendano Lui and Boggo Gela were three of the Kara Kasil Torres Strait Islander Dancers who performed *The Journey for Reconciliation* at the Australian Museum's *Indigenous Australians* exhibition. Photo: Roy McAuley



Through its Community Cultural Development Fund the Australia Council encourages communities and artists to work together to investigate cultural and social issues and to express their identity through innovative contemporary arts practice.

Major achievements of artists and communities working in this way were profiled and discussed at DARE, the 1997 Community Cultural Development Conference. The conference, the first in 12 years, brought together more than 300 artists and artworkers from across Australia to discuss and debate community cultural development practice, make new alliances and develop future initiatives.

In a formal ceremony at DARE, the 1997 Ros Bower Award was presented to Don Mamouney. Mr Mamouney was recognised for the substantial contribution he has made to community cultural development practice through his work with community groups at the Addison Road Community Centre and with Sidetrack performance group.

This year the Community Cultural Development Fund (CCDF) actively

encouraged community cultural development workers to consider their professional development needs. Through its Professional Development



Ben Buchanan performing in the Southern Edge Arts production *Speedway Ballet*. Photo: Kevin O'Brien

Greek Orthodox Church, 1997, by Irene Zoumaras exhibited in the Popular Windows exhibition, a South Australian Community Bridging services project.
Photo: Brenton McGeachie



Initiative the Fund supported 15 artists and artworkers to undertake secondments and mentorships to further their skills. The Fund will continue to support professional development through the Development category.

Through the year, the CCDF worked closely with other divisions of Council to develop and implement strategic initiatives. The Pacific Exchange initiative, developed with the Audience Development and Advocacy Division, will see four Australian arts organisations host residencies by artworkers from Pacific Nations and communities. Negotiations are currently underway for stage two of the Pacific Exchange Initiative which will see artworkers from Pacific communities in Australia undertake residencies in Pacific nations. Through the Northern Exposure Initiative, developed with the Strategy and Policy Division and the Visual Arts/Craft Fund, six Visual Arts and Crafts organisations in northern Australia will undertake, many for the first time,

a program of community cultural development activities.

The Fund also supported a range of innovative projects which created new work and stimulated informed debate among artists and communities. Examples include:

- \$42,867 to Access Arts, Qld, to work with Constantine Koukias of IHOS Opera and people with disabilities to develop and perform *The Divine Kiss*. A multilingual, multi-artform operatic work *The Divine Kiss* will open at the 1998 Brisbane Festival.
- \$11,404 to Anne Bolitho and Mary Hutchinson to research, write and publish *Out of the Ordinary*, a publication which details inventive ways of facilitating community storytelling and community writing activities.
- \$7,200 to Pasmenco Smelter in Tasmania for the commission of a sculptor to work on-site with Pasmenco workers and with local communities to create a site-specific sculpture.



Water Stories, a Canberra Youth Theatre project hosted Vietnamese artists to work with the Vietnamese community and develop a new performance piece. Photo: David Morrow

- \$32,580 to Community Bridging Services, SA, through whom Bronwyn Platten and John Foubister worked to assist 25 artists with intellectual disabilities to develop and present the highly successful *Popular Windows* exhibition.
- \$35,000 to SEA Southern Edge Arts to develop an innovative outdoor performance with young people in regional Western Australia. The highly successful *Speedway Ballet* project will be extended to new regions with the support of the West Australian Road Safety Council.

The Fund has encouraged ongoing development in regional and remote communities and has been pleased to see earlier projects produce ongoing activity in isolated areas. Examples include:

- \$25,394 to Julalikari Aboriginal Corporation in Tennant Creek, NT, which will host residencies for three artists to work with Aboriginal women. The Julalikari women hosted an earlier residency with artist Alison Alder through the Fund's International Year of Tolerance Fellowships.
 - \$50,000 to Barkly Regional Arts to provide a program of community cultural development activities and services across a huge region reaching from Tennant Creek to Borroloola in the Northern Territory. Barkly Arts began their work only in 1995 and have continued to grow.
- In response to the high quality of proposals and the diversity of practice in the community cultural development field, the Fund awarded five fellowships in 1997. Recipients of the fellowships, which provide \$80,000 over two years allowing artists to undertake significant professional development activities, were:
- Maud Clark, of Somebody's Daughter Theatre Company, Victoria, who will investigate new directions in community theatre.
 - Lylie Fisher, SA, who will undertake research and studies in the USA into the use of new technologies in community cultural development practice.
 - Barbary O'Brien, SA, who will evaluate the use of visual arts practice in the community cultural development field.

- Eve Stafford from Far North Queensland who will investigate models of cultural development in regional and remote areas.
- Mahmoud Yekta, NSW, who will create a video and explore methods of film making with communities.

Through its grants categories, the Fund has been pleased to support a number of international projects which have encouraged greater understanding of Australia's cultural diversity. Examples include:

- \$15,000 to the Greek Australians to present the audiovisual and photographic exhibition *In Their Own Image* in Greece.
- \$28,210 to Canberra Youth Theatre for the *Water Stories Project* which brought four masters of puppetry from Vietnam to work with the Vietnamese community in Australia and develop a new outdoor performance work.

The Fund supports the active involvement of communities in the

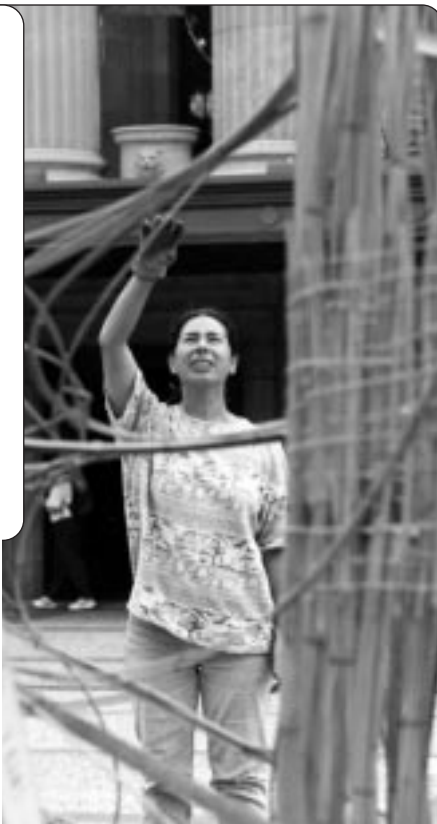
planning and design of public spaces by funding Community, Environment, Art and Design (CEAD) practice. CEAD practice is supported both through project funding categories and through the CEAD category. Examples of projects supported include:

- \$19,122 to the Mt Druitt Interchange Public Art project through which young people and residents of non-English speaking backgrounds will work with professional artists to research and design artworks for placement at the Mt Druitt bus interchange.
- \$20,626 to the Bankstown Youth Development Service who will facilitate the involvement of local ethnic communities in the redesign of the Bankstown Old Town Plaza.

To promote CEAD practice and to acknowledge exemplary achievements, the CCDF, in collaboration with the Visual Arts/Craft Fund, presented the 1997 CEAD Award to the Liverpool hospital Project. The project involved local communities and patients and staff of the hospital working with artists to develop and place artworks throughout the hospital. The hospital's commitment to integrating arts and cultural activity and their support of ongoing cultural programs demonstrates both the benefits and potential of innovative CEAD practice.

By supporting such a diversity of activity and by proactively reaching out to new and isolated communities, the Fund has encouraged the arts to take new partners, find new forms and establish new forums. The Fund will continue to support the highest quality of community cultural development practice in order that communities and artists may take risks with their work and continue to address contemporary issues.

Darwin-based artist Techy Masero was commissioned to create a sculptural installation in Brisbane's King George Square as part of the DARE conference.
Photo: Luisa Garcia



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.

The Fund encourages the development of dance by focusing on innovation, creativity and the artistic rationale for a work whether it is by an individual artist, a group of artists, or artists working through company structures.

The costs associated with creating dance are often significant. The number of successful project grants are therefore limited, with competition for support increasing this year. In light of this, a few of the outstanding results for individual artists or groups of artists this year include:

- Lucy Guerin received \$47,513 towards the second stage of her full-length new work, *Sleep*, to be performed in Melbourne in late 1998. The work is constructed around the different stages of sleep and involves five dance artists. A creative development period for the new work, also supported by the Fund, was completed in April.



Kate Champion toured *Face Value* to Perth, Melbourne, Sydney and Byron Bay. Photo: Richard Hughes

Leigh Warren & Dancers received triennial support and took *Shimmer* to a return Adelaide Season and a national tour.
Photo: Alex Makeyev



- Garry Stewart's *Thwack* received \$65,000 for a new multimedia dance work, *The Red Shift*, inspired by perceptions of outer space and the appeal of the pop-science world of 'Star Trek' and 'The X Files'.
- Tracie Mitchell received \$32,000 to produce *Sure*, a new video-dance work which is being screened in Canada, USA, Britain and Germany.
- Sue Healey received \$25,000 to tour *Suite Slip'd* to New Zealand and the USA. *Slipped*, choreographed by Sue Healey as part of the Australian Film Commission / Australian Broadcasting Corporation / Australia Council Microdance project, will also be screened during the tour.
- Perth artist, Rakini, received \$20,000 to enable her, as solo performer, time to work on text and movement repertoire in close collaboration with composers, musicians, a photographer and a video artist.

This year Fellowships were awarded to Tess de Quincey, Simone Clifford and Don Asker to support extended programs of professional exploration of form and development of existing skills.

Individual artists have also benefited from funding through the Partnership

category, which helps to harness the resources of arts and non-arts organisations. Six Australian artists participated in this year's Australia New Zealand Choreographic Course in Wellington, a partnership between the Australia Council and Creative New Zealand Toi Aotearoa, led by Lloyd Newson. Other Dance Partnerships include:

- Metro Television Inc received \$31, 600 for its project with seven experienced choreographers from a range of performance traditions and styles. This three-month workshop series will utilise Metro's recently completed New Media Digital Studio and in-house technical and training expertise in a rare opportunity for independent choreographers to access the latest dance-specific digital technology.
- The Western Australian Academy for Performing Arts (WAAPA) is supporting key artists from skadada, Jon Burt and Katie Lavers. In recognition of the difficulties faced by independent artists in the 'downtime' between funded projects, the partnership will provide financial support and access to resources so that the group has continuity of research and can devote adequate time to the development of new works. For WAAPA the presence of



experienced artists at its Dance Research Centre will help students to perceive clearly the relationship between studio practice, experimentation with performance and the development of new work.

There were changes this year in the way the Australia Council responds to organisations. As part of the three-year phase-in of Triennial Grants, only a handful of the eligible outstanding dance companies were this year offered assurances of triennial support. For 1998–2000 this included:

- Leigh Warren & Dancers from Adelaide who receive support of \$178,500 per annum. The 1998 program included *Parallax* with the Australian String Quartet for the Adelaide Festival, followed by a return Adelaide season and national tour of *Quiver*. The company is also producing a new work which will open alongside the premiere of *Line Call*, a dance film made with director Rolf de Heer.
- Brisbane-based Expressions Dance Company who receive \$115,500 per annum and will undertake a range of activities in 1998 – including remounting and touring *Adam in Wonderland*; a new work *Attitude* for the Brisbane Festival, including dancers from the City Contemporary Dance Company of Hong Kong; and recreating *Surf's Up* (originally a co-production

with the Queensland Museum) for touring to primary schools.

- The Australian Dance Council – Ausdance (National) – which receives \$130,000 per annum to continue to provide information and advocacy to serve both the dance artform in general and the Ausdance membership. 1998 is Ausdance's 21st anniversary year.

With several dance companies around the nation also in a period of change, some organisations chose not to apply for triennial support and instead were supported in the project categories.

- The Choreographic Centre in Canberra received \$130,000 towards its 1998 activities providing professional development and infrastructure support to artists from around the country.
- Dancehouse – Centre for Moving Arts received \$85,380 through a combination of Development and New Work grants to support a range of programs assisting the development of artists and for Bodyworks '98, a three-week festival of new work by independent choreographers.
- Darwin-based Tracks dance received \$80,465 to create a new work, *The Land, the Cross and the Lotus*. The project involved three teams – each with a choreographer, cultural adviser and dancer – each making a solo work. Tracks member Tim Newth then

Lucy Guerin, Rebecca Hilton and Ross Warby in *Two Lies*. Choreographed by Lucy Guerin it was presented in New York, Rotterdam, London and France and awarded a New York Dance and Performance award (a Bessie). Photo: Johan Elbers

directed these into a single full-length work. The solos were choreographed by Michael Leslie, Beth Shelton and Kai Tai Chan and each reflected a particular spiritual/religious practice. The cultural advisers were drawn from three local communities: the Larrakia people, the Catholic Church and the Northern Territory International Buddhist Centre.

- Tasdance received \$51,455 to create *Skin Deep*, a dance-theatre piece in collaboration with visual artist and composer Garry Greenwood. Tasdance also benefits from a Partnership with Southern Cross Television which will result in a series of four broadcast quality programs based on Tasdance's 1998 activities and one general promotional video about the work of the company.

The Fund encourages artists to see their work in the national and international contexts and so is concerned to support national debate of key issues. In July 1997 the fifth and final Melbourne Festival of Choreography and Dance (Green Mill) was held, with local and international guest

Sydney Gay and Lesbian Mardi Gras commissioned Arun Munozz's *Senesino* for the 1998 Mardi Gras Festival.
Photo: Caterina Pacialeo



speakers addressing the theme *Heritage and Heresy*. The Fund this year facilitated a partnership with Ausdance Victoria for the publication and distribution of the 1997 Green Mill papers and, along with Arts Victoria, has cofunded a Movement and Performance Dance Symposium to be held in Melbourne in mid-1998.

The importance of supporting and disseminating critical analyses of dance and dance-related topics is also reflected this year in the Fund's contribution towards the publication of two journals, *Writings on Dance* and *Brolga*. In 1998 *Writings on Dance* are producing two issues: one contextualising Australian dance of the 1970s and exploring the legacies of this period for the present; and another devoted to Indigenous dance. *Brolga*, edited by Michele Potter, will also publish two issues this year.

Debate about the interaction between professional artists and young people in the development of new dance was a focus of the first National Youth Dance Festival held in Darwin in September 1997. Coordinated by Ausdance (National), the week-long festival included a wide range of classes, workshops and forums as well as a showcase of performances of both youth dance and dance for young audiences.

On behalf of the Dance Fund, Ausdance National also coordinated the Fund's Emerging Choreographers' Initiative which saw support going to Clare Dyson, Michelle Heaven, Luke Hockley, Scotia Monkivitch, Arun Munozz, Paulina Quinteros, Sun Ping and Rebecca Youdell to develop new works.

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 and 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 coordinated by national or State-based writers' organisations 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 books and magazines 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.

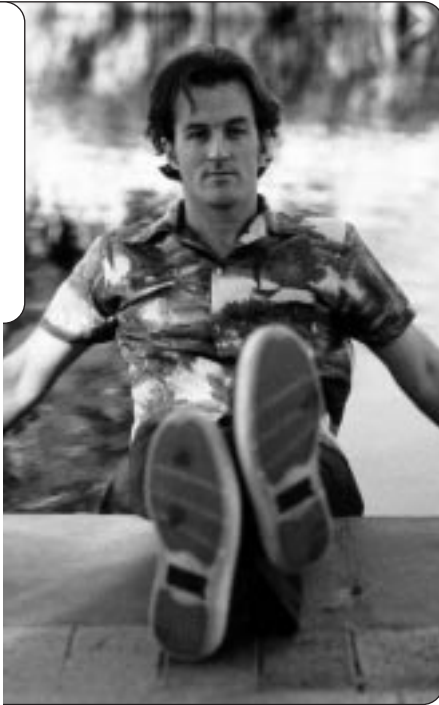
This year almost 45 per cent of the Fund's total budget went in direct grants to individual writers. The 71 successful

writers spanned all literary genres, from poetry and writing for performance to fiction and literary non-fiction, and an almost equal number of grants were awarded to emerging, developing and established writers. Twenty emerging writers received grants this year, including:



Olivetti Australia received a Partnership grant towards *The Wishing Cupboard*, an interactive journey through the history and culture of Vietnam created by children's writer Libby Hathorn.

Luke Davis completed the first draft of his new novel during his residency at the Tyrone Guthrie Centre in Ireland.



- Hong Kong-born screenplay and short story writer Anthony Ayers; journalist Emma Tom who received a grant to write her second novel; poets James Charlton and Roland Leach; and Vietnamese-born playwright Chi Vu who will write a full-length play in English and Vietnamese.
- Developing writers awarded grants totalled 21 and included: *Australian/Vogel* Award-winning writer Darren Williams; children's writer Helen McKerral who will work on a new young adult novel; playwright Julie Janson who will work on two theatre projects; poet Nicolette Stasko who will complete a third collection of poetry; and Hanifa Deen who is researching a biography.
- Among the 21 established writers to receive grants were: award-winning poet Phillip Salom, who will work on three collections of poetry and prose poetry; playwright Alma de Groen to develop a new play; fiction writer Dorothy Johnston who is writing a

computer crime novel; non-fiction writer Cassandra Pybus who will research and write three historically based narratives; children's writer James Maloney working on two young adult novels; and poet, novelist, playwright and literary critic Alison Croggan who will write an opera libretto and her third collection of poetry.

Fellowships were awarded to: Daniel Keene, the playwright whose most recent work was premiered at this year's Adelaide Festival; Robert Gray, the widely acclaimed award-winning poet; and Marion Halligan, fiction writer, essayist and reviewer.

For the first time this year, triennial funding was provided to the majority of State-based writers' centres and literature officers. The individual writers' centres within this nationwide network provide development opportunities, information, advice and other vital support for the writing community. The provision of three-year funding enables them to plan and implement longer-term strategies of benefit to writers.

The Literature Fund continues to assist the publication of Australian literature through grants, in the form of production subsidies to publishers. Over 85 titles were supported in 1997–98, including:

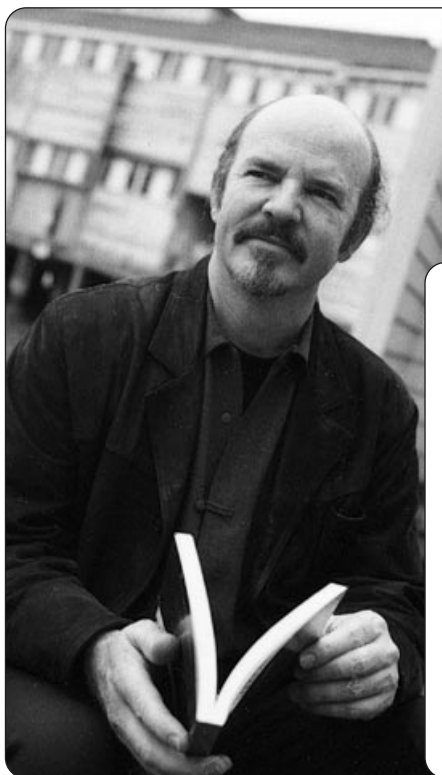
- the Dobbie award-winning *Steam Pigs* by Melissa Lucashenko (University of Queensland Press);
- *The Gatekeeper's Wife* by Fay Zwicky (Brandl & Schlesinger);
- *Closed for Winter* by Georgia Blain (Penguin Books);
- *No* by George Papaellinas (Random House);
- *The Virtual Republic* by McKenzie Wark (Allen & Unwin); and
- *The John Wayne Principle* by Tony McNamara (Currency Press).

The Fund continues to support literary magazines through foundation grants to new magazines and grants to established magazines to offset writers' fees and other expenses. The poetry magazine *Cordite* has received a literary magazines foundation grant for 1997–98, while a number of established magazines, such as *Australian Book Review*, also received funding. Among the magazines receiving grants to cover the commission fees of writers were:

- the youth literature magazine for 14 to 24 year olds, *Voiceworks*;
- the Tasmanian-based *Island* magazine; and
- the e-journal *Australian Humanities Review*.

International interest in Australian literature is reflected in the number of applications received from overseas publishers. Grants to overseas publishers for the translation and publication of Australian literature in foreign-language editions included German translations of Brian Castro's *Pomeroy* to be published by Klett-Cotta and the award-winning *Kindling Does for Firewood* by Richard King, which will be published by Alibaba Verlag. Publishing company Marie Chribkova was given a grant towards the publication of a Czech edition of Antigone Kefala's *Selected Poems*; Chinese Literature Press will translate and publish *The Rose Crossing* by Nicholas Jose in Chinese, and Les Murray's *Anthology of Poetry* will be published by Dutch publisher J. B. Meulenhoff bv.

To assist with the promotion of Australian writers and Australian writing, the Literature Fund provided funding towards the fares, fees and expenses of writers attending national and international writers' festivals. As well as major State literary Festivals such as the Sydney, Brisbane and Adelaide writers' festivals, the Literature Fund supported a



Award-winning poet Phillip Salom launched a collection of poetry at the Sydney Writer's Festival and will work on three new collections of poetry with a three-year New Work grant.
Photo: Penelope Clay

number of smaller festivals, including the Fringe Arts Collective, the Queensland Poetry Festival, the text program of Melbourne's Next Wave Festival, the Down South Writers Festival in WA, the Australian National Storytelling Festival, and the Byron Bay Writers' Festival.

International festivals receiving funding for the attendance of Australian writers included:

- the VIII Festival Internationale de Poesia in Medellin, Colombia, which featured more than 58 poets from 38 countries reading their poems in 17 different languages;
- the European Association for Studies on Australian Literature Conference, which took place in Austria in June 1997, and included the participation of five Australian writers – Venero Armanno, Marion Halligan, Mark O'Connor, John Kinsella and Diane Fahey; and

- the Prague Writers Festival in April 1998, which invited poet and novelist Antigone Kefala to attend.

The WA State Literature Officer was responsible for coordinating the very successful pilot project under the Emerging Artists' Initiative. With a \$45,000 grant, the Emerging Writers' Initiative: Mentorship Program linked eight emerging writers with three mentors who were experienced published writers. The eight emerging writers have been working closely with their mentors for seven months and recently came together for a three-day Masterclass followed by a public reading of their work. The pilot project concluded in August 1998 with an industry session attended by publishers and agents.

Given the role that good quality editing plays in the development of writers, especially new or emerging writers, the Literature Fund in association with the publishing industry is working on two initiatives relating to the professional development of editors. Funding was

approved for the coordination of a residential training course for senior editors to enhance their literary editing skills, with the first course due to start in early 1999. In addition, publishers in Alice Springs, Broome and Perth received funding for individual tailor-made training courses for editors working with Indigenous writers.

Cassandra Pybus will research and write three historically based narratives. She participated in the Byron Bay Writers' Festival, one of a number of smaller festivals supported by the Fund.
Photo: Front Page Photography



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 programs 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



Greg Stone, Brandon Burke and Cathy Adamek in David Williamson's *Don's Party*, State Theatre Company of South Australia. Photo: Eric Algra

Ballet, Australian Chamber Orchestra, Bangarra Dance Theatre, Bell Shakespeare Company, Black Swan Theatre Company, Circus Australia, Melbourne Theatre Company,

Meryl Tankard

Australian

Dance

Theatre,

Musica

Viva,

Playbox

Theatre

Centre,

home and on tour throughout the country and overseas. The Major Organisations Fund provided three-year base-grant funding for the years 1996-1998.

The Fund continues to work with the companies to assist them in achieving best practice in all aspects of their business. Funding stability enables the companies to better address their complex business and planning needs.

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

In addition to multi-year base-grant funding, the Fund provides support to the companies through Partnership grants and strategic initiatives. The Partnerships grant category encourages collaboration with other companies and greater risk taking in artistic programming, including engagement with new technologies. Examples of Partnership grants for this financial year include:

- \$15,866 to Bell Shakespeare Company for a partnership with Barking Gecko Theatre Company to extend the company's *Actors at Work* program to Western Australia;
- \$42,225 to Circus Oz for a partnership with a youth organisation, the PUSH, to develop and present a performance/dance party event at the Metro Nightclub in Melbourne, with some elements of the event to be included in their main show;
- \$40,000 to State Theatre Company of SA to support a partnership with Vitalstatistix to workshop and produce the world premiere of *Carrying Light* by Verity Laughton as part of their 1999 subscription season;

Queensland Ballet, Queensland Theatre Company, State Theatre Company of South Australia, Sydney Dance Company, Sydney Symphony Orchestra, Sydney Theatre Company and the West Australian Ballet Company.

In 1997 the companies supported by the Fund performed to over 2.45 million people in urban and regional Australia, to subscription and new audiences, at

Tracey Carrodus and Josef Brown in *Salome*, Sydney Dance Company. Photo: Branco Gaica

- \$41,000 to Sydney Dance Company to support a partnership with Skyworks Studios/Peter Wilson to develop a dance/puppetry version of Graeme Base's novel, *The Little Seahorse*.

Strategic initiatives have provided funds to several companies to assist them to further improve their strategic and business planning and aspects of their business operations. Other companies have received strategic support to develop marketing and sponsorship initiatives, including: Musica Viva for a youth marketing initiative; Bangarra to develop private sector and commercial income streams; and West Australian Ballet to improve community access. Other examples of organisations receiving funds provided by Council to support strategic initiatives are detailed below.

Arts for a Multicultural Australia Policy:

- Australian Chamber Orchestra and Musica Viva Australia each received \$35,000 for audience development initiatives targeting non-English speaking background audiences. Both companies have national subscription seasons and will be implementing their audience development initiatives in several capital cities.

National Aboriginal and Torres Strait Islander Arts Policy:

- Black Swan Theatre Company received \$10,000 to support stages one and two of a project with Trevor Jamieson, who will work with his community to develop a contemporary theatre work to tell the story of the Wongai people;
- Playbox Theatre Centre has been given \$20,186 to support an extension of their playwright development project

with Ilbjerri Aboriginal Collective; and

- Queensland Theatre Company received \$35,000 to support the development and commissioning stage of Wesley Enoch's *Coolbaroo Club* project.

Emerging Artists Initiative:

- Musica Viva received \$10,000 for cellist Liwei Qin and pianist Tahu Matheson for their premiere tour as a Chamber Duo to centres in Northern Territory, Queensland, Victoria, and New South Wales;
- Queensland Theatre Company received \$10,000 for the professional development of Rachel Konyi, Designer, and Brendan Ross, Director; and
- West Australian Ballet received \$10,000 to support the participation of Stefan Karlsson in their 1998 Choreographic Workshop and to have his work produced by the company in a mainstage season, *Couples*.



Australian Chamber Orchestra received support for an audience development initiative which will target non-English speaking communities.
Photo: Greg Barrett

From its inception, the Major Organisations Fund has focussed on improving companies' business operations, including their strategic business planning and financial management.

The substantial improvements in the companies' 1997 financial results reflect the impact of this work. The Fund's major strategic focus in 1997–98 has been a research project mapping the business operations of the companies over the past six years, in particular the vulnerability of the companies and the impact of external changes in their economic environment. The resulting report, *Managing for the Future*, provides a basis for addressing the issues facing the major performing arts sector and the Fund will be working with the companies and other sectors of the industry over the next year to develop strategies for moving forward.

Sophie Twaits and Callum Hastie in 'The Wedding BBO' in *Coppelia* choreographed by Chrissie Parrott for West Australian Ballet. Photo: Ashley de Prazer



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

Individual artists and music organisations receive support for work at various stages of development – from creation to public presentation and distribution, through performance, recording, broadcast, national and international touring and publication activity. The Fund also supports professional development of individual music artists and proposals which contribute to critical debate on issues pertinent to contemporary Australian music or the development of the artform practice.

The Fund's prestigious 1998 Don Banks Music Award was awarded to the jazz performer and composer, Bernie McGann, NSW. Mr McGann's trio has toured internationally, including performances at the Chicago Jazz Festival in 1997, and his recording *Playground* won the best jazz release at the 1997 ARIA awards.

Encouragement of outstanding achievement in music was recognised

through the Music Fund's three Fellowships. These were awarded to:

- Dale Barlow for composition, recording and performance in jazz, including the development of three major cross-genre works with leading ensembles;
- Mary Finsterer for three interactive multimedia works, including the development of the opera *swineherd*, inspired by Hans Christian Andersen;
- Warren Burt for composition of experimental music works and a documentation project.

Iphis, an opera in six scenes, was composed by Elena Kats-Chernin with libretto by Richard Toop and presented by Music Theatre Sydney.
Photo: Babette Griep



Ruperto Nunez of Melembe in the World Music Concert series, *Kulcha*, Mucultural Arts of Western Australia. Photo: Kevin O'Brien @ Calix



The Fund supported a wide range of cross-cultural activity, and projects involving diverse musical or cross-artform genres and new technologies. Funding for the creation of significant new works this year for national and international performance include:

- a commission by leading international new music ensemble Duo Contemporain (The Netherlands) for a new work for bass clarinet and percussion by Victorian composer Mark Pollard. Duo Contemporain has commissioned and performed an extensive repertoire of work including many works by Australian composers;
- a commission by Zurich-based ensemble Aequatuor for a new chamber work by Australian composer, David Young.

The Music Fund provided significant professional development opportunities for individual artists and arts organisations. Proposals demonstrated the breadth of music activity in Australia, and included:

- assistance for musicians from the Australian Art Orchestra to work with Indian musician Karaikudi R. Mani and his troupe, in masterclasses, workshops and rehearsals;
- the 1998 Jazz Diva's concert series, a showcase of women composers, song writers and singers which will also include seminars and vocal workshops.

The Original Woman showcase will coincide with the launch of CDs of a number of the featured artists;

- the engagement of Tony Backhouse by the Northern Territory Contemporary Music Office to conduct a series of workshops for the growing a cappella community in the Top End of the Northern Territory. These workshops build on the success of singing workshops presented in Darwin in early 1997.

The introduction of the Triennial Grants category provided infrastructure support and funding stability for five key music organisations, considered to be leading exponents in, or advocates for, music in Australia. The recipients for grants over a three-year period were:

- Australian Music Centre (AMC) providing support for its information services, including the Library/ Resource Centres, sales distribution and marketing, as well as AMC's ongoing activities;
- Sydney Youth Orchestra for professional artists' fees, in supporting its program of providing a platform for the development of fine orchestral musicians;
- Synergy Percussion to present its annual subscription season, continue its Associate Artist program, and undertake composer commissions;
- Tall Poppies Foundation to continue its program of recordings and concerts, featuring leading Australian musicians and Australian repertoire, and composer commissions;
- Wangaratta Festival of Jazz to stage its annual gathering of national and international jazz artists.

In addition, funding for one year was granted to nineteen organisations which applied in the Triennial Grants category in 1997.



Don Burrows with participants of the Yarra Ranges Youth Music Festival, Dandenong Ranges Music Council. Photo: David Blount

A significant focus for the Fund is support for the presentation, distribution and /or marketing of high-quality music in order to encourage new audiences and broaden existing audiences for music.

Examples of these grants include:

- assistance to ABC Audio Arts to produce an audio recording of the music theatre work, *The Sinking of the Rainbow Warrior* by Colin Bright and Amanda Stewart;
- support for Armidale Jazz Club's presentation of contemporary Australian jazz. The artists featured in 1998 will include Tony Gould and Rob Burke, The Engine Room, Ed Hughes Quintet, The Last Straw, Cathy Harley Quintet, Jenny Game Jazz Quartet, Monica Trapaga and DIG;
- assistance for the Jazz Co-ordination Association of Queensland to present a series of seven concerts which will showcase original work performed by local and interstate jazz artists in Brisbane venues.

Funded activity which explores cross-cultural or Arts for a Multicultural Australia issues in music presentation and distribution included: Music Theatre Sydney's presentation of a Sydney season of Chamber Made Opera's Melbourne production of *Fresh Ghosts*, by Julian Yu (composer) and Glenn Perry (librettist).

Australian music to be performed internationally, with assistance from the Music Fund, encompasses a range of styles, including: techno, world, contemporary classical and contemporary jazz. Funding highlights include: a European tour by the new music group Elision between March and May 1998; the Tasmanian Symphony Orchestra's tour of China; and a follow-up European tour by Naked Raven who perform a blend of contemporary Australian, chamber-folk, rock and jazz fusion music.

The Fund supported new partnerships with a wide range of organisations, assisting them to create new opportunities and resources for Australian music artists. Partnerships included:

- Parks and Wildlife for the presentation of two Moment's Notice jazz concerts at Lake St Claire, on the fringes of Tasmania's World Heritage wilderness area;
- The Boite for a project involving the placement of artists of non-English speaking background in four Overseas Services Bureau's briefing courses, conducted for prospective volunteers abroad. The aim of the project is to strengthen cross-cultural

understanding through the performing arts;

- Perth Zoo for the rehearsal, CD launch and performances of the *Zoo Centenary Suite* by the Nova Ensemble, as part of the zoo's centenary celebrations.

The Commissions category offers public and private sector organisations the opportunity to engage Australian artists to create new works for performance. Examples of the works supported in this category include:

- a grant to the Italian Community Foundation for the development of a performance work celebrating the impact of the Italian community on Australia;
- the Brisbane Festival to commission new works by Gerard Brophy, Stuart Campbell, Robert Davidson and Raffaele Marcellino, to be performed during Composers' Week at the 1998 Brisbane Festival.

The Music Fund is committed to encouraging music by youth (young people as participants), and projects involving works specifically composed for or produced for young audiences. Examples of music performed by young people, with assistance from the Music Fund included:

- Queensland Youth Orchestra, for Carl Vine to compose a short work described as 'a muscular *Bolero*';

- West Australian Youth Jazz Orchestra, for its 1998 program of activities.

Music Fund support will enable Linsey Pollak to create and perform *Playpen*, his one-person show for children, to be performed during *Out of the Box: a Festival of Early Childhood* in Brisbane.

The Fund undertook two strategic initiatives to support emerging artists. The initiatives aimed to provide significant professional promotional opportunities and involved the development of a first release CD for emerging musicians and a concert series. Examples of initiatives supported were:

- Carclew Youth Arts Centre for the establishment of an emerging artists jazz platform within the Festival Club of the 1998 Adelaide Festival;
- Nexus Multicultural Arts Centre for the cabaret performance and broadcast of emerging multicultural artists;
- Aurora Records to record Kirsty Stegwazi's debut mini-album.

The Music Fund also undertook strategic initiatives in support of Council's National Aboriginal and Torres Strait Islander Arts Policy (NATSIAP) and Arts for a Multicultural Australia (AMA) policy. Initiatives supported under NATSIAP were Daki Budtcha Pty Ltd and Central Australian Aboriginal Media Association (CAAMA Music) for CDs showcasing emerging Indigenous artists working in a range of contemporary musical styles.

Arts for a Multicultural Australia initiatives for non-English speaking artist/artsworkeer residencies were granted to: Community Music Victoria, Northern Rivers Regional Arts Inc and Nexus Multicultural Arts Centre Inc to enable artsworkeer Norhayati Yusoff to develop a cross-cultural community music performance program.

Bernie McGann was the first jazz musician to receive the prestigious Don Banks Music Award.
Photo: Karl-Peter Gottschalk



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 term 'new media arts' is used to describe both the process and outcomes of interdisciplinary arts practice. This practice should be highly collaborative in nature and cross artistic and cultural boundaries in ways that challenge and engage artists and audiences.

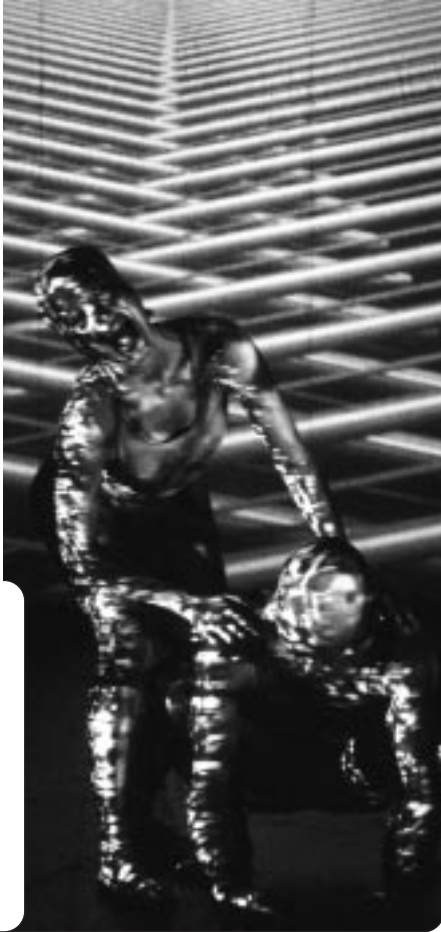
Laura Tricker of Interactivity was contracted by the Australia Council to

undertake an evaluation of new media arts funding within the Australia Council. The Report and its recommendations was accepted by the Australia Council in November 1997.

Amongst the recommendations made in the evaluation was the establishment of the New Media Arts Fund as a Fund of Council under Section 20 of the Australia



Members of the Arena Theatre Company and Senator Richard Alston at the official launch of the New Media Arts Fund at Open Channel in Melbourne in May. Photo: Matthew Sleeth



Help the Remix
MDPE Inc. at the
Fringe Festival .
Photo: Tao Weis

Council Act. The Minister for the Arts agreed to this recommendation and formally announced the new status of the Fund at a public launch at Open Channel in Melbourne on May 4 1998.

The Fund in association with the Audience Development and Advocacy Division of the Australia Council ran an information stand at the Third Australian Performing Arts Market to promote the work of Australian new media artists. The stand and an accompanying publication were well received and the artists profiled in the publication are receiving national and international interest in their work as a result of the promotion.

A highlight of the year has been the allocation of triennial funding for the first time to three outstanding organisations working in New Media Arts:

- the Australian Network for Art and Technology (ANAT), the Adelaide-

based peak service organisation which supports artists working with new technology, will receive \$260,000 per annum over three years;

- the Performance Space, widely recognised as a key presenter of New Media Arts in Australia, will receive \$370,000 per annum;
- Open City, for the publication of *Realtime*, the distinctive print and online arts magazine.

The Fund supported a diverse range of activity this year. Examples include:

- \$77,000 to skadada for a major new multi-artform work, *Electronic Big Top*. This work will combine interactive technology, computer-manipulated sound, video and computer animations, percussion, high-voltage dance and aerial choreography. It will premiere at the 1999 Sydney Festival and then go on to the 1999 Perth Festival.
- \$21,000 to Andrish St Claire for skills development using multimedia and to create a CD-ROM which will focus on the traditions surrounding the history of Macassan Islander contact and trade with the north Australian coast. This project comes out of a long-term collaboration between the artist and the Yolngu people of Elcho Island.
- \$30,000 to Oron Catts for a project which involves an innovative and provocative collaboration between biotechnology and design. In his project, *Tissue Culture and Art*, he will grow, monitor and present partly living objects as pieces of art. He will grow tissue culture over three-dimensional structures and produce computer animation sequences describing the growth of the living artefact.
- \$36,000 to the artist collective Nervous Objects for a hybrid physical/web installation project, *remote_collisions*. This will involve a process of remote online collaboration by artists based in



Information-Fetishism tool by Leon Cmielewski and Josephine Starrs. Josephine received a New Media Fellowship which enabled her to undertake residencies at Xerox Park in California and the Banff Centre, Canada.

Sydney, Perth, Adelaide and far North Queensland. The project involves artists with backgrounds in visual arts, sound design, writing, film/video, photography, installation and web-based works. It will include a production period at Open Channel in Melbourne and Artspace in Sydney.

- \$17,000 to Corrugated Iron Youth Theatre for the development of a new work, *Recollections*. This will be a cross-generational interactive performance project engaging people through memory and involving some sixty performers. *Recollections*, will explore the relationship between the young and the older community.
- \$23,400 to The Suitcase Collective to support young emerging artists and involve a broadening of audiences. By exploring the experience of air travel via the media of dance, film, PC generated text and voice-over and staging it in an alternative cinema venue, the Collective will examine the abstract notion of internal flight juxtaposed with the actual experience of a trans-Tasman flight.
- \$25,386 for Philip Samartzis to present *Immersion*, a series of three concerts of eighteen commissioned works from various composers to be presented within a multichannel cinema environment. The works will focus on

the sensory and tactile sensations of sound moving through cinematic space.

Fellowships to recognise and encourage outstanding achievement were awarded to: Linda Dement, to produce a CD-ROM for exhibition based around the work of author Kathy Acker; John Gillies, to work on a number of sound/video/performance projects; and Stephen Jones, to produce a collaborative 'opera' based on the artist's research into theories of consciousness.

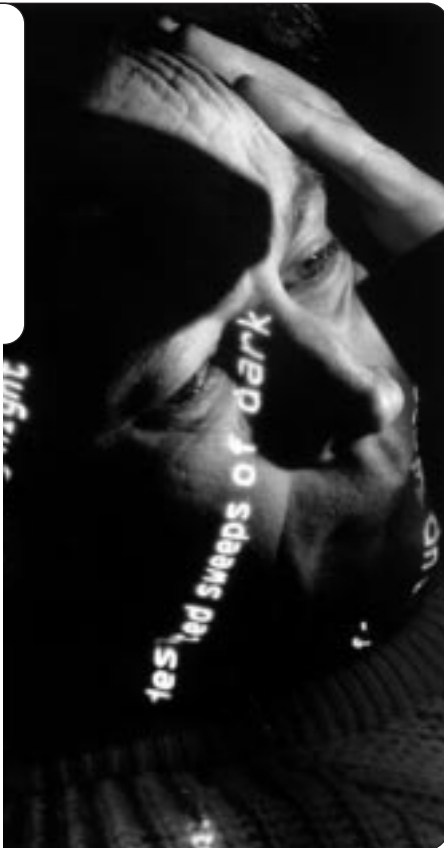
The Fund continued its ongoing partnerships with the ABC and Royal Melbourne Institute of Technology and has also provided funding to a wide range of industry, tertiary institutions and arts bodies. Examples include:

- \$22,000 to Landcare Vision Inc for a partnership with David Carson to investigate methods of representation and land use in WA. The partnership will result in an exhibition of digitally manipulated 3D stereo images which explore real and virtual space, audio-visual projections and computer generated images. The exhibition will give the audience an insight into how industrial technologies are shaping and interacting with the physical landscape.
- \$30,000 to the Queensland Sciencecentre for their inaugural

artist-in-residence scheme. The artist-in-residence will have the opportunity to work with the staff and facilities of the Sciencentre and other partner organisations. In association with tertiary students studying new media, the first artist in residence will create novel artworks for a major touring art and technology exhibition.

- \$20,000 to the University of Technology, Sydney, for a partnership between UTS and the Ruskin School of Drawing and Fine Art, Oxford University. This project is exploring the potential for interactive collaboration among artists, cultural institutions, universities and their public constituencies in Australia and the UK, using the World Wide Web in the production and interpretation of new art.

Still from
*DARK ROOM –
NOCTURNE,*
eat carpet,
STILL MOVING
broadcast on SBS
Television.



- \$13,600 for Arena Theatre Company to commission digital animators and a composer for a production, *Panacea*. The work is the third stage in a creative investigation into the psyche of contemporary Australia, exploring the intersection between performance and popular culture. The performance will include revolutionary projection design and robotic technology and will explore the ways screen-based image can operate in the field of live action.
- \$14,900 to Doppio Teatro theatre company to commission Linda Marie Walker to develop a performance event using an eclectic mix of live performance, video/computer animation, new music and soundscape.

Artist-residency programs for emerging artists in Perth and Adelaide were supported by the Fund under the Emerging Artists Initiative. In Perth, a partnership between the Film and Television Institute (FTI) and IMAGO Cooperative Multimedia Centre has resulted in a Digital Access Studio being established. Australia Council support has enabled a range of emerging artists to access the studio space and has provided mentors to work with them on projects. In Adelaide, four residencies have been offered by the Media Resource Centre for artists to undertake a project using their digital studios.

A national Indigenous Summer School was supported by the Fund under the National Aboriginal and Torres Strait Islander Arts Policy Initiative. The project will be managed by an Indigenous project coordinator with the support of ANAT and will take place in 1999. The school will focus both on technical skills development, intellectual property issues and curating new media work.

Through the Theatre Fund, the Australia Council 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.

The Theatre Fund supports scripted theatre, contemporary performance, physical theatre and circus, youth theatre, young people's theatre, music and theatre, puppetry, visual theatre and explorations of new media.

The first year of the Australia Council's new Triennial Grants strategy was implemented during 1997–1998. With the phasing in of limited recurring support for organisations, the Fund made critical changes to its funding for companies. While a total of 26 organisations were given support for one year and were encouraged to apply again in 1998 for three-year support, ten organisations received funding for 1998–2000. These organisations include:

- La Mama, which aims to build on its 30-year history as a launching pad for many of Australia's best-known theatre artists. Each year the tiny theatre in

Melbourne will showcase upwards of 45 new works, fostering new artists, new ideas and new ways of working.

- Company B (Belvoir Street Theatre), which began its 1998 season with a landmark adaptation of Tim Winton's novel 'Cloudstreet' for the Sydney



KAOS Theatre took *Kaos WORLD* on a national tour .
Photo: Jon Green



Martinho Soares
in the premiere
of Graham Pitts'
Eyewitness,
Darwin Theatre
Company.
Photo: Terry Knight

Festival. The company's aim to introduce its subscription audience to new artistic experiences saw the presentation of Legs on the Wall's *Under the Influence*, while its commitment to producing new Indigenous-themed work continued with *Welcome to Broome*.

- Under the banner name of *Parallelo*, Doppio Teatro is addressing issues of global citizenship, innovations in new technology and interrogation of the 'borders' between artforms. The first production under this new banner, *Tracking Time*, premiered at the 1998 Telstra Adelaide Festival.

In balance with the level of assured three-year support for some organisations, the number of New Work project grants given this year was almost double that of the previous year, with support going both to individual artists and to companies. Examples include:

- Following on from *Sadness* and *The North*, William Yang collated and composed *Friends of Dorothy*, dealing

with the friends and parties he has photographed in Sydney.

- In Hobart, Andreas Litras developed and performed a bilingual solo theatre piece, *Odyssey*. Homer's original text was combined with family histories and the experiences of post-war Greeks to tell a powerful tale of migrants caught between two geographies.
- Darwin Theatre Company produced Graham Pitts' play *Eyewitness*, concerning Australian/East Timorese experiences and relationships.
- Playwright Julie Janson completed her *Season to Taste* trilogy. The three performance pieces, *Bruising the Mint*, *Meat* and *Juicing the Melons* ran at a restaurant during the Sydney Writers' Festival, accompanied by special menus designed around the flavours of each piece.
- Brisbane-based Matrix Theatre is to present *A Beautiful Life*, a new play based upon the experiences of a Persian political refugee and his family.

The Fund also contributed to national and international tours of new work, helping to increase theatre audiences and allow artists the opportunity to evaluate their work in a new context.

- Russell Dykstra toured *Children of the Devil*, a solo exploration of four misfits, to Sydney and Melbourne.
- the physical theatre group desoxy is touring their work *98.4% DNA Being Human* to venues throughout the UK.
- Theatro Oneiron from Adelaide toured their bi-lingual work, *Cafe Cavafy*, to the Thessaloniki Festival in Greece.

Within the framework of limited recurring support for organisations, several companies are developing relationships with non-arts organisations through Partnerships and Commissions:

- Canberra's Jigsaw Theatre Company began a seven-month residency program in partnership with Questacon, the national science and technology centre, examining the links between scientific and artistic endeavour.
- The graphic design and advertising consultancy G3 Pty Ltd is developing a television-based marketing strategy for theatre in Hobart, working with Salamanca Theatre Company and Terrapin Puppet Theatre.
- Deckchair Theatre has been commissioned to stage a large-scale, four-part performance (*The Sea, Land, Port, Football*) at four of Fremantle Football Club's 1998 home games.



Veronica Neave and Gavin Robins in *Under the Influence*. Legs on the Wall which had seasons in Melbourne and Sydney and will tour to Edinburgh, London and regional UK. Photo: Heidrun Lohr

- The City of Adelaide has commissioned Urban Myth Theatre of Youth to develop the *Urban Clan* project, exploring issues of homelessness among young people.

The Theatre Fund has a long track record of support for youth theatre and professional theatre for young people. This year saw an increase in the level of funding for youth participation in theatre. St Martins Youth Arts Centre in Melbourne secured Triennial support to continue its extensive workshop program for young people and to present a series of new works including *Radio City - A Mystery Tour*, where the audience was transported by bus to site-specific performances by a group of young artists. Youth Arts Queensland, the peak body for youth arts and cultural development in Queensland, was supported to coordinate the first ARTEX national conference for artists who work with young people. In 1998 the conference will broaden to encompass theatre-for-young-people practice.

To address some of the barriers facing the development of theatre in regional areas, this year the Fund introduced a new selection criterion in two grants categories. One of the results of this move is a large increase in funding going to regional or rural areas.

Within its aim to support artists and work from diverse cultural backgrounds, the Theatre Fund continues to support Indigenous artists through all its programs. The year began with several funded works appearing in *The Festival of the Dreaming*, including the Marrugeku Company's *Mimi*. In March the Fund convened a meeting of 20 Indigenous theatre artists from all States and Territories to seek input into a National Aboriginal and Torres Strait Islander Policy initiative. Some of the works by Indigenous artists include:

- Yirra Yaakin Noongar Theatre for the ongoing development of Sally Morgan's second play, *Cruel Wild Women*, exploring an Indigenous woman's journey in modern Australia;
- Wesley Enoch's *A Life of Grace and Piety*, co-produced by Just Us Theatre Ensemble in Cairns and Kooemba

Jdarra Indigenous Performing Arts in Brisbane. The play examines issues of separation, sexuality, religious beliefs and political, class, and generational difference.

This year Fund staff convened public forums targeted at non-English speaking communities in four cities as part of the Fund's strategy to encourage a wider range of applications and grants reflecting Australia's cultural diversity. In addition, the Fund approved nine special grants for initiatives to assist artists of non-English speaking background, both to commission new work and to develop relationships with existing theatre companies.

With funds allocated through a special Federal initiative, the Theatre Fund supported four programs of new works by emerging creators. South Australia's 1st Site, the Melbourne Fringe Festival, Perth Institute of Contemporary Arts and The Performance Space (in partnership with the Multicultural Theatre Alliance) each received support under the Emerging Artists Initiative to provide opportunities for emerging theatre practitioners to create new work.

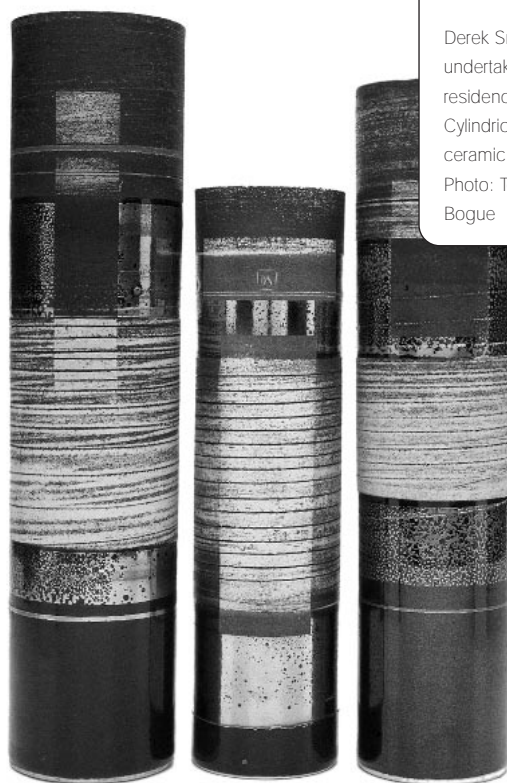
Audiences were transported by bus to site-specific performances in St Martins Youth Arts Centre's *Radio City – A Mystery Tour*. Danielle O'Halloran on the bus. Photo: Duncan Ward



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

The Visual Arts/Craft Fund (VACF) aims to provide support for Australian artists, craftspeople and specialist writers and curators working in a wide range of artforms and for contemporary art and craft organisations to expand opportunities both nationally and internationally.

Triennial funded organisations assist hundreds of artists every year with direct and indirect financial and professional support. The Fund provided triennial grants to 17 organisations worth \$3,646,842 over three years and a further \$443,365 of funding for one year to eight organisations. From the previous year it continued to fund another 14 organisations offered multiyear funding in 1996 at a value of \$851,616. The Fund supported Contemporary Arts Organisations, Crafts Councils and National Exhibition Touring Scheme (NETS) agencies in most States and in the Northern Territory. It also supported a number of national and State-based service organisations and journals.



Derek Smith will undertake a residency in Milan. Cylindrical forms, ceramic. Photo: Terence Bogue

Painting for the West Wing, oil on linen, Stephen Bush. He received a New Work grant to explore the role of the museum in defining painting. Photo: John Brash



The Fund provided professional development opportunities through a number of grants. Examples include:

- \$15,500 to Nick Mount, to present a major exhibition of his glass work at Gallery L in Hamburg, Germany. The grant enabled him to travel to Germany to build upon his reputation in the European market.
- Twenty artists were offered four- to 12-month residencies at the VACF studios in Barcelona, London, Los Angeles, Milan, Manila, New York and Tokyo. As well, Geoffrey Kleem was assisted to undertake a residency at the Chinati Foundation in Marfa, Texas.
- \$27,000 for a mentorship for emerging jeweller Shelley Hilton to work with the internationally acclaimed jeweller Carlier Makigawa to expand her skills.
- Writers and curators Melissa Chiu, Edward Colless, Kevin Murray and Hannah Fink received funding to continue their exploration and

research on contemporary critical writing.

A wide range of projects which made available new resources, opportunities and employment for artists and crafts practitioners as well as forging creative partnerships with industry, tertiary institutions and arts bodies were supported. Highlights include:

- \$27,100 to Jam Factory Craft & Design Centre, to establish a partnership between six Aboriginal women artists based at Ernabella in SA to work with two ceramic artists from the Jam Factory. The partnership, aimed at developing new artistic, cultural and commercial opportunities will result in a product range of craft works and two exhibitions.
- \$16,220 was received by Perc Tucker Regional Gallery to commission and document a collection of Aboriginal and Torres Strait Islander fibre art.



Dish, oil and enamel on tarpaulin. Peter Atkins undertook a residency at the Barcelona studio.

- \$150,000 to the Biennale of Sydney for the 1998 *Every Day* international exhibition of contemporary visual art incorporating public art projects, symposia, educational and public programs.
- \$75,000 to Construction in Process in Melbourne for international and Australian artists working together to perform and create works for *The Bridge* project.

The Fund provided funding to a range of collaborative experimental projects which highlight the potential of innovative visual arts, craft and design values in all facets of the public environment. Examples included:

- \$17,000 to the New England Regional Art Museum for the collaborative work of five artists for a public art project for the new development of the art museum building.
- \$20,000 to Bridget MacArthur to work as an artist-in-residence and collaborate with two architects and a landscape designer to construct a

sandstone sculpture installation for Oxford Falls Peace Park in NSW.

- \$13,169 to the artist Lung Chan to project artistic designs and images onto the street pavement and facades of buildings in Geraldton, WA. The projected images reflect a variety of local cultural concerns and provide the community with a sense of cultural identity.

Outstanding achievements in visual arts and craft were acknowledged through the awarding of fellowships to artists Howard Arkley, Nola Farman, Elsje van Keppel and Tracey Moffatt.

Senior visual artists Robert MacPherson and Herbert Flugelman were honoured with Emeritus Awards and the Emeritus Medal was awarded to Daniel Thomas, former Director of the Art Gallery of South Australia.

Among the many exciting major projects aimed at increasing opportunities for arts practitioners and the broadening of

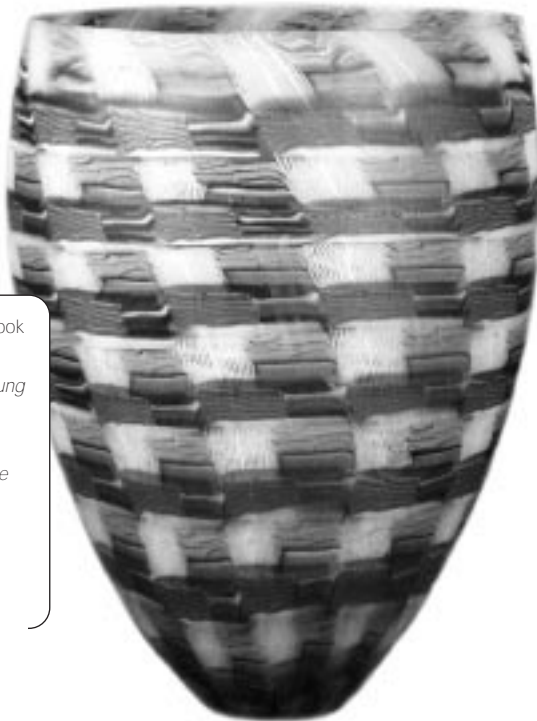
audiences for their work which received funding were:

- Queensland Art Gallery received \$100,000 for the *Third Asia - Pacific Triennial*.
- \$20,000 for Flinders University Art Museum's *Ceremony, Identity and Community*, an exchange exhibition with South Africa.
- \$50,000 to Artists Regional Exchange for a tripartite residency for artists and writers from Australia, Singapore and Hong Kong.
- Craft ACT, the Australian Textile Group, the Crafts Council of SA, Craft Victoria and Jewellers and Metalsmiths Group of Australia received funding for a diversity of conferences, publications and public forums.
- The Museum of Applied Arts and Sciences received \$40,000 for the exhibition *Contemporary Australian Decorative Arts and Design* to Japan.

The Fund supported 62 visual artists and craftspeople to make and exhibit a large variety of new works, including:

- Visual artist Rebecca Cummins received \$20,000 to design and construct a rainbow-making machine.
- Savanhdry Vongpoothorn received \$15,000 to develop new works on paper and canvas.
- Joyce Hinterding's \$20,000 grant will help her create a solar-powered installation incorporating electronics, video and plasma.
- Paul Saint will use his \$19,753 grant to construct large vessel-shaped sculptures.
- Textile artist Catherine Kay received \$11,900 to travel to France.
- Silversmith Gilbert Riedelbauch was granted \$18,000 to create objects generated and manipulated by computer software.

The Visual Arts/Craft Fund worked with 25 organisations around the country to present, promote and give direct professional opportunities to hundreds of emerging visual artists and craftspeople. Contemporary Art Spaces in each State created specific projects working in partnership with their local Artist Run Initiatives. The State Crafts Councils and CAST Touring managed a series of Emerging Craftspeople/ Designers Touring exhibitions. *Object* and *Artlink* magazines produced special issues on emerging artists and craftspeople detailing both issues and individual emerging practitioners.



Giles Bettison took part in *Bullseye International Young Artists in Glass* project in the USA. *Travelogue* #4, glass.