



Year in Review

IMAGE: Norma (pictured), a resident of Northcott Housing Estate in Surry Hills, Sydney, participated in Tenant by Tenant, an ongoing photographic mentoring project between Big hART and residents of the estate. Tenants are given the opportunity to photograph subjects of their choice, working with photographer Keith Saunders. Funded by the Community Cultural Development Board through a Skills and Arts Development grant. Photo: Sara with Keith Saunders

Year in Review

The Australia Council's mission is to enrich our nation by supporting and promoting the practice and enjoyment of the arts. The Council delivers these benefits to the community through direct and indirect support for artists and arts organisations, as well as through leadership, advocacy, and industry research and development.

The majority of the Australia Council's resources—both people and funds—are dedicated to supporting the creation and presentation of cultural works, as illustrated opposite.

This section reviews the Council's achievements, activities and strategic priorities during 2004–05, reported against its goals as defined in the Corporate Plan 2001–2005 and formal policies.

'Outputs' are defined by the Australian Government as the products and services the Council delivers, and 'outcomes' as what has been achieved in carrying out the functions assigned to the Council by the *Australia Council Act 1975*. The diagram opposite illustrates how the Council's Corporate Plan goals are linked to the outcomes and outputs framework.

Examples of activities described in this section are for illustration only—a complete list of grants, initiatives and programs begins on page 70. The Australia Council continues to administer Australian Government initiatives; these are discussed at the end of this section.

The Future Planning review of the Australia Council

In December 2004, the Council announced plans to reorganise the way it operates.

The plans represent a major shift in the Council's approach to supporting the arts, positioning the Council as an 'Arts Catalyst', an agent of support and change for the arts in Australia, and as a more flexible, well-informed and responsive organisation. It is designed to engage more Australians with the arts, deliver the arts to more Australians, and help shape a more vital and sustainable arts sector. The Council's last major organisational review was in 1996.

The reorganisation is the outcome of the work of the Future Planning Taskforce, a subcommittee formed by the Council to advise:

- how the Australia Council should best organise itself to effectively and efficiently support disparate arts practices and develop strategies to advance the arts in Australia
- what the strategic focus for the Australia Council should be over the next five or more years to ensure maximum positive impact in the sector.

Headed by the Council's deputy chair, Terrey Arcus, the Taskforce included Council members Michael Snelling (chair of the New Media Arts Board and Visual Arts/Craft Board), Adam Lewis (community interest representative) and Ian McRae (chair of the Theatre Board), and Council CEO Jennifer Bott. Consultant Duncan Peppercorn assisted the Taskforce.

The Taskforce studied previous Council reviews and models used by arts funding bodies worldwide, and considered possible review options.

Total Expenditure by Output and Outcome 2004–05

Output 1.1 – \$48.5m Output 2.1 – \$22.6m
 Output 1.2 – \$32.3m Output 2.2 – \$32.6m
 Output 2.3 – \$6.2m

Summary by Outcome 2004-05

Outcome 1 (Outputs 1.1 and 1.2)	\$80.8 million
Outcome 2 (Outputs 2.1, 2.2 and 2.3)	\$61.4 million
Total	\$142.3 million

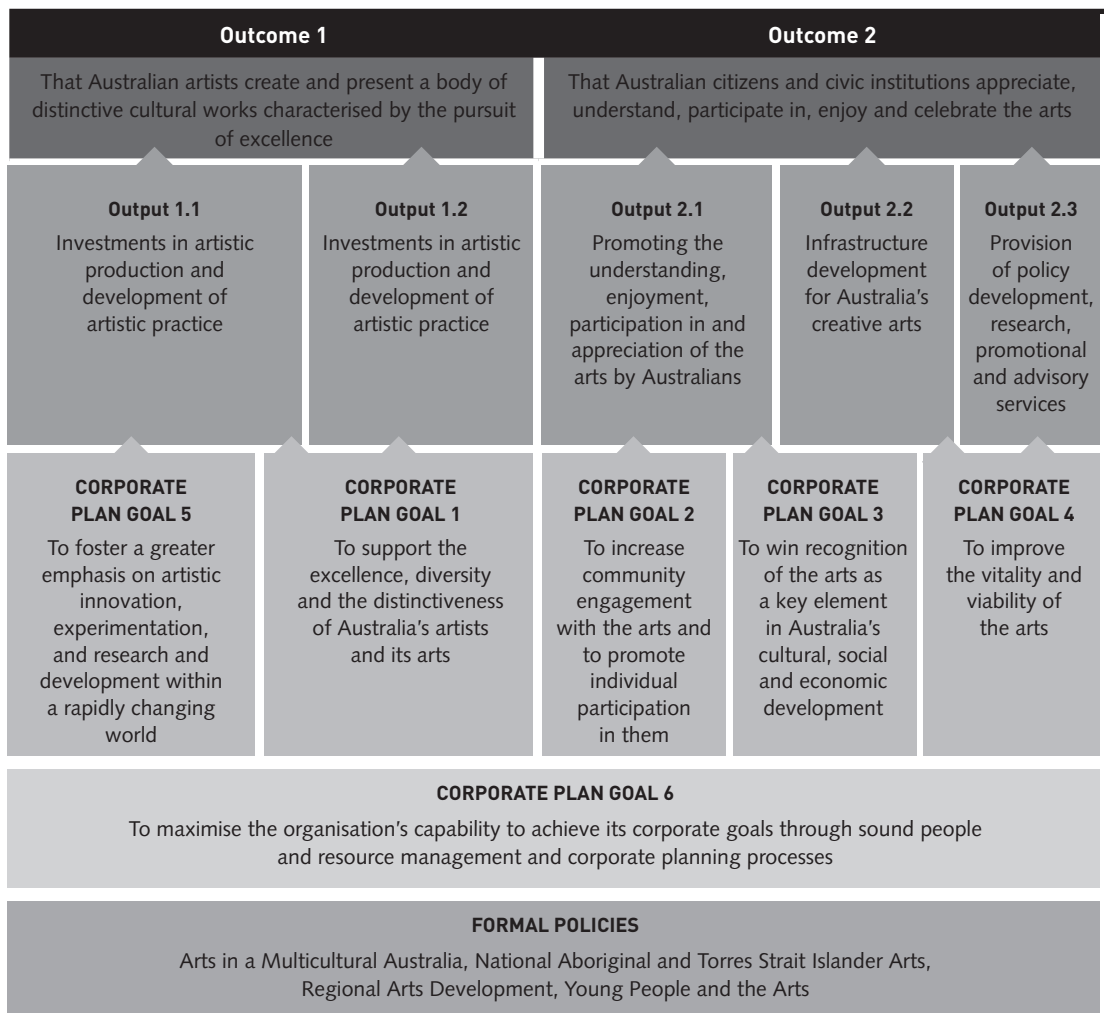
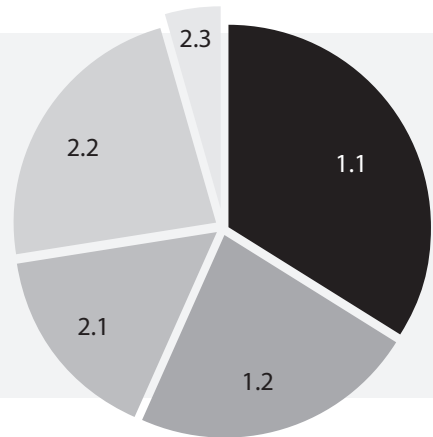




IMAGE: *The Cows* by Snuff Puppets will tour Europe in 2005 with support from *Playing the World*, a joint initiative of the Theatre Board and Audience and Market Development Division. Photo: Ponch Hawkes

Key organisational changes

The Council approved the following changes to its structures and processes on 5 April 2005.

Community Partnerships

Community Partnerships (CP) is a new section within the Community Partnerships and Market Development Division, previously the Audience and Market Development Division. It brings together the Council's work in the areas of community cultural development (CCD), youth, education, community and regional development.

The policy objectives of the CP section are:

- growth of a strong community cultural development sector, which is critical to achieving the Australia Council's vision, particularly in terms of valuing Australia's cultural diversity
- greater involvement in and support for CCD practice across all artform boards
- continued support for CCD as a practice and a process
- increased support for community engagement, including community cultural development
- increased opportunities for engagement with a wider range of community sectors
- improved coordination and collaborative development between multicultural arts, youth, education, Indigenous, regional and CCD programs and initiatives within the Council
- proactive investment in long-term sustainable outcomes for communities, through the arts
- building on the Australia Council's leadership role in fostering support for investment in arts and culture by local, state and federal agencies, and the private sector.

Key plans for Community Partnerships are to:

- create a dedicated CP Committee to provide strategy, advisory and policy leadership to the CP section (This will be a Section 17A committee of seven members and include leaders in CCD practice. The Council will appoint all members, except the chair, who will be a community representative on the Council)
- provide a budget of \$5.1 million for CCD-specific programs for each of the budget years, 2005–06 and 2006–07
- accept applications to all the advertised 2005–06 CCD grant programs, to be assessed by a committee of peers with CCD expertise

- manage, for 2005-06 and 2006-07, dedicated CCD grant programs through the Inter-Arts Office
- oversee triennially funded and program grant-funded CCD organisations (triennially funded organisations will be managed by the Key Organisations section in consultation with the director of CP)
- manage CCD awards as well as develop and support CCD strategic initiatives, with any new strategic activities funded from the Council's strategic allocations budget
- coordinate the Council's support for disability arts practice, including an evaluation of the Council's Disability Action Plan and proposed strategic direction
- from September 2005 to February 2006, conduct a scoping study from which will emerge new strategies and programs to achieve the Council's policy objectives in CP, including CCD (these strategies will have implications for financial resources, workload and therefore staffing within the new structure).

Inter-Arts Office and support for new media arts

The new Inter-Arts Office handles hybrid arts activities and develops strategies for supporting emerging arts practices that are outside existing artform categories.

Key plans for the Inter-Arts Office are to:

- offer a single grants category with a focus on hybrid arts practice and fund a fellowship specifically for hybrid arts practitioners, with decisions to be made by a peer assessment panel
- take responsibility for the New Media Arts Board's (NMAB) key initiatives and residencies
- fund NMAB triennially funded organisations managed by the Key Organisations section
- provide advice to artists, groups and organisations who are unsure where their proposal fits, and refer them to the most appropriate board or funding category (this includes assistance to artists, groups and organisations seeking funding from the Council's future CCD funding programs).

Future Planning milestones

17 June 2004	The Council meeting in Canberra agrees to form a Future Planning Taskforce
June–December 2004	Taskforce develops the Arts Catalyst organisational review
6 December 2004	The Council meeting in Sydney considers, endorses and publicly announces Arts Catalyst plans
6 December 2004–31 March 2005	Consultation period with staff, arts sector and public
23 February 2005	Proposed models for new Community Partnerships and Inter-Arts sections published on the Council's website, with an invitation for public submissions
11 March 2005	The Council meeting in Sydney approves general thrust of implementation plans for the reorganisation
31 March 2005	Closing date for public submissions on proposed models
5 April 2005	The Council meeting in Hobart approves final implementation plans
10 May–31 May 2005	Public meetings in all capital cities to present details of reorganisation
31 May 2005	New Media Arts Board formally disbanded
1 July 2005	Inter-Arts Office established
1 July 2005	Community Partnerships and Market Development Division established
31 July 2005	Community Cultural Development Board formally disbanded
1 August 2005	Key Organisations section established
July 2005–February 2006	<ul style="list-style-type: none"> • Recruit new directors • Establish Strategy section • Undertake scoping studies for Community Partnerships and new media arts



IMAGE: *Sail*, 2005, by Oliver Smith, is part of a collection of stainless-steel production cutlery that represents the successful union of innovative casting technology and the silversmith's craft. Funded by a grant from the new Maker to Manufacturer to Market strategic initiative of the Visual Arts/Craft Board. Photo: Sean Booth

All new media and hybrid art applications will be accepted for the advertised 2005 NMAB closing dates. From 2006, current levels of funding for hybrid art will be distributed through the Inter-Arts Office, while current levels of funding for new media art will be distributed through the Visual Arts/Craft Board (VACB) and the Music Board. The new media art funds allocated to the VACB and Music Board will be continually reviewed regarding changing application numbers and approvals for the practice in music and visual arts over the next couple of years.

As the VACB already funds new media art practice, the new funds it receives from the NMAB will be used to augment its existing programs and will be distributed through its normal grant categories. Funding for two of the NMAB's existing fellowships will also be transferred to the VACB, where new media artists will compete against other visual artists. The level of expenditure on this practice in the VACB will be monitored, with funding targets to ensure there is no drop in support for new media art.

The Music Board will offer a separate sub-category under New Work with funding quarantined, and also support new media projects through other categories.

Membership of both the VACB and the Music Boards will be increased to bring in more new media art expertise. If such expertise on the boards is not present at any time, it will be supplemented by guest peers.

As with Community Partnerships, a scoping study of new media arts in Australia will be conducted. The terms of reference for the study were finalised in late July 2005, and a tender for the project was issued in August. The Council supported Vital Signs, a national conference from 7–9 September 2005 exploring the past and future of new media and hybrid art in Australia. The conference was a valuable source of information and starting point for the scoping study. A report from the study will be submitted to the Council in late 2005.

Key Organisations

This new section manages the Council's relationships with the 145 small to medium arts organisations that are funded on a triennial basis outside the Major Performing Arts Board. It will help develop a better understanding of the health of key organisations and whole sectors in order to support their long-term sustainability, leading to more effective funding, strategic policies and well-grounded bids for new support.

The Key Organisations team will provide advice in relation to financial analysis, business planning, strategy, marketing, corporate governance, and the operational and strategic issues facing key organisations. It will also create development programs for arts companies to improve the impact of the Council's support for the sector.

Peer assessment of triennially funded organisations will continue, with the artform boards making funding decisions assisted by recommendations from the Key Organisations section.

Strategy

The new Strategy section develops plans for the Australia Council and supports the organisation in the creation of individual integrated plans by artform boards. The section also has responsibility for developing the Council's strategic plan, providing internal project management support, and managing research and analysis projects. This section replaces the Policy Communication Research Division, with the Communication section transferring to Corporate Affairs.

Artform director roles

The role of artform manager has been elevated to artform director. Artform directors retain primary authority over the grants process and key organisations,

but will take on the additional role of contributing to the development of strategic priorities for the entire Council and representing their artform area across all areas of Australia Council activity. Key to these new roles are external and internal artform profile and leadership.

Revised governance structure

The Taskforce proposed that an additional community representative be appointed to the Council's governing body, to chair the Community Partnerships Committee.

Consultation on the review

During the Taskforce's review, Council staff were consulted on how the organisation's current structures and processes could be improved. Staff and public consultation on the review began after the plans were endorsed at the Council's December 2004 meeting.

Consultation included workshops and seminars with artists and representatives from arts organisations,

Summary of Council communication about Future Planning

- 2 media releases to national general media (8.12.04 and 7.4.05)
- 15 media interviews by the CEO and chairman
- 80 letters to all federal, state and territory government ministers, funding agencies and key arts bodies
- 14 articles and letters to national and international publications
- 311 letters, emails and phone calls received from stakeholders. All correspondence was logged and received a reply. The main concerns voiced were:
 - o loss of CCD and new media arts identity, status and expertise
 - o new structures not serving CCD and new media art well
 - o reduction in peer assessment
 - o feared loss of support for arts and disability
 - o lack of consultation on changes
 - o call for moratorium on changes.
- 2 issues of the Australia Council newsletter devoted to the reorganisation, distributed on each occasion to 5500 subscribers
- 687 people attended public meetings in all capital cities (plus Cairns) about the Council's reorganisation, at which the Council's CEO and executive directors responded to 123 questions and comments from the floor
- 8798 page views and 5282 downloads from the Council's dedicated Future Planning web page since 1 February 2005 (the Future Planning page links to 38 news items, background documents, discussion papers, organisational charts and media articles)
- dedicated Future Planning intranet site, with 17 pages containing 56 documents and a question-and-answer section with answers to 158 questions posed by staff
- the Council's *Support for the Arts Handbook* published online and in print in February 2005. In light of the Future Planning review, several caveats were included about the July–December 2005 grant rounds and the assessment process for CCD and new media arts applications. When the Council decided that there would be no change to the grants programs being offered in 2005, it communicated via the Council's newsletter and website, and by direct mail to all recipients of the Handbook.



IMAGE: Daniel Borrett adds final touches to one of three murals on the Stuart Highway in Coober Pedy. Supported by the Community Cultural Development Board through a New Work grant, the murals depict life as a young person in Coober Pedy. Photo: Samantha Yates/Alex Kelly

and ongoing correspondence with interested parties (see 'Summary of Council communication'). Members of the Taskforce also met with many of the Australia Council's former general managers and chairs to discuss the proposed reorganisation.

The Taskforce held key workshops with arts leaders on 21 February 2005 to discuss proposed models for Community Partnerships and new media within the new structure. The models discussed had already incorporated modifications to the Council's original plans, and further feedback from these workshops and subsequent meetings was used to finalise discussion papers for public comment. These papers were posted on the Council's website with a closing date for submissions of 31 March 2005.

The Council received 51 submissions to the models by the closing date, most of which addressed the plans for Community Partnerships/CCD and Inter-Arts/new media, with some on the proposed Key Organisations section. A summary of the issues raised was posted on the Council's website, and the content of all submissions was considered in formulating the final organisational models.

All these consultations helped to define the operational plans for the reorganisation that the Council formally adopted.

Implementation

A Project Coordination Team was formed in December 2004 to plan for the implementation of the Future Planning project. Led by an external project manager reporting to the CEO, the team consisted of senior managers from each division and staff representatives.

The team's responsibilities included:

- approving and prioritising activities within the project related to business operations
- preparing and communicating progress to the Australia Council as a whole
- resolving 'road blocks' to the project within its delegated level of approval.

The Project Coordination Team formed working groups of key Council staff to draft operating models for the new Community Partnerships, Inter-Arts, Strategy and Key Organisations sections.

The implementation budget approved by the Council is \$1.008 million, comprising estimated redundancy costs (\$382,000), transitional costs (\$351,000) and other implementation costs (e.g. legal advice, recruitment costs, office fitout and removals; \$275,000).

Goal 1: To support excellence, diversity and distinctiveness in Australia's arts

During 2003–04 the Australia Council made 1912 investments to the value of \$80.8 million in supporting the creation and presentation of Australian artists' work.

This resulted in an estimated 40,000 artistic works presented with Australia Council support, 7800 of these being new Australian works—telling our own stories with our own images and voices.

The Council's support in many forms—for exhibitions, festivals, tours, residencies, mentorships, seminars, markets, professional development opportunities, and so on—is integral to the ongoing excellence, diversity and distinctiveness of Australia's arts. Several examples follow, listed under the Council board that supported them.

Funded through the New Work category of the **Dance Board**, Company Loaded presented their first season, *aqueous*, as part of the 2005 Perth International Arts Festival. Company Loaded presents work involving senior artists working with dance creators from around the world. This season comprised an existing work by Didy Veldman (UK) and commissioned works by Australian artists Natalie Weir, Jon Burtt and Paea Leach. The season exceeded projected box office figures and audience numbers were among the strongest of all dance programs presented during the festival.

The **Music Board** supported excellence across a diverse range of Australian music through two-year Fellowship grants to Andrew Ford, composer, broadcaster and music journalist, and Douglas de Vries, one of Australia's most versatile guitarists and composers, performing in music genres from jazz to new tango and contemporary Brazilian music. Project Fellowships of \$20,000 each to Christopher Hale, Joshua Pyke, Andrew Schultz and Jon Rose facilitated significant creative and developmental projects. Their activities spanned contemporary music recording, an international jazz collaboration/recording, music theatre, and an experimental new work for chamber orchestra, electronics and 20 musicians involving Australian vernacular music. Carl Vine, distinguished composer and artistic director of Musica Viva Australia, was the 2005 recipient of the prestigious Don Banks Music Award.

The **Theatre Board** supported young and emerging artists Clare Britton and Halcyon Macleod (*My Darling Patricia*) to produce a new work in 2005 entitled *Politely Savage*. Funded through the Theatre Board's Young Artists Initiative, *Politely Savage* explored the cracks

in our exterior worlds and the people who slip between them. Incorporating puppetry, film and live performance, *Politely Savage* projected enchanting, archaic and unsettling images into an installation environment. The first season was performed at PACT Youth Theatre in Sydney, and it is designed to tour to outdoor spaces.

Rea, one of Australia's pre-eminent Indigenous new media artists was supported by the **New Media Arts Board** to create a new body of work entitled 'mouthin off'. The work deliberately and provocatively takes as its starting point the diverse languages of 'blak' political struggles within Australia from the 1970s to 2004. Rea will use a combination of new and old technologies, including digital video, sound, text and interactive installation to explore and address issues of Indigenous political representation, cultural identity and political survival. Rea will collaborate with Panos Courous, Stephen Jones and Gail Kelly in Sydney, Canberra and New York during 2005 and 2006.

In seasons throughout Australia in 2004–05, the 29 **Major Performing Arts Board** (MPAB) companies embraced cultural diversity, developed significant new Australian works and performed classics of music, theatre, opera and dance. The MPAB companies' combined audiences each year total approximately 3 million people, of which more than 500,000 are school children experiencing the arts for the first time.

In Sydney, Company B continued its support of Indigenous arts with a number of acclaimed productions. The second half of 2004 saw three noted Indigenous Australian men telling their stories—David Page in *Page 8*, Noel Tovey in *Little Black Bastard* and David Gulpilil in *Gulpilil*. These were followed by a Melbourne Theatre Company production of *The Sapphires*, which won an Australia Council sponsored Helpmann Award in 2005. It was directed by Wesley Enoch and featured four leading Indigenous artists: Lisa Flanagan, Deborah Mailman, Rachael Maza and Ursula Yovich.

The MPAB also supported New Indigenous Voices 2005, which involved Melbourne's Malthouse Theatre partnering with two Australian Indigenous theatre companies: Ilbjerri Aboriginal and Torres Strait Islander Theatre Cooperative (Melbourne) and Yirra Yaakin Noongar Theatre (Perth). The New York-based program involved Indigenous Australian writers and actors working with Native American directors and actors to stage readings of new works by Indigenous Australian authors. The program was launched at the United Nations headquarters during the UN Annual Forum on Indigenous issues in May 2005.



IMAGE: *Park Views*, Kylie Stillman, 2003. An installation of Venetian blinds creating privacy and views simultaneously: each blind has a hand-laced section through which natural light creates silhouettes of fictional parklands. Funded by a New Work (Emerging) grant from the Visual Arts/Craft Board. Photo: the artist, courtesy Utopia Art Sydney

Other productions mounted by the Major Performing Arts Board companies included State Opera of South Australia's historic first Australian production of Richard Wagner's monumental *Ring Cycle*, regarded as the most challenging assignment for any opera company. International and Australian critics and audiences hailed the four-opera cycle as a major success. In ballet, West Australian Ballet's artistic director, Simon Dow, choreographed the first ballet to be based on Puccini's *La Bohème*. Following a successful Perth season the company toured the new work to Queensland, New South Wales and Victoria.

Sheridan Kennedy received a New Work (Established) grant from the **Visual Arts/Craft Board** to make jewellery based on the idea of travel. Using 18th century voyages as her inspiration, she made fantastic objects based on navigation instruments, maps and imaginary insects. Jewellery in her hands thus becomes a site of imagination as well as romance and other notions traditionally associated with worn ornaments. Australian contemporary jewellery is undergoing a revival, with many makers viewing it as an opportunity to make 'mini-artworks'.

Kylie Stillman received a New Work (Emerging) grant to pursue her project 'Sad Beauty'. Using absence as a metaphor for loss, she works with items such as books, bottles and Venetian blinds, inscribing them with bonsai trees, birds and the like. Her works use shadows and carved forms to convey her subject matter. These elegant works house conventional themes in a radical yet peaceful framework, reminding us of nature's vulnerability—a theme shared by many emerging artists.

The **Literature Board** continues to support the publication of Australian writers overseas and is especially interested in assisting publishers with a track record of publishing Australian literature. Award-winning publisher of quality titles Houtekiet, in The Netherlands, received funding for a Dutch translation of Catherine Bateson's young adult novel, *Painted Love Letters*. Houtekiet has published a large number of titles by Australian writers. The Italian publisher Edizioni Frassinelli has also received support to develop an Australian writing list, recently publishing David Malouf's novel, *Fly Away Peter*. Frassinelli has also published other titles by Australian writers, including Richard Flanagan's award-winning *Gould's Book of Fish*.

During 2004-05, the ATSIA, CCD, Literature, Music and Visual Arts/Craft boards of the Australia Council recognised the work of nine outstanding individuals and one partnership.

Award	Rationale	2004–05 Recipient	Award statement
2004 Writers Emeritus award	Acknowledges the achievements of writers over the age of 65 who have made outstanding and lifelong contributions to Australian literature.	Dr Margaret Scott	The late Dr Scott is one of Australia's best known poets, writers, academics and broadcasters. Her writing has been published extensively in Australia and overseas.
2004 Visual Arts/ Craft Emeritus Award	Honours the achievements of artists and advocates who have made outstanding and lifelong contributions to the visual arts and craft in Australia.	Jeff Carter	As his self-titled calling as photographer to the 'poor and unknown' suggests, Mr Carter is a humanist whose early articles and iconic black and white images include <i>Tobacco Road</i> and <i>The Drover's Wife</i> .
2004 Visual Arts/ Craft Emeritus Medal	Honours the professional achievement of living writers, curators, administrators and advocates who have made major contributions to visual arts and craft in Australia.	Professor Bernard Smith	The focus of Professor Smith's life has been to develop the community's interest in, and knowledge of, Australian artistic traditions.
2004 Ros Bower Memorial Award	Recognises distinguished effort in fostering and furthering the principles espoused by Rosalie (Ros) Bower, founding director of the Community Arts Board.	Bryn Griffiths	Mr Griffiths's career is distinguished by a commitment to the principle of giving all Australians the right to access the arts. He encouraged people to think critically about their experiences, particularly their working life, through art.
2004 Red Ochre Award	Pays tribute to an Aboriginal or Torres Strait Islander person who, throughout their lifetime, has made outstanding contributions to the recognition of Aboriginal and Torres Strait Islander arts, at both national and international levels.	John Bulunbulun	Mr Bulunbulun is one of Australia's most prominent bark painters, cultural activists, Indigenous ambassadors and advocates for artist rights.
2005 Don Banks Music Award	The highest accolade that can be given to an artist by the Music Board of the Australia Council.	Carl Vine	Mr Vine first came to prominence as a composer for dance. His distinguished collaboration with Graeme Murphy, artistic director of the Sydney Dance Company, has resulted in a number of seminal scores central to the history of Australian dance.
2004 Young Leaders Award	Acknowledges the achievements of young individuals working within a community cultural development practice that addresses social justice issues.	Gorkem Acaroglu, Melinda Collie-Holmes and Jane Jennison	The work of all three leaders demonstrates a commitment to the development of infrastructure and delivery of arts programs to marginalised communities and groups.
2004 Partners Award	Acknowledges best community cultural development practice in collaborative project planning and implementation.	Hastings StormWater Environment Education Program	This partnership was awarded for the AquaSculpture Project, conducted in Port Macquarie in October 2003. By using community cultural development processes, the project partners were able to focus on the message of water conservation and environmental management through a series of community sculpture workshops.



IMAGE: *Dodg'em*, Martine Corompt and Philip Samartzis, 1999. A surround-sound installation in which participants use adult-size pedal cars to drive themselves around an 'empty' gallery space, triggering a spatial soundscape of unseen terrain. Funded by a Presentation and Promotion grant from the New Media Arts Board. Photo: Andrew Curtis

The **Aboriginal and Torres Strait Islander Arts Board (ATSIAB)** supported the tour of the *Our Place: Indigenous Australia Now* exhibition to the National Museum of China in Beijing, China. ATSIAB originally supported the initiative for the cultural program of the 2004 Olympics in Athens. Representatives of the National Museum of China asked for the exhibition to tour to the next Olympic city. Jennifer Martiniello, executive officer, represented the Council at the opening on 5 April 2005. ATSIAB also supported Indigenous performers to participate at the opening of the exhibition. The Chinese response was overwhelming and future cultural exchanges are being discussed.

The third stage of the Honouring Words strategy supported a writers' tour to New Zealand this year, following the success of the writers' tours in Canada (2002), Australia and New Zealand (2003). The strategy hosts international guests and promotes their respective country's indigenous literature. ATSIAB, Creative New Zealand and the Canada Council are planning a second series of Honouring Words.

These international initiatives reflect worldwide recognition that Australia's Indigenous arts are integral to our cultural identity.

ATSIAB supported and attended the Garma Festival on 6–9 August 2004. Garma is the largest and most vibrant celebration of Yolngu (Aboriginal people of north-east Arnhem Land) culture. The festival theme was 'Indigenous Livelihood, Indigenous Leadership'. Regarded as one of Australia's most significant Indigenous festivals, the Garma Festival attracts approximately 20 clan groups from north-east Arnhem Land, as well as representatives from clan groups across Australia.

The Board is managing the Indigenous component of the Government's Visual Arts and Craft Strategy to strengthen and sustain Australia's Indigenous visual arts and craft.

ATSIAB initiated an Art Centre Program taking into account the Strategy's objectives and the Australia Council's grants management requirements. An Indigenous Art Centre is any organisation operating in Australia that is owned and controlled by Indigenous people where the principle activity is facilitating the production and marketing of Indigenous arts and craft

The Board conducted expert peer assessment of 13 proposals in year one of the program. Five applications were successful in the first year.

The program has seen Indigenous arts peak service organisations Association of Northern, Kimberly and Arnhem Aboriginal Artists (ANKAAA), Desert and

Ananguku funded to establish business/strategic plans that will guide the organisations to work towards achieving their priority areas of increasing resources, progressing appropriate protection for artists' rights, broadening the market base and increasing economic returns. The establishment of Umi Arts, a peak service advocacy organisation for Queensland's arts and craft centres, will provide similar services to that of ANKAAA, Desart and Ananguku. Tandanya has been able to increase its exhibition program as a result of the increased support from the Strategy.

The Strategy has created opportunities for artists and art centres to undertake skills development programs in visual arts and craft, broaden their market base through exhibitions, motivate young people to learn about arts and culture through inter-generational projects, and to develop skills in good arts business practice and governance.

Showcasing Australian art internationally

OzArts Online

OzArts Online <www.ozarts.com.au> promotes contemporary Australian arts and cultural events to a worldwide audience. The site includes more than 370 profiles of export-ready artists and arts organisations, covering contemporary dance, literature, visual arts and crafts, Indigenous arts, theatre, music, youth and new media, as well as cross-artform profiles. There are also more than 150 international events listed, searchable by date, country, region, artform and keyword.

The site's content represents the activities funded by its stakeholders: the Australia Council; Department of Foreign Affairs and Trade; Department of Communications, Information Technology and the Arts; Australian Film Commission; Tourism Australia; Austrade; and the state and territory government arts agencies.

Since its launch in February 2004, OzArts Online has received more than 3.2 million hits, averaging more than 10,465 unique visitors per month. The Council has promoted OzArts Online at international events, including Association of Performing Arts Presenters in New York, CINARS 2004 in Montreal, and the Asian Arts Mart in Singapore in June 2005. The OzArts Online monthly email newsletter is sent to more than 400 international subscribers.

Festival of Pacific Arts

ATSIA led a delegation of 33 leading Indigenous artists to the South Pacific island of Palau to represent Australia at the 9th Festival of Pacific Arts (FOPA) on 22–31 July 2004. The delegation of dancers, visual artists, culinary artists, weavers, carvers, writers and storytellers was led

by Ray Kelly, director of the Council's Aboriginal and Torres Strait Islander Arts Board.

The Festival of Pacific Arts is the most important gathering of South Pacific peoples and was conceived for the peoples of the region to share their cultures and establish deeper understanding and friendship. More than 2000 participants attended from 27 countries and territories. The Australian delegation included the Bibir Torres Strait Island Song and Dance Group (Torres Strait), musician Emma Donovan (NSW), visual artist and ATSIAB member Terry Marawili (NT) and weaver Elaine Terrick (Vic). In 2005 planning began for the next festival in 2008.

Venice Biennale 2005

Artist Ricky Swallow represented Australia at the 51st Venice Biennale with the exhibition, *This Time Another Year*, curated by Charlotte Day. John Kaldor AM was the Australian Commissioner for the 2005 Venice project.

It is estimated that more than 13,500 invited guests visited the Australian Pavilion in the first four days of the Biennale.

This Time Another Year continues the 10-year strategic plan to ensure consistency and continuity for Australian involvement at the Venice Biennale. In 2004–05, this plan was supported by a highly successful fundraising campaign for the exhibition and the Australian Pavilion, allowing improvements to be made to the building to better present the work of Australian artists (see *Artsupport Australia*, page 46).

In February 2006, *This Time Another Year* will tour to the prestigious gallery PS1, an affiliate of the Museum of Modern Art in New York.

11th India Triennale

Callum Morton represented Australia at the 11th India Triennale held in New Delhi from 15 January to 10 February 2005. Morton presented a new exhibition, *Tomorrow Land*, which won a 2005 Triennale award. The commissioner/curator for the exhibition, Stuart Koop, worked in association with Asialink, with further support provided by the Australian High Commission in New Delhi, Arts Victoria and the Australia India Council.

One hundred and sixty-seven artists from 34 countries participated in the Triennale, which was attended by more than 100,000 people. Morton's focus on India, in particular Le Corbusier's architecture at Chandigarh, received significant media attention. A second exhibition was subsequently arranged at the Government Museum and Art Gallery in Chandigarh, capitalising on Australia's participation in the Triennale.



IMAGE: From the performance of *The Burlesque Hour* by Finucane and Smith. From left to right: Moira Finucane, Yumi Umiumare and Azaria Universe. A UK tour of the production in 2005 received support from *Playing the World*, a joint initiative of the Theatre Board and the Audience and Market Development Division. Photo: Courtesy Moira Finucane

CINARS 2004

Australia had a strong presence at the biennial Commerce international des arts de la scene/ International Exchange for the Performing Arts (CINARS) performing arts market in Montreal, 16–20 November 2004, with a targeted focus on Australian contemporary circus and physical theatre under the banner, *Australia Performs*. *Australia Performs* comprised a targeted promotional strategy and delegation from 11 high-profile Australian contemporary circus and physical theatre companies: *acrobat*, *Circa!* *Rock 'n Roll Circus*, *Circus Oz*, *Dislocate*, *Flying Fruit Fly Circus*, *The Happy Sideshow*, *Kage Physical Theatre*, *Legs on the Wall*, *PopEyed*, *Stalker Theatre Company* and *Strange Fruit*.

There was strong international interest in the Australian companies and work promoted at CINARS, with *Circus Oz* subsequently programmed for a season at the *Chapiteau des arts* in 2006, and discussions continuing on setting up an international touring circuit for contemporary circus, comprising Canada and the USA (east coast), Australia and New Zealand.

Musée du quai Branly, Paris—Australian Indigenous Art Commission

An international commission of contemporary Indigenous art from Australia will be part of a major new museum, *The Musée du quai Branly*, situated on the banks of the River Seine in Paris, due to open in early 2006.

Eight Indigenous Australian artists have been invited to create site-specific public artworks in keeping with architect Jean Nouvel's vision for Australian Indigenous art to become part of the architectural fabric of the museum.

The artists in the commission are Lena Nyadbi (WA), Paddy Nyunkuny Bedford (WA), Judy Watson (Qld), Gulumbu Yunupingu (NT), John Mawurndjul (NT), Tommy Watson (WA), Ningura Napurrula (NT) and the late Michael Riley (NSW). The commission is curated by Brenda L Croft (Senior Curator, ATSI, National Gallery of Australia) and Hetti Perkins (Curator, ATSI, Art Gallery of New South Wales) and project managed by Cracknell & Lonergan Architects.

The Musée du quai Branly was initiated by the French Government through President Jacques Chirac. Australia's involvement is being managed and supported by the Australia Council, with additional support from the Department of Immigration and Multicultural and Indigenous Affairs and the Department of Foreign Affairs and Trade.

Undergrowth—Australian Arts UK 2005 and 2006

The Australia International Cultural Council and the Australia Council are supporting a focused program of market development and cultural promotion of Australian contemporary arts in the UK in 2005 and 2006. Entitled Undergrowth—Australian Arts UK 2005 and 2006, the program is aimed at expanding export opportunities for Australian contemporary arts and developing new audiences for Australian cultural product across the UK. The Council managed and delivered the overall program for 2005, the communications (marketing, publicity and PR) and the interagency relations.

More than 20 Australian companies are participating in 30 events in around 50 venues for the 2005 program, which comprises tours by major performing arts companies Australian Dance Theatre, Circus Oz, The Australian Ballet and Sydney Dance Company. Australian delegations are attending selected markets and industry fairs, including the London Book Fair, In the City, Frieze Art Fair and Collect. This complements a diverse range of touring and exhibiting companies and artists including Morganics, The Necks, Lucy Guerin Inc., Object: Australian Centre for Craft and Design, The Cat Empire, The Ennio Morricone Experience, Moira Finucane, Legs on the Wall, Australian Theatre for Young People, Aftershock and the Goldner String Quartet.

The Undergrowth program was launched by Prime Minister the Hon. John Howard in London on 20 July 2005. The launch received substantial media coverage in Australia and the UK.

APAP—Dance Down Under

The Council has developed a three-year strategy (2004–06) to promote Australian contemporary dance at the Annual Conference and Market of the Association of Performing Arts Presenters (APAP) in New York. In January 2005, nine of Australia's most innovative and exciting dance artists and companies with export-ready work were profiled to around 4000 international delegates attending the Conference. A highlight of the Australian presence at the Conference was the presentation of a three-night season of Ros Warby's *SWIFT* at the prestigious Dance Theater Workshop to outstanding critical acclaim.

As a result of this strategy, the Council has secured a three-year partnership agreement with the New England Foundation for the Arts' National Dance Project, which will provide support for Australian contemporary dance artists and companies to tour to the US in 2005–08 and for the commissioning of new Australian work for presentation in the US market.

International performing arts markets

The primary purpose of the Council's involvement in international performing arts markets is to help build links with emerging international markets and to consolidate effort in existing markets. This is done by promoting Australian contemporary performing arts to international delegates attending overseas performing arts markets in our target regions/markets.

Throughout 2004–05, the Audience and Market Development Division (AMD) supported Australia's representation at four overseas performing arts markets: the Association of Performing Arts Presenters (APAP), the 47th annual conference and market in New York (January 2004); Tokyo Performing Arts Market in Japan (August 2004); CINARS, Montreal, Canada (November 2004); and Asian Arts Mart in Singapore (June 2005).

AMD also invested in market research by funding the visits of Australian producers to newer performing arts markets in Mexico and China to ascertain their future viability as promotional platforms.

A key feature of this program is its flexibility to adapt and consider new markets that have an interest in Australian work and to respond to appropriate international demand by developing longer term strategic approaches to market regions.

Playing the World

Playing the World, a collaboration by the Councils' Theatre Board and Audience and Market Development Division, supports Australian theatre artists who are ready to develop markets and new audiences overseas.

Snuff Puppets is a giant puppet company based in Footscray, Melbourne, which produces highly original and visually splendid theatrics. The company is achieving a strong international profile; last year it derived more income internationally than from national sources.

In August 2005, Snuff Puppets toured Europe with four works: *Forest in the Night*, *The Cows*, *The Seagulls* and *The Boom Family*. The works were presented at festivals, including the Sziget Kulturális Festival in Hungary, the Kilkenny Festival in Ireland and the Welttheater der Strasse in Germany, with funding from the Theatre Board and AMD.



IMAGE: Cover of *Invisible Yet Enduring Lilacs*, a collection of essays by Gerald Murnane. Published with the assistance of a Literature Board Presentation and Promotion grant. Photo: Karl Schwerdtfeger

Promoting diversity in the arts

Evaluation of the Arts in a Multicultural Australia (AMA) policy

In July 2004, the Council commissioned Clare Keating from Effective Change and Santina Bertone from the Workplace and Economic Research Centre at Victoria University to evaluate the AMA policy 2000. Extensive consultation during the evaluation resulted in an assessment of the AMA policy's implementation; the extent to which the Australia Council had achieved its policy objectives; identification of current issues in the field; and strategic options for 2005.

The evaluation report was presented to the 22 June 2005 meeting of the Council, where members reaffirmed the AMA policy. The Council's vision is that Australia's dynamic cultural life and practices are embraced, celebrated and created by our diversity of cultures.

The new policy statement commits the Council to supporting and promoting a strong arts sector that effectively reflects and celebrates Australia's cultural diversity, by integrating the aims of the AMA policy through all Council activities. This AMA policy aims to increase culturally inclusive leadership for the arts in a multicultural Australia; support the development of creative content which represents a multicultural Australia; and enable participation in the arts by all Australians.

The Australia Council Multicultural Advisory Committee will continue to provide strategic advice to the Council and will include people with expertise in multicultural policy development and implementation, strategic visioning, multicultural arts practices and change management, who are active within a range of interest groups.

Visit by Dr Richard Kurin

Dr Richard Kurin, director of the Smithsonian Institution's Center for Folklife and Cultural Heritage in the US, and adviser to UNESCO and the Rockefeller Foundation, visited Melbourne, Sydney and Canberra during November 2004. Dr Kurin presented a series of public lectures on notions of cultural brokerage and authenticity.

Dr Kurin was hosted by the Multicultural Arts Professional Development program, which is funded by the Australia Council and managed by the Australian Multicultural Foundation and Kape Communications at RMIT University in partnership with the US Embassy and Arts Victoria.

FECCA Award

In 2005, the Federation of Ethnic Communities Council of Australia (FECCA) celebrated 25 years' work supporting and advocating on behalf of Australia's diverse cultural and linguistic communities by presenting awards for achievement and commitment to diversity and social justice in Australia. The Australia Council was a recipient of an award for its contribution to multiculturalism in Australia.

Abd Malak AM, chair of FECCA said, 'The Australia Council for the Arts, as our national arts advisory, policy and funding body, has made immeasurable contributions to the arts in a multicultural Australia. Its leadership in this area over many years has shown other agencies best practice in how to locate cultural diversity principles in a sector's core business.'

Young People and the Arts Policy

The work of eight talented young visual and new media artists was exhibited at the Australia Council in November 2004, in a collaboration with Perth Institute of Contemporary Arts (PICA).

The Australia Council worked with PICA to bring a scaled down version of their renowned exhibition, *Hatched*, to Sydney. *Hatched* is the largest and most comprehensive project supporting emerging visual artists and craftspeople in Australia and provides artists with what is often their first opportunity to have their work exhibited in a professional and supportive environment. A successful public forum was held to coincide with the exhibition, offering the artists and members of the public the chance to discuss the works on show and the experience of being a young artist in Australia.

Exhibitionists: Artists' Trade Secrets was published by the Council's Youth Arts Group. *Exhibitionists* is a series of case studies of young artists and artworkers from various artforms and practices. Their stories are told in their own words, highlighting how the Australia Council has assisted in establishing their artistic careers.

An online version is available on THE PROGRAM, the Australia Council's youth website. It features the same stories in greater detail and allows readers to add their own stories. The aim is to provide a voice for young artists and artworkers to share what they are doing.

New Australian Stories

The Australian Government made a one-off allocation of \$2 million in the 2004 Federal Budget to the New Australian Stories (NAS) initiative, supporting the

creation and presentation of new works which reflect distinctly Australian stories by artists, writers, composers and choreographers.

Of the 33 proposals received, sourced and shortlisted by eight boards of the Australia Council, 15 were supported: 7 for seed funding, 2 for seed and second stage funding, and 6 for second stage funding only. Funds have also been set aside (\$400,000) to help some of the seed proposals to realise full production.

Supported proposals include a new opera by Opera Australia based on Peter Carey's award-winning novel *Bliss*, and a new physical theatre work from Stalker Stilt Theatre exploring the experiences of young Indigenous and Asian-Indigenous Australians.

Goal 2: To increase community engagement with the arts and to promote individual participation in them

There were 12 million arts attendances and other arts experiences supported by the Australia Council in 2004–05.

Touring the Theatre-making Process, an initiative of the **Theatre Board**, supports partnerships between professional theatre artists and regional communities to create new theatrical work. Theatre companies that have developed highly successful collaborative processes for creating work in community settings were invited to participate. They were asked to research and locate regional communities that have not had a history of professional theatre, and which would welcome a residency by theatre artists. The aim of the residency is for the theatre artists to engage the community in the creation of a new work.

Six companies were successful in receiving seed funding to develop their proposals and apply for production funding: Big hART's *The Gold Project*, PACT Youth Theatre's *The Wingecarribee Project*, Darwin Theatre Company's *The Road to Minyerri Project*, PUNCTUM Inc's *The Verandahs Project*, Y Space's *The La Trobe City Project* and NORPA's *The Casino Project*.

Through its key aim of promoting community engagement with new media art practice, the **New Media Arts Board** supported *Mobile Journeys*, a unique partnership between the Australian Interactive Media Industry Association, dLux media arts, the Australian Network for Art and Technology, m.net, the SA Film Corporation, ABC New Media & Digital Service, and Samsung Mobile.



IMAGE: Principal bass Kirsty McCahon and operations manager Chris Clark help to unpack instruments in Kalgoorlie before the first-ever Australian Brandenburg Orchestra concert there in March 2005. The Orchestra is supported by the Major Performing Arts Board. Photo: Steven Godbee

Mobile Journeys will show how new media art can be applied across emerging technologies for wireless devices such as mobile phones and PDAs (Personal Digital Assistant). Artists will be commissioned to create works that can be downloaded to consumers' phones at art galleries. The project seeks to demonstrate to telecommunications companies and consumers alike the role artists can play in developing innovative and original Australian content for this new technology.

Funded by the **Community Cultural Development Board**, Corrugated Iron Youth Arts is a project for young people aged 13–26 years from Defence Force families in Darwin–Palmerston in the Northern Territory. Children and partners of Defence Force personnel will work with artists from Corrugated Iron Youth Arts to develop skills in performance and digital media arts.

The project aims to enrich and empower young people who are faced with social issues such as relocation and resettlement in new communities and frequent absence of parents and partners on deployment. The project will draw a significant sector of the community into the cultural life of Darwin—up to a quarter of Darwin's population is Defence Force personnel and their families. The 16-week workshop program will result in a one-day showing in Darwin.

The **Literature Board** encourages activities that engage children and young people in creative writing and reading for pleasure and encourage them to grow into an involvement with literature. The 2005 Allwrite literary festival for young people, part of the Come Out Festival, received support from the Board to run its series of metropolitan and regional events in South Australia, bringing young adult and children's writers and readers together. The festival's aim is to promote the importance of the published word and image to young people in a number of ways, including performance, meet the writer forums, workshops and family days.

The **Music Board** awarded Dandenong Ranges Music Council a grant under the Composers_Connecting_Community initiative. The grant was for commissioning two works by composer Calvin Bowman for *Hillsongs*, which aims to develop and perform Australian repertoire for school and community choirs. Mr Bowman will work with a range of small school and amateur ensembles to develop and perform works that are accessible to young and non-professional performers, music teachers, music directors and the wider community, allowing them to experience creative interaction with an Australian composer. Two other music organisations, The Orchestras Australia Network and Youth Orchestras Australia, also received grants for projects linking composers and community groups. The results of the initiative will be documented by the Australian Music Centre.

Funded by the **Theatre Board**, Arena Theatre Company is an award-winning theatre company for young people. Its *Confessions of a Troubled Mind Dot Com* is the result of collaboration between the Frankston Arts Centre and the Frankston Youth Resource Centre. Part performance, part installation, and part party, The Frankston project was a collaboration with young people in every aspect of its creation. An initial development workshop where the collaborators jointly considered potential content and stylistic terrains for the work was held in 2003. The next stage of the project was an intense two-week writing workshop for young writers, led by Angus Cerini, in September 2004. The content from this workshop was developed into a script, and the premiere season took place in July 2005.

The Kingpins have been funded by the **New Media Arts Board** to reinvent popular culture with a performance involving video, installation and sound. The Kingpins intend to engage the audience with the gallery masquerading as a nightclub or quintessential pub-rock venue. With their plan to have daily, evening and 24-hour access, they aim to dramatically shift the spectator relationship by providing an innovative and engaging exchange between artists, audience and site. This engagement with popular culture and the open accessibility of the work is expected to increase the community's capacity to engage with contemporary practice.

Many **ATSIA**-supported activities increased community engagement with the arts and promoted participation in them. For example, the Songlines Aboriginal Music Corporation project, *Our Music Our Future*, developed local and statewide music forums for the distribution of music in Victoria.

Arts education and access were strategic priorities of the **Major Performing Arts Board** (MPAB) companies during the year in review. Musica Viva Australia continued to present one of the world's largest in-school music education programs, reaching more than 400,000 Australian children involving dozens of leading Australian musicians.

The nation's symphony orchestras also reached out to audiences of the future. As an example, Sydney Symphony presented 40 school concerts to more than 17,000 school children throughout New South Wales. The Queensland Theatre Company presented 140 drama workshops, attended by 2078 participants throughout regional Queensland, including a new program with Western Cape College at Weipa.

The MPAB companies continued their commitment to regional access, with most companies touring outside capital cities. The Bell Shakespeare Company toured

A Midsummer Night's Dream to centres in New South Wales, Victoria, Queensland, Western Australia and the Northern Territory. Musica Viva Australia continued its extensive regional touring activity, including the now annual tour incorporating isolated communities in Western Australia and the Northern Territory. Circus Oz took the big tent to centres in South Australia and the Northern Territory, and Opera Australia toured its OzOpera production of *La Bohème* extensively in Western Australia and the Northern Territory, with wholehearted community participation.

The Major Performing Arts Board's Strategic Partnership Grants for 2004–05 focused on increasing the opportunities for all Australians to appreciate and participate in the arts through television and new media programs. During the year the MPAB made strategic partnership grants to the Queensland Theatre Company to expand its online education program, giving access to the company's work in remote and regional areas as well as in the cities; to Musica Viva Australia to support the televising of its Café Carnivale multicultural music presentations; and to Company B for the redevelopment of its education website in consultation with a reference group of NSW teachers.

The National Institute for the Arts at the Australian National University held a Glass Artists Residency program which was funded by the **Visual Arts/Craft Board** through its Presentation and Promotion grant category. The program brought together top glass artists from around the world at the Canberra School of Art for a 10-day event. The public were encouraged to take part in discussions with the artists and curators, as were students of contemporary glass.

The **Dance Board** funded Northern Rivers Performing Arts Inc (NORPA) to deliver NORPA Dance Action's 2005 program of dance development activities in the Northern Rivers region of NSW. NORPA Dance Action facilitates a network of dance practitioners and a program of community activities which sustain the cultural life of the region.

Australia Council Media Arts Award 2004

The Australia Council Media Arts Award honours media and arts organisations working in creative partnerships to engage more Australians with the arts. It is presented at the annual Australia Business Arts Foundation (AbaF) awards.

Advertiser Newspapers and Public Libraries of South Australia were presented with the 2004 Australia Council Media Arts Award for The Big Book Club, an innovative partnership encouraging arts engagement and participation.

Key speeches

Although many staff members give presentations and addresses each year on behalf of the Council, key speeches by the Council's chairman, David Gonski AO, and CEO Jennifer Bott position artistic creativity on the national agenda.

Title	Speaker	Audience	Date and location
Philanthropy in Australia Today	David Gonski	Australian Family Foundations Forum	11 August 2004, Sydney
The Arts and Education	Jennifer Bott	Brisbane-based arts and education workers	26 August 2004, Brisbane
Raising the Credibility and Profile of Your Corporate Governance Framework through Ethics, Leadership and Social Responsibility	Jennifer Bott	IQPC Corporate Governance Conference	22 September 2004, Sydney
Creativity in local communities	Jennifer Bott	National General Assembly of Local Government	9 November 2004, Canberra
Cultural Sustainability and the National Agenda	Jennifer Bott	Fourth Pillar Conference	29 November 2004, Melbourne
Arts and Culture for a Multicultural Australia	Jennifer Bott	Transformations Conference	9 February 2005, Canberra
Graduation Ceremony Address	Jennifer Bott	Deakin University, Faculty of Arts Graduation Ceremony	28 April 2005, Melbourne

Publishing

Council publications in 2004–05 have been sent to artists, organisations, politicians, students, the media and the public. They are all available on the Council's website.

Title	Purpose	Board/division	Print run
A Short History of the Literature Board 1986–2000	Concise history of the Literature Board covering the years 1986–2000.	Literature Board	Online
Annual Report 2003–2004	Report of Council operations under the <i>Commonwealth Authorities and Companies Act 1997</i> .	PCR	1500
Artist Run Spaces, Community and Student Galleries in Australia	Directory of artist run spaces, and community and student galleries in Australia.	VACB	Online
Arts Resource Organisations Directory	Directory of more than 150 Australian arts resource organisations.	Arts Development	Online
Arts RiPPA—Arts Research in Progress or Planned Across Australia	Digest profiling the range of current and planned arts research activity in Australia.	PCR	Online
CCD Bibliography	Resource on Community Cultural Development in Australia for CCD workers, communities, organisations and government.	CCDB	Online

Title	Purpose	Board/ division	Print run
Craft Ink essay series	Series commissioned from Object: Australian Centre for Craft and Design to offer different perspectives on the Australian craft sector.	VACB	Online
Diversity	A newsletter about the Council's work in the area of arts in a multicultural Australia.	PCR	7500
Education and the Arts Strategy	Strategy statement.	PCR	Online
Evaluation of the Arts in a Multicultural Australia Policy 2000	Information sheet outlining the evaluation.	PCR	Online
In Repertoire: a guide to Australian performance for young people	Guide to works created by adult artists for and with young people, which are available for international touring.	AMD	4000
National Aboriginal and Torres Strait Islander Arts Policy	Policy statement.	ATSIA	Online
ozco_news (3 issues)	Newsletter covering the latest initiatives and activities of the Australia Council.	PCR	Approx. 5500 per issue
Principles of Corporate Governance and Good Practice Recommendations for Major Performing Arts Sector	Set of good practice governance guidelines for the major performing arts sector developed with state funding agencies and the Australian Major Performing Arts Group.	MPAB	Online
Public Art and Community Cultural Development	Guide for organisations, communities and artists involved in planning a public art project.	CCDB	Online
Report on Beatrice Davis Editorial Fellowship 2002	Report by 2003 recipient Rowena Lennox.	Literature Board	Online
Risk Management and Insurance for Arts Enterprises	Booklet showing arts enterprises how to deal with insurance issues by better managing risks.	PCR	Online
Securing the Future: 2003 Update	Report on the MPA companies' progress in 2003 in the three areas that guided the Major Performing Arts Inquiry's recommendations: artistic vibrancy, access and financial viability.	MPAB	Online
Support for the Arts Handbook 2005	The <i>Support for the Arts Handbook</i> gives people and organisations the information they need to seek support from the Australia Council, primarily through its grant categories.	Arts Development	15,000
Venice 2005 essay series	Series commissioned to coincide with the opening of the Australian exhibition at the 2005 Venice Biennale.	AMD	Online
Changing Income and Employment Circumstances of Individual Artists	Research paper.	PCR	Online
Making Cross-country Comparisons of Cultural Statistics	Research paper.	PCR	Online

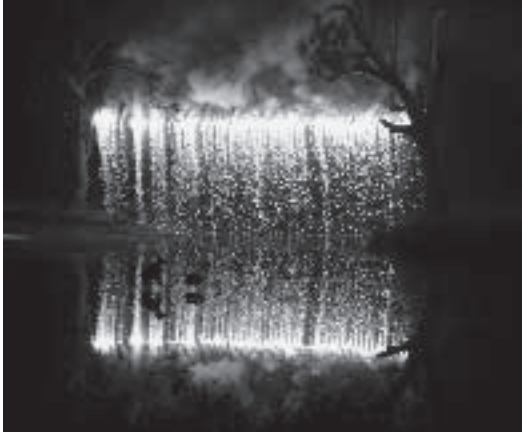


IMAGE: *Fire Dog – Smoke Lizard*, an installation by Catherine Larkins combining sculpture, neon, fireworks and sound, was staged on the Wimmera River on the opening night of *Meeting Place*, the biennial Regional Arts Australia conference, held in Horsham, Victoria, 21–24 October 2004. The conference's artistic program was funded by the Australia Council. Photo: Ellie Prodromou

The Big Book Club is a statewide program promoting literature and reading. It is supported by bookshops and public libraries and through a series of public events in regional and metropolitan areas.

Education and the arts

The Council has developed its first three-year education and the arts strategy. The strategy aims to advocate the role of the arts in preparing young people for a rapidly changing world and to foster greater connection between the education and arts sectors.

Key achievements in year one of implementation include planning a national symposium and international mini-summit in preparation for the 2006 World Conference on Arts Education. The Council also supported an award-winning arts education research project in the Northern Territory this year. Conducted by Anja Tait of Charles Darwin University, the project examined the role of the arts in improving literacy and numeracy skills, especially for disadvantaged Indigenous students.

Regional arts development

Please see 'Regional Arts' under Government Initiatives on page 57.

Arts and disability

Support from AMD continued in 2004–05, in partnership with the NSW Ministry for the Arts, for an audience development specialist role within Accessible Arts NSW. This project, which began in 2000, has been instrumental in developing resources and providing guidance to assist arts and cultural organisations to be more accessible to people with disabilities. Resources produced are distributed nationally via <www.fuel4arts.com>.

Arts Access Australia continued development of a set of case studies, *Making the Journey*, demonstrating how arts organisations can improve access to the arts for people with disabilities. *Making the Journey* is due for release in December 2005 in conjunction with the International Day of People with a Disability and will complete a suite of 'best practice' resources and reinforce the messages of other Australia Council–Arts Access Australia publications such as *The Disability Fact Pack* and *Access All Areas*.

Arts Access Australia, the national peak body of state and territory arts and disability organisations, continued its AMD-supported national research into access and audience development issues for people with disabilities.

Goal 3: To win recognition of the arts as a key element in Australia's cultural, social and economic development

Several projects funded by the **Community Cultural Development Board** demonstrate the role of the arts in our nation's social fabric.

One of these is the partnership between Access Arts and the Princess Alexandra Mental Health Service to create a model to extend the role of art within the health care setting for people with mental illness.

In June 2003 the Princess Alexandra Hospital Health Services in Brisbane approached Access Arts to discuss the development of a comprehensive mental health arts program. The three-year project was to include practical and research components. In the first year of the project Access Arts worked with Helicon Dance to manage the project and together they organised 10-week workshops with different artists to find out which arts the community members wanted to pursue.

Artists with psychiatric disabilities, particularly, find it extremely difficult being involved in activities with their peers as institutions mostly cater for their needs in isolation. While there is a significant amount of anecdotal evidence to support the benefits of participation in the arts on participants' health and wellbeing, there has been little statistical research linking arts outcomes with independent medical data. This project brought together a reference group, including the University of Queensland's Social Sciences Department, which established research parameters for documenting the project and collecting medical data to describe the benefits of using arts workshops within a health care setting over a three-year period.

The Regional Catalyst Project is a partnership between the Policy Communication Research Division, the CCDB and BIG hART Inc. This five-year project will see the development of strategic alliances to integrate community cultural development into the policies and strategies of agencies, with an initial focus on Tasmania. The project is designed to model new approaches to building and sustaining the social and economic potential of regional, rural and remote communities through engagement in arts and skills development projects. The project will use a variety of artforms and communities, and professional artists will tackle five social issues affecting different marginalised groups, namely the elderly, single women with children, young men at risk of violence, Indigenous people, and people with a disability.

The **Theatre Board** continually reviews the way it responds to the special needs and circumstances of theatre companies affected by external factors. Facilitated by the Theatre Board, the 1st Regional Theatre Companies Summit was held at Meeting Place, Regional Arts Australia's National Conference, in Horsham on 21 October 2004. The summit brought together regional theatre companies to discuss the challenges affecting theatre-making within a regional context, and to explore solutions.

Back to Back Theatre has been supported by the **New Media Arts Board** for the development and presentation of *Small Metal Objects*, in collaboration with sound artist Hugh Covill, animator Rhian Hinkley, director/designer Bruce Gladwin and lighting designers Bluebottle. Through their work they seek to shed light on, provoke and transform society, and to position artistic creativity as an integral part of the nation's agenda. The funded work will merge economic and cultural theories, architecture, sound design, screen and live performance. It will examine cultural and individual identity as determined by the capacity to produce.

Creative industries

The existence of a vibrant creative sector is becoming increasingly important to successful and globally competitive societies and economies, enhancing global reputation and quality of life. Over the past year the Australia Council has initiated several pilot programs and research to determine ways to increase creative businesses and artists' incomes. These initiatives have assisted in positioning the organisation to contribute to the development of national policy on creativity and innovation. They include:

- Strategic Response to Economic and Employment Trends of Artists
- Seed funding of Mobile Journeys
- Maker to Manufacturer to Market (see page 43)
- Synapse initiative's coordinated approach to art and science collaborations
- Investigating small business and industry support programs to determine the gap in support between direct subsidy and industry development models.
- Australia Council/Australia Research Council Memorandum of Understanding.

The Australian Government has been pursuing a national creativity and innovation policy agenda and plans to announce outcomes in this area by the end of 2005. The Australia Council has provided input on the following initiatives:



IMAGE: Senior artist and Indigenous leader John Bulunbulun received the Red Ochre Award in 2004 for his outstanding lifelong contribution to Aboriginal culture, community and art. He was presented with the award by lead singer of Yothu Yindi and former Australian of the Year, Mandawuy Yunupingu. Photo: Ellie Prodromou

- Prime Minister's Science Engineering and Innovation Council Working Group to investigate The Role of Creativity in the Innovation Economy. The establishment of this Working Group, which consists of high-level decision-makers across IT, science, innovation, economics, design and education, represents a unique opportunity to demonstrate at the highest levels of government the role of creativity in driving innovation.
- Digital Content Industry Action Agenda—to accelerate the production, distribution and marketing of digital content and applications.
- The Australia Council, Australian Film Commission and Australian Film, Television and Radio School's Joint Submission to the House of Representatives Standing Committee on Science and Innovation Inquiry into Pathways to Technological Innovation.

Council staff attended seminars conducted by Kate Oakley, author of *Creative London* and a leading British expert in creative industries policy. Kate Oakley was invited to the Australia Council for an in-depth discussion about the Arts Council's role in the creative industries and there has been ongoing communication concerning policy development.

Economic situation of individual artists

The Council's Research Centre has developed a Strategic Response to Economic and Employment Trends of Artists, which identifies priority areas for improving individual artists' incomes. This followed the 2003 release of *Don't Give Up Your Day Job* by Professor David Throsby and Virginia Hollister, which found that the majority of practising professional artists do not make a living from their art.

Greater access to growing markets, particularly in the areas of design, digital media and contemporary music, was identified as a priority. This led to the implementation in 2004–05 of two new strategic initiatives: Mobile Journeys funded through the New Media Arts Board, which funded a consortia of organisations to commission and exhibit a series of artworks for mobile phones, and Maker to Manufacturer to Market, a strategic craft/design initiative funded through the Visual Arts/Craft Board (see page 43).

The Council's Policy Communication Research division commissioned the Australian Bureau of Statistics' National Centre for Culture and Recreation Statistics to compile a report on arts employment. This report, to be released in late 2005, integrates data from the three major independent collections of statistics on arts employment: the Census of Population and Housing;

the ABS survey of work in the arts and cultural activities; and the Australia Council's survey of individual practising professional artists. Each collection measures arts employment from a different perspective.

The Council published *To Tell My Story*, a report on Indigenous writers in 2000, as the first in a planned series of surveys of Indigenous artists to complement the Council's series of surveys of practising professional artists. The next in the series is expected to be on Indigenous musicians. In preparation for this research, the Council commissioned a scoping study of Indigenous music to identify the scale of the Indigenous music sector and to evaluate statistical gaps in existing data collections, with a primary focus on individual Indigenous musicians. Work on the data collection phase will begin in the 2005–06 financial year.

Goal 4: To improve the vitality and viability of the arts

The Council's work to promote the long-term vitality and viability of the arts is evident in extensive audience development and arts marketing projects, as well as new funding for the visual arts and craft sector and small to medium performing arts companies.

The Maker to Manufacturer to Market (MMM) strategic initiative of the **Visual Arts/Craft Board** tested the idea of income sustainability in the craft/design sector. In late 2004, the Board hosted a focus group of 15 makers, thinkers and entrepreneurs from across Australia. The group looked at career development patterns and framed a program that encouraged makers to think 'from maker to manufacturer to market'.

The program was launched on 1 February 2005. Submissions received covered furniture, jewellery, kitchenware, lighting, textiles, tiles and other special items. Grants were awarded to Rod Bamford to develop and market a high-quality porcelain bowl with photographic surface images; Bianca Looney to develop and market 3D tiling systems under the brand name Z-Series; and Oliver Smith to develop and market stainless steel cutlery.

As part of its support to music's key infrastructure, the **Music Board** provided funding to the peak state/territory youth orchestras through a funding arrangement with the Australian Youth Orchestra on behalf of the Youth Orchestras Australia network. This pilot triennial funding initiative from 2004 will support the activities of a vibrant network of eight peak youth orchestras involving around 2344 young musicians who participate each week in a state youth orchestra activity. Currently, there are 56 Youth Orchestra Australia

ensembles, and 290 youth orchestra concerts by network members being performed throughout Australia. Total funding of \$154,000 per year includes assistance towards a network coordinator.

All organisations receiving triennial funding from the **Theatre Board** were invited to apply for the Theatre Biz business development opportunity. The following seven companies were successful: Australian Theatre for Young People, Back to Back Theatre, Griffin Theatre, HotHouse Theatre, La Boite Theatre, Legs on the Wall and Patch Theatre. They have been given the resources to increase their earned income: an investment of \$480,000 over the next three years. The initiative uses both the Theatre Board's own budget and special Australian Government funds for Small to Medium Business Development. The NSW Ministry for the Arts is contributing \$80,000.

The strategic work by the **Aboriginal and Torres Strait Islander Arts Board** on artists' rights has made progress in improving sector viability and vitality. In 2004–05 the new Indigenous arts legal advice and referral service, Artists in the Black, was launched. This national service is funded by ATSIAB and hosted by the Arts Law Centre of Australia. The program employs an Indigenous legal adviser to provide much needed support for Indigenous artists.

The **Major Performing Arts Board** worked with its member companies to further strengthen their business planning processes and to promote good governance practices. The MPAB provided assistance through the provision of business consultancies to a number of companies seeking to change or stabilise their operations. 2004 was the fourth and final year of implementation of the recommendations of the Major Performing Arts Inquiry (MPAI). By the end of the year, 83 of the Inquiry recommendations had been implemented, five were being actioned and two were scheduled for action in 2006 or later. For some of the remaining recommendations, responsibility for actioning the recommendations lies with a third party. Included in the implementation of MPAI recommendations in 2004 were training courses for the MPAB companies in the areas of marketing and philanthropy, designed to assist the companies to maximise revenue from box office and individual supporters.

The **Dance Board** and the AMD Division developed a National Audience Development Strategy, which is a three-stage program of skills development and capability building in audience development and marketing for small to medium companies and a number of key independent choreographers. It is a response to the Dance Board's analysis of the dance sector and is informed by the research conducted by Positive



IMAGE: A projection by artists Ian Corcoran and Simon Maidment from the Life of the City project. Through the Emerging Producers in Community (EPIC) initiative, Ian Corcoran spent a year with Experimenta working on an ongoing community skills development project, ExperimentaLAB. EPIC is supported by the Audience and Market Development Division, Community Cultural Development Board, New Media Arts Board and Policy Communication Research Division. Photo: Simon Maidment

Solutions on the Board's behalf and presented in *Resourcing Dance: An Analysis of the Subsidised Australian Dance Sector*. The strategy complements the Dance Board/AMD International Market Development Strategy.

The first stage of the program was a series of workshops for small and medium sized companies held in July 2004 with visiting American audience development specialist Ann Daly.

For Stage 2, leading marketing specialist Dr Peter Steidl was appointed as the consultant to undertake a consultation and diagnostic process to map and analyse current audience development and marketing practices, issues and challenges, as well as future ambitions, aspirations and needs. The primary goal of this stage is the development of long-term, integrated and sustainable marketing and audience development strategies for small to medium sized contemporary dance companies and a number of key independent dance artists. The intended outcome is a customised program of capability building in audience and market development that will constitute Stage 3, expected to proceed in 2006.

Visual Arts and Craft Strategy

This was the second year of the delivery of the Visual Arts and Craft Strategy (VACS), a four-year, \$39 million package of Australian, state and territory government support developed in response to the financial recommendations of Rupert Myer's Contemporary Visual Arts and Craft Inquiry.

Reflecting the recommendations of the Myer Report, the strategy is targeted at supporting individual practitioners, arts infrastructure and marketing. While the Australian Government's contribution was managed primarily through the Council's VACB, significant support for Indigenous infrastructure was also delivered through ATSIAB. Other support was distributed through AMD and NMAB.

In 2004–05, the Council committed \$4.3 million VACS support on behalf of the Australian Government. This included \$1 million in direct grants to individuals and artist run initiatives and \$2.3 million to contemporary arts organisations, craft and design organisations, publications and service organisations, and a number of initiatives supporting Indigenous arts infrastructure. Increased support enabled these organisations to provide higher quality programs for the benefit of Australian artists, assisting them in the delivery of exhibitions and publications and further appreciation of the arts in Australia.

The increase in support for individual artists meant a 100 per cent increase in grants through the New Work grant category of the VACB. The money enabled individuals to create new craft and visual arts, to travel, to exhibit and to publish works that contribute to the development of Australian culture and its appreciation nationally and internationally.

In 2004–05, the Council managed a national program of workshops to develop strategic business planning skills across the sector. Attended by representatives from more than 50 organisations, the workshops assisted organisations to formalise their goals and expectations and nominate expected achievements over a three-year period. The business plans were also valuable for the Australia Council and state and territory governments in the development of triennial tripartite agreements with 25 key organisations.

Strategy funding for Indigenous arts has had a major impact on the sector. A new entity, Umi Arts, has been established in Far North Queensland to provide support for Queensland Indigenous arts centres similar to the support provided by ANKAAA and Desart for central and northern Australian Indigenous art centres.

In 2005–06, combined funding for the Strategy will total \$12 million, reflecting an increase (on 2002–03 figures) of almost \$2 million in support for individual visual artists and craftspeople; a \$6.5 million increase in support for infrastructure (including almost \$2 million for Indigenous arts infrastructure); and a \$3.5 million increase for market development activities. The Australia Council will be responsible for \$5.5 million of the 2005–06 funding.

Non-financial implications

As well as recommendations requiring increased financial support to the visual arts and craft sector, the Inquiry also made a series of non-financial recommendations. These involve legislative and regulatory initiatives designed to improve the position of visual arts and craft practitioners under intellectual property and taxation laws. They also include measures to encourage philanthropy to the visual arts and craft sector. The Australia Council has continued to provide input to DCITA and other relevant departments on policy issues arising in the implementation process.

Small to medium arts companies

The issue of stability and artistic vitality in arts companies outside the Major Performing Arts Board remains a key priority for the Council. The Council continues to progress the initiatives identified in the recommendations of the Cultural Ministers Council's (CMC) Small to

Medium Performing Arts Examination, carrying responsibility for special CMC funding.

In 2004–05 the Council used some of these funds to commission Positive Solutions and the Australia Business Art Foundation to devise and deliver a series of governance workshops to board and staff members of identified arts companies in all states and territories except Tasmania (Arts Tasmania had separately organised governance workshops with the same consultants for their organisations). A total of 56 organisations participated in the workshops. Feedback was consistently positive with 80 per cent of the participants indicating the workshops met their expectations.

The Council also received additional funds for 2004–05 to support small to medium arts companies in all artforms—\$700,000 was allocated across Dance, Literature, Music and Theatre for organisations' 2005 activities, and a further \$300,000 was provided to support international activities in the sector. The Government also provided an additional \$1 million for 2004–05 only, with \$300,000 of those funds going to support international activities. The remaining \$700,000 was used to establish a Small to Medium Business Development initiative targeted to support business development projects for organisations across the arts.

Council members Adam Lewis and Nicola Downer worked with CEO Jennifer Bott to assess proposals from the Council's boards. Through this initiative, funds were provided to support the Theatre Board's Theatre Biz initiative; the Literature Board's export development workshop for small publishers; a major Web-based business model for the Australian Music Centre; a commercialisation program for Feral Arts' *Placeworks* software; and two initiatives through the Aboriginal and Torres Strait Islander Arts Board: Indigenous training in key organisations and development of an Indigenous theatre touring business plan. Other boards will develop initiatives for 2005–06.

The 'harmonisation' project of coordinating application and reporting material for all triennially funded organisations—another CMC recommendation that the Council was asked to coordinate—became a reality this year, with all boards changing application deadlines and forms to synchronise with state and territory cycles. The Council also continued to support a number of company development consultancies—projects offering business planning, financial analysis or marketing advice to companies identified by the boards as meriting particular assistance, with seven projects supported during the year.



IMAGE: Actor Leanne Mason performing in Buzz Theatre Company's production of *PreTender*, a contemporary dance work choreographed by Felicity Bott. Funded by a triennial grant from the Dance Board. Photo: Jon Green

One of the most significant investments the Council is making to support small to medium sized companies outside direct grants is the creation of the Key Organisations section, a team of up to eight staff with demonstrated experience and expertise in analysing, liaising with and devising support programs for arts organisations (see page 24).

Artsupport Australia

The Sydney office of Artsupport Australia successfully developed and implemented the Australia Council's Venice Biennale 2005 fundraising campaign with the support of the Australian Commissioner, John Kaldor AM. The campaign raised nearly \$750,000 of which two-thirds came from individual donors. Using the delegation of the Australia Council Donations Fund to accept and administer gifts, donations were tax deductible. The remaining monies raised were generously provided by the Venice Biennale Major Partner, UBS, and Supporting Partners, Maddocks, Arts Victoria, Arts WA and *Art & Australia*.

In June 2005, Artsupport Australia released its first publication, *Building Relationships & Securing Donations: A Guide for the Arts*, which provides the basis for a series of philanthropy workshops for arts organisations. These will be presented nationally by Artsupport Australia during the second half of 2005.

A new category was added to the Australia Business Arts Foundation's Annual Partnership Awards in 2004 in recognition of the growing activity of the philanthropic sector, titled the Goldman Sachs JB Were Artsupport Australia Philanthropy Leadership Award. The inaugural winner of that award was the Myer Foundation.

Through its research and engagement with the sector since mid-2003, Artsupport Australia has directly facilitated support for a range of arts organisations in the form of grants and/or donations totalling over \$2 million from philanthropists and trusts/foundations. An additional \$700,000 was processed by Artsupport Australia for the Australia Cultural Fund, providing tax deductibility for donations to artists or arts organisations without 'deductible gift recipient' status.

Co-hosted with Freehills, Artsupport Australia presented a seminar in Melbourne and Sydney in late March 2005 with a focus on corporate foundations. The seminar featured speakers from Philanthropy Australia, corporate foundations and charity law specialists from Freehills. It provided effective philanthropic options for corporate decision makers as part of Artsupport Australia's long-term strategy to bring greater arts benefaction.

Orchestras Review 2005

In May 2004 Federal Minister for the Arts and Sport Senator the Hon. Rod Kemp announced a Review of Australia's Symphony and Pit Orchestras, in response to an outcome of the Major Performing Arts Inquiry, and in light of clear financial pressures and other challenges facing many of the orchestras. The review was conducted by James Strong, assisted by Professor Malcolm Gillies and Peter Grant.

The review findings and recommendations were released in March 2005. In response, the Australian Government committed \$25.4 million over four years to stabilise the orchestras financially. The Government agreed to key recommendations of the Orchestra Review, including:

- funding to ensure that the current size of orchestras in Tasmania, Queensland, South Australia and Western Australia is maintained
- establishing the six symphony orchestras as independent companies limited by guarantee
- funding a two-year program to improve artistic standards in the orchestras
- provision of an initiative to improve the occupational health and safety standards and conditions for orchestral musicians
- funding to secure the longer term sustainability of the orchestras
- additional funding for the Australian Opera and Ballet Orchestra in Sydney to assist with the orchestra's running costs (a further examination of orchestral support for opera and ballet in Sydney and Melbourne is underway).

The Australian Government asked that its additional funding be matched by appropriate additional contributions from each of the state governments. It also stated that the additional funding would be linked to orchestras' acceptance of the key workplace changes recommended by the Orchestra Review. The Council's MPAB will implement these recommendations.

Music and education

The Council participated in the National Review of School Music Education, conducted by the Department of Education, Science and Training, that commenced in August 2004. Graeme Koehne, Chair of the Music Board, represented the Council on the Steering Committee for the review, which was chaired by former Australia Council Chair and CEO Margaret Seares.

The review aimed to determine the quality and status of music education in Australian primary and secondary schools and has been conducted by Murdoch University's Centre for Learning Change and Development. In addition to its representation on the Steering Committee, the Council participated in the tender assessment process and made a formal written submission to the review.

Marketing Australian arts

Marketing Australia's arts to national and international audiences is a priority of the Australia Council, largely through the efforts of its Audience and Market Development Division.

fuel4arts

The year in review was characterised by record growth and a number of exciting new initiatives for <fuel4arts.com>. Over this period, fuel4arts experienced strong membership growth of 43 per cent. On average 107 new members have joined each week, with total membership standing at 18,484 at the end of June 2005. Over the 12-month period there were a total of 420,577 unique user sessions, which is equivalent to 1152 users visiting fuel4arts.com every day.

Australian membership increased by 34 per cent, improving 5 per cent on the 2003–04 growth rate. Most Australian states increased their membership by between 30–35 per cent. During the year 399 new resources were added to the fuel4arts.com database.

fuel4arts continues to reach out internationally via direct membership, industry ambassadors promoting the value of the program, and negotiations with peak bodies in New Zealand, the UK, Canada and the US. Today 134 countries are represented in the fuel4arts membership—an increase of 10 new countries over the 12-month period.

A fuel4arts alliance between the Australia Council and Creative New Zealand was formalised in August 2004. The launch of the New Zealand portal <www.fuel4arts.co.nz> took place in September 2004 and resulted in a 230 per cent annual increase in New Zealand members. New Zealand membership of 1417 now rivals that of the USA and the UK.

fuel4arts trialled a new Research + Insight initiative in September 2004, bringing together leading researchers from across Australia to present their findings. Based on this success, a second Research + Insight program was delivered in February 2005 and this initiative will continue as a quarterly feature of the fuel4arts calendar.



IMAGE: Ling Zhang (left) and Lin Tang (right foreground) are residents of the Northcott Housing Estate in Surry Hills, Sydney, and participated in Tenant by Tenant, an ongoing photographic project between the public housing tenants and Big hART. Tenants are given the opportunity to photograph subjects of their choice, working with photographer Keith Saunders. Funded by the Community Cultural Development Board through a Skills and Arts Development grant. Photo: Lucy with Keith Saunders

The fuel4arts team has worked closely with AMD in the delivery of the national seminar series, Leading Voices. The e-commerce enabled online booking system is hosted by fuel4arts.com. Involvement with this seminar series has effectively extended the fuel4arts brand into the offline environment and has positively contributed to its positioning as a leading professional development initiative.

fuel4artists

The newly developed fuel4artists microsite, designed to serve marketing-related resources of relevance to artists working in the visual arts and craft, was launched in February 2005. In 2005–06 and 2006–07, fuel4artists will be extended to serve marketing-related resources to individual artists practising in other artforms.

This targeted online resource was a particularly strong performer relative to other content hosted by fuel4arts.com, attracting an average of 264 logins each day since launch. This equates to fuel4artists being fuel's fourth most popular page.

LIVE Performing Arts Tasmania

LIVE Performing Arts Tasmania is a consortium of Tasmanian producers and presenters of live performance. In 2004–2005, LIVE Performing Arts Tasmania began a process of transformation towards greater organisational stability and a position of increased relevance within the live performing arts sector.

Central to LIVE Performing Arts Tasmania's program of work is the development of a new marketing and audience development initiative called Knowledge Bank. This initiative addresses long-standing issues around how makers of live performance can effectively join forces to integrate audience data, and use this collective knowledge to develop high impact and strategic audience development and marketing initiatives.

As part of the Knowledge Bank initiative, LIVE Performing Arts Tasmania entered a three-year partnership with UK-based company Purple Seven, producers of Vital Statistics, a database application developed specifically as an arts marketing tool.

THE PROGRAM

THE PROGRAM is the Australia Council's national youth arts and culture website, designed to connect young people to all things creative. THE PROGRAM attracts a core and active community of young people of 18–35 years, with almost 4000 subscribers, and presents their creative contributions across the site, side by side with the established arts and creative industries.

Statistics show a steady increase in traffic, with over 95 per cent repeat visitors (58,628 individual visitors or 1,186,771 hits in June 2005).

Recent projects produced in partnership with THE PROGRAM throughout 2005 include publication on the National Young Writers Festival 2004 E-Anthology, the Australia Council's youth arts group publication, *Exhibitionists: Artists' Trade Secrets*, and developing and coordinating the J Arts Crew project.

The J Arts Crew initiative has been developed in partnership with the ABC's youth network, Triple J, THE PROGRAM and NOISE. THE PROGRAM, in partnership with Triple J, launched a national call from 27 April to 30 May 2005 for expressions of interest from young people 25 and under with some previous radio experience to join the J Arts Crew and become paid part-time arts reporters. THE PROGRAM reached over 76,496 visitors and experienced 1,470,544 hits during this time, in addition to Triple J's 50,000 online subscribers and over 1,200,000 listeners.

From almost 200 applications, eight reporters were appointed, one from each state and territory. The Crew will be centrally coordinated and mentored by a Triple J producer for a minimum of 12 months. The J Arts Crew will endeavour to demystify the arts, break down traditional stereotypes and inspire young people to experience more arts and culture. Based at their local ABC studios, the reporters will produce one segment each fortnight, which will be broadcast across the Triple J network and will also be available to local ABC radio. Broadcasts began in August 2005.

Cooperative Arts Marketing Agencies

In 2004–05, Audience and Market Development continued its support of four cooperative arts marketing agencies based in Canberra, Darwin, Alice Springs and Hobart, in collaboration with the respective state and territory arts funding and development agencies.

Red Hot Arts Marketing

Red Hot Arts Marketing plays a key industry development role as an arts incubator in Alice Springs and its region. It aims to accelerate growth and learning, centralise resources and expertise, and promote stability and consolidation within the sector, particularly with regard to audience and market development. As a core service, the organisation has established a regular e-news bulletin profiling arts activities in the region.

Canberra Arts Marketing

Audience and Market Development entered into a new triennial funding agreement with Canberra Arts Marketing in February 2005. Canberra Arts Marketing delivers a range of collaborative and integrated marketing projects that focus on marketing, audience development and participation to help sustain the arts in Canberra and the surrounding region.

The Arts Around Canberra project uses online technologies to develop both audiences and participants for the arts sector, including attracting new audiences from visitors to Canberra. E-newsletters sent fortnightly continue to be popular with 1097 subscribers (as at the end of June 2005). Two additional newsletters were also distributed: *Culture for the Kids* and *access all areas*, addressing the issue of developing future audiences and participants.

In 2004–05, Canberra Arts Marketing secured strong editorial support from publishers and broadcasters, achieving a broad distribution of arts promotion locally and regionally. The organisation established a relationship with the ABC and ArtSound, sourcing artists to promote their shows on radio. Canberra Arts Marketing also regularly contributes to *Town & Country*, *Southern Weekly Magazine* and *Capital Magazine*.

Canberra Arts Marketing works closely with the tourism sector and has developed a partnership with the Australian Capital Tourism Corporation (ACTC) to develop and host an industry familiarisation tour of smaller arts and cultural venues. Canberra Arts Marketing also offered a number of workshops and seminars to assist its members to increase their arts marketing and management skills.

Top End Arts Marketing

In February 2005, Audience and Market Development entered into a new triennial funding agreement with Top End Arts Marketing (previously artsMARK Darwin).

The NT's Chief Minister, Clare Martin, officially launched Top End Arts Marketing in Darwin on 13 May 2005. The launch included new Top End Arts Marketing website <www.topendarts.com.au>. In the month following its launch, the website received 1657 visits of which 928 were unique visits.

Top End's Indigenous marketing officer is currently undertaking a substantial project with the Northern Territory Tourist Commission and Sustainable Tourism CRC on Marketing Indigenous Festivals. The data collected from this project will provide the foundation for developing new local and national audiences for the festivals in 2006.



IMAGE: Brochure cover for kultour 2005. kultour is a national touring network of Australian multicultural arts and is supported by the Arts Development Division. Image courtesy of kultour.

In May 2005, Top End Arts Marketing successfully promoted Audience and Market Development's Leading Voices program, with a very well attended workshop by Stephen Cashman. The organisation is also currently working with Music NT on a promotional CD and tour for NT music.

Visiting International Publishers program

The Visiting International Publishers (VIP) program aims to promote rights sales of Australian titles to overseas markets and to strengthen the links between Australian and overseas publishing houses and literary agencies. The annual program offers 8 to 12 publishers, editors or literary agents the opportunity to meet Australians working in the industry at a writers' festival or literature event.

Sales following the 2004 VIP program include *Death Sentence* by Don Watson, *Molvania* by Rob Stitch and Santo Cilero, *The Wreck of the Batavia* by Simon Leys and *Taming the Beast* by Emily Maguire. The program held at the Sydney Writers' Festival in May 2005 included guests Iris Tupholme, HarperCollins Canada; Eric Yang and Sue Yang, Eric Yang Agency, Korea; Martijn David, Mouria, The Netherlands; Marion Lloyd, Marion Lloyd Books, Scholastic UK; Judith Curr, Atria Books, Simon & Schuster, USA; George Gibson, Walker Books, USA; Sharyn November, Puffin Books and Viking Children's Books, Penguin, USA.

Australian Music Online

Australian Music Online (AMO) <www.amo.org.au> is an Australian Government-funded Web resource dedicated to showcasing and promoting Australian music. As the largest Australian music site on the Net, AMO profiles 2900 Australian musicians spanning genres from rock to electronic, jazz to hip hop, classical to country, and has developed a strong network of content-sharing partnerships with organisations such as ABC Online, Association of Independent Record Labels (AIR), MusicNSW, West Australian Music Industry Association and the National Library of Australia.

Originally designed to operate as a business-to-business content provider, over the past 18 months AMO has developed into a consumer destination in itself, with 50 per cent of its visitors from overseas. The addition of a new feature, Australians Abroad, which profiles Australian musicians who are touring internationally, has established AMO as a key vehicle for the promotion and marketing of Australian contemporary music globally.

Audience development

kultour

kultour is a national network dedicated to touring Australian multicultural arts. The network was established in 2001 as an initiative of the Arts in a Multicultural Australia policy. With increased support from the Australia Council, a new position of kultour coordinator was created in late 2004 and Multicultural Arts Victoria is the inaugural host.

Each year the kultour network presents a multi-artform touring program that presents work in every state and territory, in metropolitan and regional venues. The program enables professional artists to reach new audiences in new areas and, in turn, allows Australian audiences to gain insight into the exciting multicultural work in Australia's arts. The 2004 program comprised five works, which provided 23 events and 17 performances in 11 venues across the nation.

Multicultural Arts Marketing Toolkit

In 2004–05 Audience and Market Development commissioned the development of a multicultural arts marketing toolkit. This will be a step-by-step guide to reaching and improving access for multicultural audiences. The toolkit, due for completion in December 2005, is being developed by Xing Jin, a multicultural arts marketing specialist at Sydney Symphony, in collaboration with the Major Performing Arts Board and Sydney Symphony.

Audience Research Made Easy

Arts Victoria and Audience and Market Development co-published *Audience Research Made Easy*, a guide to audience research for small-to-medium-sized performing arts organisations. The guide is being distributed to all small-to-medium-sized performing arts organisations. It will be promoted via fuel4arts with summaries and extracts are downloadable from fuel4arts.

Arts Victoria is presenting a series of workshops on the topic and has developed a software program and toolkit which will be piloted with small to medium sized performing arts organisations in Victoria. Based on a review of the workshop program later this year, the Council may consider presenting such a program nationally.

New Audiences Case Studies

In October 2004 Audience and Market Development commissioned Judith James Consultancy to research and write a series of case studies for online publication based on projects funded through the Division's 1999–2002 New Audiences program. The case studies will serve as a review of the New Audiences program and will be

published via fuel4arts as a practical tool for developing new audiences.

Audience Development Review

In August 2004, the Council-commissioned Audience Development Review was completed and consultants Positive Solutions and Judith James Consultancy reported on the Council's audience development strategies and activities from 1996 to 2002. Based on arts industry and Council consultations and key findings, a long-term strategic framework has been developed to inform the Council's future audience development policy and strategies.

Multicultural Arts Marketing Ambassadors

Following a review of the Multicultural Arts Marketing Ambassadors Strategy (MAMAS) in Victoria, the program has been reshaped into a whole-of-organisation approach to reaching multicultural audiences. A partnership with Arts WA and the WA Office of Multicultural Interests was secured to implement the new MAMAS program in Western Australia, working with key arts organisations and cultural institutions. The outcomes of MAMAS in Victoria continue to have an impact through Multicultural Arts Victoria and the MAMAS coordinator, Lee Christofis, based at Melbourne University.

Leading Voices

Following the success of Donna Walker-Kuhne's and Ann Daly's visits to Australia in November 2003 and March 2004 respectively, AMD launched Leading Voices, an ongoing program to build skills in audience development and arts marketing and to facilitate international exchange and networking in this important area of arts business.

The program comprised presentations and workshops by leading international arts marketing and audience development specialists, presented in association with the state and territory arts agencies, fuel4arts, the UK Arts Marketing Association, Multicultural Arts Professional Development, KAPE Productions, and selected local or municipal government bodies.

Guest specialists for 2004–05 were Mel Jennings from the UK, speaking on arts ambassador programs; Dr Richard Kurin from the Smithsonian Institute in Washington DC, USA, speaking on his concept of 'Cultural Brokerage'; Stephen Cashman from the UK, conducting workshops on strategic marketing for arts organisations; and Roger Tomlinson from the UK, presenting on the topic of 21st century arts organisations and technology, covering the use of box office data, databases and online technology.



IMAGE: Alex Kelly from Alice Springs is the Northern Territory member of the J Arts Crew, a joint initiative of the Australia Council and national youth broadcaster Triple J. Photo: Damian Shaw

As part of Leading Voices, support has been provided for international guest speakers at Regional Arts NSW's forum, Arts in the Creative Age, at the 2005 Byron Bay Writers Festival. This follows the success of the forum held at the 2004 Writers' Festival.

AMD also collaborated with MPAB as part of the Leading Voices program, to produce and present the eMarketing Summit in Adelaide in May 2005.

As part of Leading Voices, Australians Fotis Kapetopolous and Lee Christofis (Melbourne University) were invited to talk at the National Arts Marketing Conference in Chicago USA on a range of Australian programs concerning cultural diversity in the arts, including the Council's Multicultural Arts Marketing Ambassadors Strategy.

Emerging Producers in Community

The Emerging Producers in Community (EPIC) initiative is a professional development strategy for new media arts producers aged under 30 years. By supporting one-year, full-time internships with regional and metropolitan arts organisations, EPIC aims to overcome the challenges of working with new media in rural and remote areas of Australia.

Co-delivered by the Arts Development, PCR and AMD divisions, EPIC generates creative development opportunities for young people, community groups, schools and emerging artists, which help to build artistic and social capital in remote areas of Australia. Seven internships were supported in 2005.

Goal 5: To foster artistic innovation, experimentation, and research and development within a rapidly changing world

Many of the creative projects funded in 2004–05 by the Australia Council have innovation, experimentation and research at their core.

Robert Avenaim, co-director of What is Music, Australia's largest and most prestigious experimental music festival, updated his performance practice through a **Music Board** grant to assist him to realise the instrument designs he has developed over the past two years. The grant assisted advanced study from May to July 2005 with Keith Rowe in France, Günther Müller in Switzerland and Cor Fühler in Holland. These mentors are among the world's leaders in the field of electronic instrument building, contemporary percussion practice and improvisation/performance.

The **Theatre Board** supported actor Kiruna Stamell to undertake a three-month secondment with the Graeae Theatre Company in London. Kiruna will study theatre creation with performers with and without a disability. Graeae aims to redress the exclusion of disabled people from performance and make theatre that is genuinely pioneering in both its aesthetic and content. At the end of her secondment, Ms Stamell intends to explore artistic accessibility in Australia through her own accessible arts practice, Atypical Theatre Company.

Stelarc, one of Australia's renowned artists, was granted a Fellowship from the **New Media Arts Board**. This grant reflects Stelarc's international standing as one of the pre-eminent practitioners in his field. Stelarc will be extending his research into artificial intelligence, artificial life and biotechnology techniques, as well as aesthetic and ethical issues in these areas. His receipt of a Fellowship assists in ensuring that innovation, research and development are core features of the arts.

The Council's continuing commitment to the Synapse Art Science initiative was realised through a series of artist residencies at scientific institutions such as the Australian National Botanic Gardens, the Centre for Plant Biodiversity Research in Canberra and CSIRO Marine Research in Hobart. Synapse continues to provide artists with opportunities to collaborate with scientists and promote the benefit of artistic practice within research.

Sue Ford was awarded a **Visual Arts/Craft Board** Fellowship to catalogue her archive of photographic film and video work produced from 1959 to 2004. In awarding the Fellowship, the Board recognised Ms Ford's pivotal role in the women's art movement and her ongoing contribution to the development of photo-media art. Reoccurring themes in her art include personal stories, community politics, family, Indigenous affairs and Australian identity.

Richard Glover has introduced thousands of people to music, regardless of their experience, ability, or social or economic status, via percussion. A Fellowship from the **Community Cultural Development Board** will see Mr Glover exploring projects involving street kids using samba in the disadvantaged communities of Brazil and the UK. He will study samba and the street cultures surrounding samba schools in the two distinct styles of Northern Brazil and Southern Brazil, observing teaching methodology and performance direction. He also plans to research the organisational structure and management of the schools. This Fellowship will allow him to build on his skills and knowledge of Brazilian street percussion and gain insight into the use and benefits of percussion in projects that aid homeless people.

Based in Victoria, Dancehouse was supported through the Key Organisations Program category of the **Dance Board**. Dancehouse's vision is to be 'unchallenged in Australia as a centre for excellence and innovation across a diverse spectrum of independent contemporary dance'. Each year the company's program aims to foster the development of new works and ongoing projects, including research, residencies, classes and performance that embrace a spectrum of dance practices, including new technologies. Activities such as curated performance platforms, affordable studio and theatre hire, and choreographic development and research initiatives provide an avenue for artists to engage in ongoing experimentation.

Cultural Diversity Cluster

The Cultural Diversity Cluster was initially developed as an initiative of the Council's Arts in a Multicultural Australia policy. The Australian Performance Laboratory at Flinders University in Adelaide hosted and directed the Cluster under the leadership of Professor Julie Holledge. It is a long-term project that aims to lead to a greater understanding of the conditions necessary for the creation and production of high-quality arts reflecting Australia's cultural diversity.

Since late 2003 a core group of artists has worked intensively on their individual and combined arts practice united by the theme of 'death'. The artists have focused entirely on the Cluster for two-week periods twice a year. Midway through this two-year research and development project, the core group of artists—Hung Le, Mary Moore, Wojciech Pisarek, Rea, Yumi Umiumare, Hossein Valamanesh, William Yang and Anna Yen—were joined by a second group of artist mentorees.

The final Cluster workshop took place over 10 days in June 2005. Dr Rustom Bharucha, an international expert on intercultural and intracultural arts practice, joined the core team of researchers for the workshop to support the process of evaluation. One of the outcomes of this project is the development of curriculum material for tertiary performing and visual arts students throughout the country.

Goal 6: To maximise the organisation's capability to achieve its corporate goals through sound people and resource management and corporate planning processes

Our organisational performance depends on our people—their individual performance, their skills and capabilities, their job satisfaction and motivation, and their terms and conditions of employment.



IMAGE: David Gulpilil in Company B's production of *Gulpilil* (October 2004). Directed by Neil Armfield; written by David Gulpilil and Reg Cribb. Company B is supported by the Major Performing Arts Board. Photo: Heidrun Löhner

During the financial year the Council's Workplace Consultative Forum of staff and managers met on six occasions to improve mutual understanding of workplace issues, encourage participative and consultative practices, and promote sound employee relations.

The Council's Human Resources function was reorganised to reflect the changing needs of the organisation. During 2005–06 the new Human Resources team will focus on a learning and development program for managers to support the implementation of our new organisation structure, and our proposed classification and performance approach. The Human Resources team will also coordinate an employee opinion tracking survey, which was delayed in 2004–05.

Workplace Agreement

In March 2005 discussions on a new Workplace Agreement commenced with consultation sessions outlining both the Australian Government's legislative and policy framework and management's objectives for the replacement agreement. A key element of the agreement is a proposed new classification structure, including the broadbanding of five levels of the Council's existing structure into two new bands. This structure will be supported by a new approach to performance management, including a rating system to link performance to pay. It is also proposed that our performance cycle will align with the financial cycle and include a common advancement date of 1 July each year.

Staff, union and management negotiators are committed to finalising a new agreement before the nominal expiry of the current agreement in September 2005.

The Count Project

The Count Project was an internal review of the processes through which the Council monitors, evaluates and reports on its activities. Its aim was to establish a more effective and efficient public reporting framework for the Council.

The project began with a complete audit of all information currently collected by the Council and an examination of how this information was stored and used. At the same time, the project team scrutinised the documents that outline the Council's primary reporting focus, such as the Portfolio Budget Statement and the Council's Corporate Plan, and made decisions on what information the Council needed to collect to be able to report against these. The project also took into account the data necessary for the effective operation of the grants process as well as the timely response by the Council to requests for information from government, the media and the arts sector. The project team delivered its report in December 2004, and implementation will begin in the 2005-06 financial year.

Learning and Development

During the year a number of development programs were conducted in-house. These focused on skills development in the areas of presentation, finance in relation to grants administration, workplace efficiency and OH&S. A recruitment and selection program was designed specifically for the Council and all hiring managers attended this two-day program geared to attracting and engaging the right people for the organisation.

IT systems

Major upgrades to the Grants Management System (GMS v8) and the IT infrastructure were the highlights of a busy year for the Council's information technology environment.

GMS v8 includes a major revision to the system security and an 'in-basket' facility to alert staff of required actions on key grants management actions. GMS v8 has delivered improved performance, ease of use, more appropriate system security and simpler system administration.

The IT infrastructure upgrade included the upgrade of much of the infrastructure hardware and software. Most of the older and increasingly unreliable hardware was replaced, including servers, network switches and the majority of desktop computers. The operating system on desktop and server platforms was upgraded to current versions, and the network security facilities completely revamped. The IT infrastructure upgrade has delivered a much more secure, reliable and maintainable platform that can support the Australia Council in achieving its corporate goals.

Pro bono legal services

The Council is pleased to have secured pro bono legal services partnerships with Baker & McKenzie and Clayton Utz.

Baker & McKenzie provides advice on commercial agreements and contracts, information technology, intellectual property and Aboriginal and Torres Strait Islander Arts. Clayton Utz provides advice on administrative law, employment law and industrial relations, dispute resolution, privacy, freedom of information and testamentary matters.

The Council benefits from the committed work of both of these providers and acknowledges their important contribution.

CLAYTON UTZ

BAKER & MCKENZIE

Organisational change

During the year the Council undertook a strategic review of its operations to ensure that it was best organised to support art practices and advance the arts in Australia (see Future Planning, page 20). Employee engagement and contribution is critical to the effective implementation of the new model. Employees have been actively engaged in consultation on the new model, and staff members on key working groups have had the opportunity to participate in change management initiatives.

Around 30 per cent of the roles within the organisation were influenced by this change, and a number of employees have been redeployed to new positions. The Council's commitment is clearly to retain its staff; however, for a small number of employees it was not possible to find suitable opportunities, and nine people received retrenchment offers in accordance with the Council's Certified Agreement.

Aboriginal and Torres Strait Islander Arts

In 2004–05 the functions of ATSIAB and the Grants Committee were combined. This consolidated the policy and funding roles of the Board and will enable some resources to be moved into arts advocacy and support. In addition, the Board increased its use of teleconferencing to strengthen its operations, analysis and discussion.

Government initiatives

The Australia Council continued to administer Australian Government initiatives during 2004–05. New work, programs and achievements emanating from these initiatives during this period are outlined below. The Visual Arts and Craft Strategy is also a Government initiative; refer to page 44.

Young and Emerging Artists

The Write in Your Face youth initiative of the **Literature Board** continues to attract a diverse range of young and creative applicants who are using language in innovative ways. This year the Board supported 11 projects by writers under the age of 30. Projects include the writing of a graphic historical novel, zine-making workshops, the development of literary performance works, a serial novel by six writers and Undergrowth Digital Media's Nomadology project, a series of weblogs from young Australian writers travelling the globe.

In 2002, the **Theatre Board** funded SPARK, a national nine-month mentoring program that supported young and emerging artists to develop a mentoring partnership with a professional artist. Through the mentorship, young artists received training, direct funding to create



IMAGE: Young inhabitants of Trial Harbour, a shack community near Queenstown, Tasmania. Image from Radio Holiday, a multimedia project to record and present the stories of Tasmania's shack communities. Presented in April 2005 as part of the Ten Days on the Island festival. Organised through Big hART Inc. and funded as a Skills and Arts Development grant by the Community Cultural Development Board. Photo: Rick Eaves

and develop their practice, networking opportunities, and a chance to showcase their work to the national arts industry. The outcomes of this project were so successful, with a number of young artists going on to employment or initiating their own projects, that the Theatre and Dance Boards have supported SPARK again for 2005. Managed by Youth Arts Queensland, SPARK has provided 10 young theatre and four young dance artists a unique opportunity to kick-start their career in the arts.

The **Aboriginal and Torres Strait Islander Arts Board** supported five Indigenous curators to participate in the Emerging Curators Initiative as part of the program of events for the Australian Pavilion at the Venice Biennale 2005 (see page 31). The Emerging Curators Initiative was an opportunity for the curators to attend the Venice Biennale and participate in the opening days and related functions, allowing them to connect with overseas artists, curators and organisations with a view to creating larger international networks. This program promoted Australia's contemporary arts practices and led to a positive engagement with overseas arts professionals.

Other examples:

- The Association of Northern Kimberley and Arnhem Aboriginal Artists gained support to enable 12 young and emerging artists to attend the 2004 Garna Festival in the Northern Territory.
- Funding for Jason De Santolo's Creative Combat Collective enabled emerging Indigenous musicians and performers to attend the Borroloola Rodeo Battle of the Bands in August 2004.
- Funding for Carclew Youth Arts Centre's Blak Nite and Nunga Days Indigenous youth multi-arts cultural event in South Australia.
- Streetwise Communications held an event, Streettalk, to bring together young Indigenous people from disadvantaged communities to speak with decision-makers about the issues that are of concern to them. The event was the result of a week-long creative workshop of their choice. Young Indigenous people from Bowraville, Broken Hill, Campbelltown and Redfern/Waterloo performed. The event was launched by Reba Meagher, NSW Minister of Youth and Community Services, in Sydney in April 2005.

The Australia Council allocated \$45,000 to the **Major Performing Arts Board** from the Australian Government's 2004–05 Young and Emerging Artists initiative funds. These funds were used to make several grants: to The Australian Ballet, to support corps de ballet member Luke Ingham to undertake a three-week

study trip to the USA and attend classes with New York City Ballet, American Ballet Theatre, Pacific Northwest Ballet and San Francisco Ballet; a grant to Opera Australia to support four young artists, Henry Choo, Taryn Fiebig, Hye Seoung Kwon and Estella Roche, in the 2005 Moffatt Oxenbould Young Artist Development program; a grant to Queensland Theatre Company to support two young members of the company, Kerith Atkinson and Jaydn Bowe, for professional development and training in 2005; and a grant to the Australian Brandenburg Orchestra in support of a study tour to Amsterdam, Belgium and Boston in 2006 by the Orchestra's principal baroque cellist, Jamie Hey.

The **Visual Arts/Craft Board** allocated grants of between \$3,000 and \$6,000 for young and emerging visual artists, craftspeople, arts writers and curators for professional development activities. The projects funded include Shirley Cho to undertake a mentorship with sculptor Robin Blau, Penelope Craswell for an internship with *Foam Magazine* in Amsterdam, Rebecca Nissen to attend a video summer school with the New York Film Academy, and Jade Walsh for a three-month apprenticeship with the Fabric Museum and Workshop in Philadelphia.

The **Dance and Aboriginal and Torres Strait Islander Arts Boards** recognise that employment opportunities for Indigenous performers are even rarer than for non-Indigenous performers, and that Indigenous performers face additional barriers in gaining employment and professional development during the critical few years after graduation.

The Young and Emerging Indigenous Performers Initiative, *Making Tracks*, offered secondments for two young and emerging Indigenous performers. Simon Stewart was supported to undertake a secondment with Buzz Dance Theatre and Daniel McKinley was supported in a secondment with Leigh Warren and Dancers. *Making Tracks* allowed these two performers to further develop their dance and career development skills. The valuable experience of working in a company structure also allowed the performers to identify key networks and to build and consolidate a relationship with their host company as a cornerstone of an evolving personal network. A mentor was attached to each secondment to support the performer and company as needed.

The Take Your Partner initiative was born out of the Dance Board's desire to develop an initiative to assist young artists to take more direct control of their practice and the context in which they work. The initiative called for artists to choose a specific partner and focus on forging a new relationship, or building on an existing one, through a specific project. The nature of the project

itself was up to the young artist and their chosen partner to discuss and plan.

The Board was able to fund eight diverse projects through this initiative, ranging from joint collaboration on new dance works to participation in secondments and workshops. One example is *Luft*, a new work by Brendan Shelper with Castevents (Germany) aimed at the corporate sector.

The **Dance and Theatre Boards** offered a secondment for an emerging NESB creative producer in 2005. The secondment aimed to develop the skills and experience of an emerging producer by giving them the opportunity to negotiate new professional relationships, gain producing skills, and learn programming and management of arts events.

The initiative aspires to address the lack of NESB producers in influential decision-making roles and to ensure the ongoing representation and visibility of culturally diverse works in prominent international arenas. The Brisbane Festival is hosting this secondment, which will commence in September 2005.

Regional Arts

The Council continues to collaborate with Regional Arts Australia (RAA), the peak national body representing regional arts organisations, under its three-year partnership agreement signed in 2003. Through information sharing, joint policy development and advocacy activities both organisations are working together to strengthen the arts in regional Australia.

A major element of the agreement is Council's funding of the artistic content of the RAA national regional arts conferences. The fourth conference, held in Horsham in October 2004, included an innovative arts program that has influenced the shape of future conferences. The Council will continue this support at the next conference in Mackay, Queensland, in September 2006.

Under the 2003–04 Regional Arts Fund allocation, the Council funded the Cultural Development Network to develop a feasibility plan for a Community Sustainability and Cultural Development Project. This project envisages up to six local councils working with artists to respond to major challenges facing these communities.

With the renewal of the Regional Arts Fund (administered by DCITA) announced in the 2004 Budget, the Australia Council receives \$100,000 per year under a 2004–08 agreement with DCITA. The Council agreed to a strategic plan for use of this funding, which encompasses two to three long-term partnership projects. Projects developed and scoped in early 2005



IMAGE: *Tomorrow Land*, Callum Morton, 2000, from the series *Tomorrow Land*. Digital print 94.5 cm x 170 cm. Callum Morton was Australia's representative and an award recipient at the 11th Triennale India, New Delhi, 15 January–10 February 2005. Funded by the Audience and Market Development Division. Photo: the artist

include an education and arts project in the Northern Territory and a whole-of-government community engagement project in Tasmania devised and implemented by Big hART.

Key objectives of these projects are to engage communities and their local government in creating local solutions to the issues they face, driven by the process of making high-quality art, and to work across government and portfolios to provide input to the development of social policy around the issues faced by communities. The projects have comprehensive evaluation and modelling components, so their findings can be shared nationally.

In 2004-05, the Audience and Market Development Division provided support for audience development specialists based in selected regional arts agencies in partnership with state and territory government and regional arts agencies. The Regional Arts Promoters Network (RAPN), setup in partnership with Regional Arts Australia, encourages information exchange, skills development and leadership in arts promotion and audience development in regional Australia. AMD is providing \$64,000 over three years to support RAPN for the development of a national communication strategy through Regional Arts Australia. This strategy will help to profile and promote the arts in regional Australia. The inaugural meeting of RAPN was held in Launceston on 18-19 August 2004.

Major Festivals Initiative

The Major Festivals Initiative supports the commissioning, development and showcasing of new large-scale Australian productions for Australia's major international arts festivals: Adelaide Festival, Brisbane Festival, Darwin Festival, Melbourne International Arts Festival, Perth International Arts Festival, Sydney Festival and Ten Days on the Island Festival (Tasmania).

Projects supported in 2004 include *The Gardens of Paradise*, a collaboration between director Benjamin Winspear, video artist Michaela French and composer Constantine Koukias, based on the Hans Christian Anderson tale, presented at Ten Days on the Island 2005; *Three Furies*, written by Stephen Sewell and produced by Performing Lines, presented at Sydney Festival 2005 and Auckland Festival 2005; and *The Odyssey*, a collaboration between Perth International Arts Festival, Melbourne Festival, the Black Swan Theatre Company and Playbox Theatre, presented at Perth International Arts Festival 2005.

NOISE

NOISE is Australia's leading youth media arts initiative and 2004–05 saw the Australian Government commit \$5 million to NOISE over 2005–08. This has enabled NOISE to consolidate and build on the outcomes of NOISE 2001 and 2003, which led to the formation of more than 80 partnerships with public and private arts and media organisations, large and small, and reached an audience of more than 15 million.

Plans were finalised in 2004–05 for NOISE to run continuously over four years rather than as a series of one-off festivals. Key achievements include the export of the model and replication of NOISE in the UK, Singapore and Canada, enabling collaborations with those countries, and opportunities for additional global NOISE projects over the next four years.

Books Alive

The second national Books Alive campaign, which ran from 31 July to 15 August 2004, achieved a significant public and media profile and increased book sales. National bestseller lists were dominated by Books Alive titles during the campaign period.

The following titles were available at bookstores nationally for \$5 each with the purchase of any other book: *White Gardenia* by Belinda Alexandra; *The Shark Net* by Robert Drewe; *Au Revoir* by Mary Moody; *Shiver* by Nikki Gemmell; *Selby the Wonder Dog* by Duncan Ball; and *Blacktown* by Shane Weaver. *Spiking the Girl* and *Baby Did a Bad Bad Thing* by Gabrielle Lord were available in a special offer through retailers Kmart and Target.

Federal Minister for the Arts and Sport Senator the Hon. Rod Kemp launched the campaign on 30 July 2004. The campaign was supported by national television, radio and print advertising. The Books Alive author tour featured Robert Drewe, Mary Moody, Nikki Gemmell, Duncan Ball and Gabrielle Lord at 83 events in 29 Australian cities and regional centres.

Books Alive in 2004 included a booklet of 'recommended reads', the *50 Books You Must Own*. Close to a million copies were distributed, reaching an estimated 3 million Australians. The booklet targeted occasional readers and was distributed through *New Idea* magazine and via bookstores and libraries. Part sponsored by Visine (Pfizer), it was also distributed through 1000 pharmacies. Sales of titles in the *50 Books You Must Own* booklet (which included an extra 20 titles for children) resulted in a 50 per cent increase in sales during the campaign and sales increases continued in the following weeks.

Another Books Alive initiative in 2004 was a donation to The Smith Family's Learning for Life literacy programs, Student2Student and Books for Christmas. Over \$124,000 was raised as donations from the booksellers and publishers who participated in the 2004 campaign. This was presented to The Smith Family in November 2004.

The Australian Government announced funding for a further four years for Books Alive as part of the May 2005 Budget, which will continue the initiative from 2006 to 2009.