

The Australia Council is the Australian Government's principal arts funding and advisory body. Its mission is to enrich the lives of Australians and their communities by supporting the creation and enjoyment of the arts.

The Australia Council cultivates Australia's creativity by investing in individuals and organisations working in Indigenous arts, community partnerships, culturally diverse and accessible arts, dance, media arts, literature, music, theatre and visual arts.

It supports the creation of original works, performances, publishing and exhibitions and builds capacity through skills development, cultural exchange and partnership opportunities. It invests in growing audiences and marketing the arts in Australia and abroad. It also develops research and cultural policy, advocacy for the arts and provides advice to government and industry.

The Australia Council is a statutory authority established under the *Australia Council Act 1975*. Led by a chairman appointed by the Governor-General on the advice of the Minister for the Arts and Sport, the members of the Council have expertise in the arts, public policy, law, corporate governance, administration, education, and financial and business management.





Ruby Hunter and Archie Roach  
joined the Australian Art  
Orchestra to tell a new  
Australian story *Bloodstream*.  
Photo James Knowles



Barking Gecko Theatre  
Company's *Hidden Dragons*  
toured Canada in 2006.  
Image courtesy Barking Gecko.  
Photo James Rogers



The Australia Council enriches the lives of Australians and their communities by supporting the creation and enjoyment of the arts.

In 2005–06, the Australia Council invested more than \$151.5 million in artists and arts organisations across the country. It also provided leadership, advocacy, and industry research and development to the arts sector.

This support enabled 3472 artistic works to be exhibited, performed or written over this period, 4110 new works to be created and assisted eight million Australians to experience the joys of the arts.

The Australia Council's corporate mission is underpinned by a focus on the two outcomes stated in its Portfolio Budget Statement, namely that:

- > **Australian artists create and present a body of distinctive cultural works characterised by the pursuit of excellence.**
- > **Australian citizens and civic institutions appreciate, understand, participate in, enjoy and celebrate the arts.**

This section describes some of the ways in which the Australia Council supported these outcomes in 2005–06. In addition, the Australia Council continued to administer a range of Australian Government initiatives that are also discussed below. A complete list of the Australia Council's grants, initiatives and programs is available on pages 86–123.

## NEW APPROACHES TO SUPPORTING THE ARTS

Underpinning the Australia Council's support for the arts in 2005–06, and into the future, has been a new organisational structure endorsed by the Council in 2004. Arts Catalyst moves the Australia Council towards being a catalyst for creativity—making it more responsive to the changing needs of artists and arts organisations, and the myriad opportunities for the arts to enrich the lives of Australians and their communities.

This was the Australia Council's first major reorganisation in a decade, and was underpinned by a major focus on whole-of-government strategies, working with other (non-arts) agencies and departments to ensure that the benefits of creativity reach across all areas of government activity. While grants to artists and arts organisations will continue to constitute most of the Australia Council's annual expenditure, attention is now equally focused on ensuring that creativity generated by the arts becomes an integral part of Australia's future.

Substantial structural and operational reforms arising from the reorganisation were achieved in 2005–06. Arts Catalyst has had a particular impact on four newly established sections—Community Partnerships and Market Development, Inter-Arts, Key Organisations and Strategy—and in providing leadership to each artform.

### Community Partnerships

Community Partnerships is an overarching term that describes the Australia Council's wide range of strategies, programs and activities that reflect partnerships between the arts and communities. The Australia Council recognises community engagement as a critical priority in strengthening Australian arts into the future. The Community Partnerships section was created on 5 April 2005 to recognise this importance. It brings together the Australia Council's work in community cultural development (CCD), youth, education, disability and regional development.

A scoping study to propose new strategies and programs that achieve the Australia Council's objectives for its Community Partnerships section commenced in September 2005. The study considered in excess of 130 submissions, conducted interviews with over 100 stakeholders and held consultation meetings attended by more than 300 people.

These consultations formed the basis of a report—*Creative Communities*—that was presented to the Council at its meeting on 1 June 2006. All 16 of the report's recommendations were endorsed and the report was made public in July.

The key element of the report was its proposal for the Australia Council to develop a Creative Communities Strategy, which is expected to be in place by the end of November 2006. This strategy will focus on community capacity building through arts and culture.

The Creative Communities report recommended that the Community Partnerships section provide support through programs and investments for communities, artists, arts and cultural development organisations to undertake community-based arts and cultural activities as well as develop partnerships across government, business and community sectors.

The Community Cultural Development Grants Program continued to support CCD and community arts throughout 2005–06. A community interest representative on the Council, Tim O'Loughlin, chaired an interim CCD Assessment Committee. The Committee awarded 122 grants worth \$5.5 million over the year.

### Inter-Arts

New media arts practice is supported primarily through the Australia Council's Visual Arts Board, the Music Board and the Inter-Arts Office. The Visual Arts Board is responsible for work in visual media, installations, interactivity, networked art and virtual environments. The Music Board is responsible for sound art, sound culture and aural-based art practices.

In 2005–06, the Visual Arts Board and Music Board increased their existing levels of new media expertise through appointments of respected practitioners such as Professor Andy Arthurs and artform advisers like Dr Bronte Adams.

The Inter-Arts Office was established to support hybrid art practices and develop strategies for supporting emerging arts practices that are outside existing artform categories. The Office supported 78 grants worth \$2.8 million in 2005–06.

A scoping study into the future of new media art practice in Australia commenced during the year, with a discussion paper circulated in June 2006. Consultations were ongoing and a report was presented to the Council at its meeting in September 2006, which will form the basis of Australia Council support for the field in the future.

### Key Organisations

The Key Organisations section was established on 1 August 2005 to manage relationships with the 145 arts organisations that are funded triennially outside the Major Performing Arts Board. It provides companies with advice and development opportunities in relation to financial analysis, business planning, strategy, marketing, corporate governance and a variety of strategic and operational issues.

Since its creation, the section has met with clients across the country and managed a number of sector development projects. A national summit for literature organisations that focused on strategic planning was held in Hobart from 12 to 14 December 2005. Ten key organisations also received assistance through Company Development grants to assist with business planning.

### **Strategy**

The new Strategy unit develops plans and policies for the Australia Council, and supports the organisation in the creation of individual plans by artform boards. The unit also aims to ensure the effective identification and targeting of initiatives.

In 2005–06, the Strategy unit revised the Australia Council's corporate goals and established a new, robust divisional planning process. The research capacity of the arts sector has also been strengthened by work as a partner on the Australian Research Council's Industry Linkage Grant. An international expert exchange also saw talks given by Chris Powell and Richard Smith-Bingham of the UK's National Endowment for Science, Technology and the Arts in May 2006.

### **Artform leadership**

Providing leadership in each artform has been one of the key responsibilities of the director positions created through Arts Catalyst. Artform directors play a key role in setting strategic priorities for the Australia Council as well as in managing grants. They play a particularly important role in consulting with, and providing advice on, their artform sector. Appointments were made to most of the new roles of artform directors in the last financial year. The leadership team was completed with the appointment of directors of Community Partnerships, Dance, Key Organisations and Strategy in 2005–06.

Cate Blanchett  
featured in the Sydney  
Theatre Company production  
of *Hedda Gabler*, which sold  
out a 28-performance season  
at the Brooklyn Academy  
of Music in New York in  
March 2006. Image courtesy  
Sydney Theatre Company







## STRATEGIC INITIATIVES

A centrepiece of Arts Catalyst was the creation of a central pool of funds for strategic initiatives that put resources into interventions in the arts sector with identified potential for strong impact.

These initiatives are a significant shift in the organisation towards supporting big-picture projects that deliver major outcomes.

In April 2006, the Australia Council announced an initial group of 14 strategic initiatives that will receive up to \$6.6 million between 2005–06 and 2007–08. The initiatives span three areas identified as being of particular importance—Indigenous arts, developing artists' earned income and whole-of-government partnerships to assist the arts.

The 14 strategic initiatives are:

- > Artists in Work—a strategy to boost Indigenous employment in the arts, focusing on traineeships, scholarships and employment incentives.
- > The Other Side of the Coin—a program that will focus on enabling Indigenous artists to better protect and make the most of their intellectual property (see page 51).
- > Indigenous Philanthropy Program—a program designed to encourage philanthropic giving and private support to Indigenous arts companies.
- > Showcasing the Best—a program to promote Indigenous arts internationally through the development of export-ready programs, marketing and promotions, and leveraging high profile international events.
- > Maker to Manufacturer to Market—a program that encourages entrepreneurship among talented craft makers and designers (see page 45).
- > Story of the Future—a project to encourage writers to collaborate across artforms by working in digital studios.
- > SCOPE—a program to develop the career management skills of professional dancers in their artistic careers and beyond, building on a successful scheme run by the Australian Institute of Sport.
- > Australian Chamber Orchestra Second Ensemble (ACO2)—financial support for a second ensemble under the banner of the Australian Chamber Orchestra to provide development opportunities for young musicians.
- > Research into Digital Downloads of Music—a project aimed at examining the ways in which independent artists can generate income through online downloads.
- > Little Big Book Club—financial support to extend South Australia's Little Big Book Club nationally (see page 58).
- > Generations—a program to develop arts-based civic engagement and community development programs in five Australian local government areas, working in partnership with local councils (see page 61).
- > Synapse—further financial support for the initiative, which supports arts and science collaborations through grants, residencies and other activities (see page 47).
- > Arts in health—a strategy to promote and extend the role that the arts can play in government services in health, ageing and community services.
- > Musicians in the Classroom—financial support for a program run in partnership with Musica Viva to develop collaborations between professional musicians and classroom teachers in music education.



**Outcome 1: Australian artists create and present a body of distinctive cultural works characterised by the pursuit of excellence.**

**The Australia Council invested more than \$86 million in outcome 1 in 2005–06, compared to \$80.8 million in 2004–05.**

The unique and enduring qualities of Australian art—dance, literature, music, theatre, visual and hybrid arts—are widely recognised at home and on the world stage. The Australia Council plays a vital role in supporting the creativity of our artists and the presentation of their work.

Much of this support is through direct investment in artists and arts organisations, worth a total of more than \$151.5 million in 2005–06.

The Australia Council supports the creation of new works, professional development, cultural exchange such as fellowships and residencies, artform awards, mentoring opportunities, organisational investment, business planning advice and a raft of other industry investments. It also funds the individual artists and organisations that present, exhibit, publish, distribute and promote Australian works.

This substantial investment has seen the development of strong, new Australian voices in the arts, with the creation of 4110 new works and presentation of 3472 new works supported by the Australia Council in 2005–06.

<b>Supporting new works and their presentation</b>	2003-04	2004-05	<b>2005-06</b>
Number of new works created	3036	3072	<b>4110</b>
Number of new works exhibited, performed or published *	3545	3502	<b>3472</b>
Number of grants	1879	1912	<b>1911</b>

Note: Some annual figures may reflect the collection of more detailed data.

\*The Australia Council records an exhibition or publication as one work although they may contain more than one individual work of art.

The distinctiveness of Australian arts continues to turn heads worldwide, and the Australia Council continues to promote Australian artists in key markets in Europe, Asia and the Americas. The high profile attached to the opening of the Musée du quai Branly on Paris' Left Bank in June drew significant attention to Indigenous art through the Australian Indigenous Art Commission (see page 51).

<b>Supporting Australian arts around the world</b>	2003-04	2004-05	<b>2005-06</b>
Number of grants	319	365	<b>423</b>
Number of countries	52	46	<b>45</b>

Note: Some annual figures may reflect the collection of more detailed data.

The cultural gifts of Aboriginal and Torres Strait Islander peoples are supported through a range of Australia Council programs. Investments in individual artists, arts workers and organisations develop and promote traditional arts practices, as well as create vibrant new forms of artistic expression.

<b>Supporting Indigenous voices</b>	2003-04	2004-05	<b>2005-06</b>
Funding with specific ATSI benefit (\$000)	3800	5600	<b>9978*</b>

Note: Some annual figures may reflect the collection of more detailed data.

\* 2005–06 funding includes support for the Australian Indigenous Arts Commission at the Musée du quai Branly in Paris and payments from the previous year's grant cycle.

## SUPPORTING AUSTRALIAN ARTS COMPANIES

The Australia Council invested more than \$78.2 million in Australian major performing arts companies through its Major Performing Arts Board and more than \$24.9 million in small-to-medium arts organisations in 2005–06.

### New Australian Stories

Australians are great storytellers, and the New Australian Stories initiative developed by the Australia Council aims to keep that spirit alive through the creation and presentation of distinctive material that reflects what it means to be Australian. Backed by an Australian Government allocation of \$2 million, the program funded 15 projects by Australian artists working in theatre, music, dance, multimedia, literature and the visual arts. A further three projects by La Boite Theatre Company (Qld), Sydney Children's Choir (NSW) and Brink Productions (SA) were given additional seed funding to bring their productions to the stage.

Projects supported through the New Australian Stories initiative included:

- > *Bloodstream*, a remarkable collaboration between music performers Ruby Hunter and Archie Roach, director Nigel Jamieson and the Australian Art Orchestra, blended the saga of a Ngarrindjeri woman (Hunter) with the history of the Murray River where she was born and still lives.
- > David Malouf's iconic novel *Johnno* saw mates Johnno and Dante trying to make headway in dreary post-war Brisbane while plotting their escape to the wider world. New Australian Stories funding allowed La Boite Theatre Company to bring Malouf's work to the stage, with music by Elena Kats-Chernin, in a sell-out season at the 2006 Brisbane Festival. The play will also be staged at the Derby Playhouse in the UK in 2007.
- > Contemporary dance production *Structure and Sadness* reaches into the myriad physical and emotional forces that came into play when a span of Melbourne's West Gate Bridge collapsed on 15 October 1970, killing 35 people. Through projection, sound and the moving body, this production from Lucy Guerin Inc will premiere as part of the Melbourne Festival in October 2006.

### 2005 Helpmann Award, Best New Australian Work

*The Sapphires* by Tony Briggs

Acclaimed play *The Sapphires*, by actor and playwright Tony Briggs, was awarded the 2005 Helpmann Award for Best New Australian Work. The Australia Council sponsored the award. *The Sapphires* tells the story of four talented Aboriginal singers who entertain troops during the Vietnam War. A Melbourne Theatre Company production, it played to packed houses in Sydney and Melbourne.

### MPAI Funding Model Review

The recommendations of the Major Performing Arts Inquiry (MPAI) included a review of the funding model that sets the base grants for the 29 major performing arts companies every three years. The first review was conducted in 2002–03 and a second review began in 2005. This second review considered the impact of external pressures on the companies, assessed their capacity to deliver core outputs on current funding levels, and explored possible areas of growth through existing infrastructure.

The review used data from the 2004 calendar year. Its findings were presented to the Cultural Ministers Council in September 2006.

### Orchestras Review implementation

The Australian Government commissioned a review of Australia's orchestras, chaired by James Strong AO, to determine the sustainability of Australia's symphony and pit orchestras. Its report, *A New Era – Orchestras Review 2005*, was submitted to the Minister for Arts and Sport, Senator the Hon Rod Kemp in February 2005. The review examined a range of operational, marketplace, financial and governance issues faced by Australia's symphony and pit orchestras. It found that significant reform was required to secure the future of orchestras in Australia and made a number of important recommendations to improve their sustainability.

The Australian Government has allocated \$25.4 million over four years in response to the report. State governments are providing matching contributions at levels reflecting the current funding ratios for the orchestras. The Australia Council has assumed principal responsibility on behalf of the Australian Government for implementing the government agreed recommendations of the review. Implementation commenced during 2005, and it is anticipated that the majority of the recommendations will be completed in the 2006–07 financial year.

### Increased support for key organisations

The Australia Council also announced a targeted, increased investment in Australia's small-to-medium arts sector in September 2005. Funding for 145 key organisations has increased by 2.3 per cent for 2006, with a variable rate of increase each year through to 2008. The increase recognised the value of these organisations as major drivers of Australian's creativity.

## SUPPORTING AUSTRALIAN DANCE

The Australia Council invested approximately \$13 million in Australian dance through its Dance Board, Major Performing Arts Board and Community Partnerships and Market Development division in 2005–06.

### Association of Performing Arts Presenters Conference

As part of the Australia Council's three-year strategy to promote contemporary Australian dance in the US, the *Dance Down Under* initiative drew rave reviews at New York's annual Association of Arts Performing Presenters conference. The trademark qualities of Australian dance—bold physicality and virtuosity, humour, raw edge, and the playful fusion of technologies and artforms—were highlighted by an impressive contingent, including BalletLab, Chunky Move, DanceWorks, Lucy Guerin Inc and Force Majeure.

Making its US debut, the Melbourne-based BalletLab also performed its award-winning *Amplification* production to sell-out houses at PS 122, a leading venue for new work in New York's East Village. Not for the faint-hearted, *Amplification* used the automobile accident to examine the thresholds of the human body's response to sound, light and physical impact, and featured live turntable compositions by DJ Lynton Carr.

### Australian Ballet tours the UK

The Australian Ballet took its acclaimed production of *Swan Lake* on a 13-date tour to the UK in July 2005 as part of *Undergrowth-Australian Arts UK*, and returned with one of the world's most prestigious dance awards. Graeme Murphy's award-winning production—the Australian Ballet's first to the UK in more than 12 years—debuted in London and Cardiff. The flagship company received the Best Foreign Dance Company award at the UK Critics Circle National Dance Awards in January 2006. The Australian Ballet is funded through the Major Performing Arts Board.

### Australian Dance Theatre performs at the Theatre de la Ville

Australian Dance Theatre (ADT) became the first Australian company to perform at and sell out the Theatre de la Ville in Paris, one of the world's most important contemporary dance venues. ADT's global tour took in 62 performances in 45 venues across Europe and the US. The three shows presented by the company, *Birdbrain*, *The Age of Unbeauty* and *HELD*, were seen by more than 30,000 people and confirmed ADT's reputation as highly skilled, technically adept and strong theatrical performers. ADT is a key organisation of the Dance Board, and its tour received additional funding.

### dancenorth performs at Tanzplattform

Townsville's dancenorth/Splintergroup continued its links with Germany when the company presented its acclaimed project *lawn* at the prestigious Tanzplattform in Berlin in February 2006. This surreal *pas de trio*, in which the performers dance on the floors and walls of an imagined wintry apartment, was named Best Dance Production of the Year by *The Australian* newspaper, which hailed it 'an Australian dance theatre masterpiece'. Choreographed and performed by Vincent Crowley, Grayson Millwood and Gavin Webber, *lawn* had previously opened Berlin's Tanztage Festival as a work-in-progress in 2004. dancenorth is a key organisation of the Dance Board.

### Sydney Dance Company

The Australia Council paid tribute to two luminaries of Australian dance—Graeme Murphy AM and Janet Vernon AM—who resigned from the Sydney Dance Company in 2006. Over their 30 years with the company, the dance pioneers developed a distinctive contemporary dance style that positioned Australia as leaders on the world stage. One of their successful productions from 2005 was a historic collaboration between Sydney Dance Company, Synergy Percussion and the Shanghai Song and Dance Ensemble. This epic dance interpretation of the story of *Mulan* featured 65 performers and opened the 2005 Shanghai International Arts Festival in October 2005. The work marked the 20th anniversary of the Sydney Dance Company's first tour of China—the first Western contemporary dance company to do so. Sydney Dance Company is funded through the Major Performing Arts Board.





BalletLab's *Amplification* won awards and packed the cutting-edge New York venue PS 122 in February 2006. Image courtesy of BalletLab. Photo Jeff Busby

**Mobile States Twelfth Floor**

A darkly funny physical exploration of human interactions in a mysterious institution, *Twelfth Floor*, produced by choreographer Tanja Liedtke, toured five Australian cities in May and June 2006 as part of the Mobile States performing arts touring initiative. This rich blending of dance, theatre, movement, video and DJ Trip's moody electronica created a highly original work that shifted from the lyrical to explosive physicality.

**Reeldance national and regional film festival**

Curated by Erin Brannigan, Reeldance 2006 is an annual film festival celebrating dance on film, which toured 11 Australian cities in May with screenings, screen lounges, forums and workshops. One of the world's top choreographers, Wim Vandekeybus from Ultima Vez in Brussels, was a featured guest in Sydney, Brisbane and Melbourne, highlighting the global focus of the event. Two sessions were devoted to international dance shorts inspired by music, including Ravel's *Rites of Spring*, traditional and contemporary music from India, Hong Kong and Morocco, and pop music from the 1970s through to the present. The event featured the Australian premiere of *All About Love*, a musical comedy set at a Palestinian/Israeli checkpoint.

**SUPPORTING AUSTRALIAN MUSIC**

The Australia Council invested more than \$71.9 million in Australian music through its Music Board, Major Performing Arts Board, Inter-Arts Office and Community Partnerships and Market Development division in 2005–06.

**Australian Children's Music Foundation**

Approximately 300 young people have been involved in the innovative Music for Disadvantaged Youth program, conducted by the Australian Children's Music Foundation (ACMF), since it started in 2004. The program provides tuition and instruments for weekly music lessons in seven juvenile justice centres nationwide. Founded in 2002 by veteran children's entertainer Don Spencer, the ACMF believes music can be an ideal outlet for children from abused and neglected backgrounds. The ACMF received project funding in 2005–06 from the Music Board for the program at Quamby Youth Detention Centre in the ACT, and will receive a special industry development allocation over the next three years.

**International Pathways**

International Pathways is an initiative to support international market development for Australian music and musicians. In 2005–06, emerging world music stars Zulya and the Children of the Underground received a \$15,000 grant to tour Germany, Austria, Hungary, Serbia, Switzerland and Russia in September and October 2005 and promote their CD *The Waltz of Emptiness*. The CD was in the top 20 of the European World Music Charts for four months and was voted Best Australian World Music Album of 2005 by readers

of *Rhythms* magazine. Another Australian band, Dappled Cities Fly, received a \$14,000 grant to tour the US, UK and Ireland in March and April 2006. The highlights included a showcase gig at the South by Southwest Festival in Texas, and the band also negotiated a new album deal while in the US.

**Fellowships for improvised music**

Dr Tony Gould (Vic) and James Denley (NSW) received \$80,000 each for a two-year program to further develop their considerable expertise in improvisational music. As a leading pianist, composer and music educator, Dr Gould is undertaking research into composition, consulting with Australian composers in both the noted and improvised fields, and with American composer and pianist Professor David Ward Steinman. James (Jim) Denley is a luminary in Australian improvised music and has been a mentor to emerging musicians. He is using his Australia Council fellowship to develop new improvisation/composition techniques and for recording and performance.

**2006 Don Banks Music Award**

Richard Gill OAM

Eminent music educator and conductor Richard Gill OAM was awarded the 2006 Don Banks Music Award. The Australia Council presents the \$60,000 award to a distinguished musician who has made an outstanding career contribution. Mr Gill is one of Australia's most respected music figures, with a particular interest in opera, music theatre and vocal training. He took up a position as music director of the Victorian Opera in late 2005.

### **Gondwana Voices**

Australia's national children's choir Gondwana Voices, widely recognised as one of the world's leading children's choirs, took centre stage during the opening and closing ceremonies of the Melbourne 2006 Commonwealth Games. The young choristers, aged between 12 and 17, performed a new composition by Paul Stanhope for the Boy on the Bay sequence of the opening ceremony. An estimated global television audience of more than one billion people saw the children's performance. Gondwana Voices is a key organisation of the Music Board.

### **New chamber work by Michael Smetanin**

A new percussion work by Australian composer Michael Smetanin is set to be a hit, with a scheduled premiere in 2007 by the world-leading contemporary music group, the Schoenberg Ensemble. The work, which will further percussion playing techniques, was composed in 2005–06 with Music Board support. The Schoenberg Ensemble's founder, Reinbert de Leeuw, conducted a new piano concerto by Michael Smetanin in July 2005 with the Sydney Symphony Orchestra.

### **Musica Viva regional residency**

Each year, Musica Viva conducts regional residencies that take some of Australia's finest musicians to far flung corners of the country. A cappella vocal quartet The Idea of North headed into the outback of north-west NSW for nine days in September 2005, holding workshops and master classes with eight community choirs and other singers in eight towns. Participants hailed the residency a great success, with the regional choristers' improved vocal technique on show at a concert in Tamworth NSW that attracted 250 local residents. Musica Viva is funded through the Major Performing Arts Board.



TOP  
Gondwana Voices performed at the closing ceremony of the 2006 Commonwealth Games. Image courtesy Gondwana Voices. Photo David Perryman

ABOVE  
Melbourne Theatre Company's *The Sapphires* won the 2005 Helpmann Award for Best New Australian Work. Image courtesy Melbourne Theatre Company. Photo David Parker

## SUPPORTING AUSTRALIAN THEATRE

The Australia Council invested more than \$17 million in Australian theatre through its Theatre Board, Major Performing Arts Board, Literature Board and Community Partnerships and Market Development division in 2005–06.

### New theatre initiatives

The Theatre Board's role is to ensure that theatre continues to be a vibrant contemporary artform that connects creatively with Australian communities. A review of the Board's funding was initiated in May 2006 with a series of consultations in all major Australian cities and online, sparked by the discussion paper *Make It New?*

In 2005–06, three other initiatives were introduced to extend opportunities for:

- > Developing networks of theatre producers through the Developing Independent Producers initiative. Four independent producers were selected to help generate new opportunities for Australian theatre artists to create or present innovative and high quality works. The first four recipients to receive \$100,000 each over two years were Arts Projects Australia (Vic), Marguerite Pepper Productions (NSW), Strut and Fret Production House (Qld), and Keep Breathing (Vic).
- > Encouraging regional performing arts centres to become hubs for local performances and theatre making. Three regional performing arts centre partnerships were announced, each worth \$50,000 with matching funding from Arts NSW. The initial centres are the Bathurst Memorial Entertainment Centre, Griffin Regional Theatre and Illawarra Performing Arts Centre (all in NSW).

- > Providing playwrights with more opportunities to have their work developed and produced through the creation of a new national script development organisation. A pool of \$330,000 per annum from 2007 to 2009 was created through collaboration between the Theatre and Literature Boards. The funds will support a new body that builds on existing infrastructure to support and integrate national script development.

### Sydney Theatre Company *Hedda Gabler*

Sydney Theatre Company's acclaimed production of Henrik Ibsen's *Hedda Gabler* wowed audiences and critics alike in New York with a sold-out 28-performance season at the Brooklyn Academy of Music's Harvey Theatre. The high-profile performance by an Australian company of a Norwegian classic was adapted by playwright Andrew Upton, directed by Robyn Nevin AM and starred Cate Blanchett. Sydney Theatre Company is funded through the Major Performing Arts Board.

### Back to Back Theatre *Small Metal Objects*

Back to Back Theatre, a Geelong-based ensemble of actors who have intellectual disabilities, presented *Small Metal Objects* at the 2005 Melbourne International Arts Festival. The story of two invisible men and their inadvertent role in the downfall of a business awards night, *Small Metal Objects* seats the audience in a public space (Melbourne's Flinders Street Station), arming them with headphones to provide dialogue and music, and using the passing public as extras in the narrative of a financial transaction gone wrong. The show won *The Age Critics' Awards Special Commendation*. Back to Back is a key organisation of the Theatre Board.

### Windmill Performing Arts at New Visions, New Voices

A Windmill Performing Arts project re-imagining the legend of the Holy Grail was one of only two non-American plays chosen to participate in the prestigious New Visions, New Voices script development workshops in the US in May. The workshops aim to stimulate and support new theatre for children and young audiences up to the age of 18. It was the first time an Australian company had attended the program, at the John F. Kennedy Center for the Performing Arts in Washington, DC. *Grail* was a new theatrical work by celebrated dramaturge and director Rosalba Clemente that takes the legend of the Holy Grail and explores it through the eyes of contemporary Australian children. Windmill received annual funding from the Theatre Board and additional funds to attend New Visions, New Voices.

### Arena Theatre Company *SKID 180*

An international collaboration between Melbourne's Arena Theatre Company and Manchester's Contact, *SKID 180* followed the story of a group of urban BMX riders in a performance that integrated live BMX, film, animation, poetry and sound. The work, developed over four years in Melbourne and Manchester, opened in the UK in May as part of *Undergrowth-Australian Arts UK*, before coming to Australia for seasons in Melbourne and Sydney. Writer Louise Wallwein was inspired to create *SKID 180* after watching a gang of BMXers outside her home in Manchester. Arena Theatre Company is a key organisation of the Theatre Board.

### **Bell Shakespeare tours the UK**

Bell Shakespeare embarked on its first major international tour, taking its energetic production of *The Comedy of Errors* to the Bath Shakespeare Festival in England in March 2006 as part of *Undergrowth-Australian Arts UK*. Bell Shakespeare was the first Australian company invited to the festival, and opened the main house performances. The play, which crammed Shakespeare's classic with magic tricks and a jazz score into 100 helter-skelter minutes, went on to tour the north of England. Bell Shakespeare is funded through the Major Performing Arts Board.

### **SPARK**

SPARK is a national mentorship program that enables young dancers, theatre makers and visual artists to build a career in the arts. Eleven young artists aged between 18 and 26 took part in the program in 2005. They included Matthew Lutton, a 21-year-old West Australian theatre director who used the mentorship to stage a production of his work *The Gathering* at Perth's Artrage Festival. He was also awarded the 2005 Young West Australian of the Year for the arts. SPARK is a program of the Australian Government's Young and Emerging Artist Initiative, and is managed by Youth Arts Queensland.

### **SUPPORTING AUSTRALIAN VISUAL ARTS**

The Australia Council invested approximately \$16.5 million in Australian visual arts through its Visual Arts Board, Inter-Arts Office and Community Partnerships and Market Development division in 2005–06.

#### **Venice Biennale**

Sculptor Ricky Swallow's *Killing Time*, a carved table laden with fish and crustaceans, was exhibited at the 2005 Venice Biennale, an event established in 1895 and regarded as one of the world's most important critical forums for contemporary visual art. Curated by Charlotte Day and funded by the Australia Council, Swallow's presentation in the Australian Pavilion was the latest chapter in an illustrious history. Previous Australian representatives included Bill Henson, Rosalie Gascoigne, Rover Thomas, Sidney Nolan, Emily Kame Kngwarreye, Howard Arkley and Patricia Piccinini. In five and a half months, the Australian Pavilion attracted a record attendance of more than 185,000. The Biennale also provided an ideal platform for 20 curators, including five emerging Indigenous curators, to experience this elite international event. The next Venice Biennale in 2007 will feature Australian artists Callum Morton, Susan Norrie and Daniel von Sturmer. It will be overseen by commissioner John Kaldor AO.

### **Visual Arts and Craft Strategy**

In 2006, the Australia Council administered another \$5.5 million of the Visual Arts and Craft Strategy (VACS) support on behalf of the Australian Government, including \$1 million in direct grants to individuals and artist-run initiatives. The remaining funds went to contemporary arts organisations, craft and design organisations, publications, service organisations, major visual arts events and programs supporting Indigenous arts infrastructure.

The VACS is a four-year \$39 million package of Australian, state and territory government support developed in response to Rupert Myer's Contemporary Visual Arts and Craft Inquiry. The Inquiry found that Australia's contemporary visual arts and craft practitioners were generally on lower incomes than average, and that visual arts organisations required additional financial support to realise their potential to more effectively develop and present artistic works. Since its implementation in 2003–04, the VACS has seen visual arts and crafts develop into a mature and sustainable sector, working to strategic business plans and towards the economic and artistic strengths envisioned by the Inquiry.

An evaluation of progress on the VACS has commenced, with a meeting of key stakeholders held in Adelaide in March 2006. The evaluation is the shared responsibility of the Australia Council with the Department of Communications, Information Technology and the Arts and state and territory arts agencies. A report was provided to the Cultural Ministers Council in September 2006.





Ricky Swallow's *Killing Time* 2003-4 (laminated jelutong, maple) was one of the exhibits at the Australian Pavillion at the 2005 Venice Biennale. Image courtesy of the artist. Photo Karl Schwerdtfeger.

### **Maker to Manufacturer to Market**

One of the Australia Council's new strategic initiatives, Maker to Manufacturer to Market is a \$300,000 program over three years to help Australian visual artists turn creative ideas into commercial success. Three artists were named for the pilot project in 2005–06, with each receiving \$30,000. ACT silversmith Oliver Smith worked on metal objects for the table; Melbourne designer Bianca Looney developed a three-dimensional tiling system inspired by the Australian landscape; and NSW artist Rod Bamford created vase and bowl forms with rich photographic imagery mapped to the surface. In 2006–07, a further three artists have been offered individual grants of \$30,000 to develop their ideas through manufacturing and retail processes, and into Australian homes and public spaces: Forlano Design (WA), Greg Healey (SA) and Print Ink (Vic).

### **Yokohama Triennale**

At the International Triennale of Contemporary Art in Yokohama, Japan, which took place from September to December 2005, two Australian artists—Shaun Gladwell and Craig Walsh—presented cutting-edge new works. Sydney-based Gladwell used video to draw attention to contemporary forms of urban expression such as skateboarding, hip-hop, graffiti, BMX bike riding and break-dancing, pastimes that defy and disrupt the linear street layouts of the city. Brisbane-based Walsh's installation gave viewers the opportunity to experience the sensation of being seen and also of peeking by watching surveillance-like images.

### **Experimenta: Under the Radar**

As part of *Undergrowth-Australian Arts UK*, *Experimenta: Under the Radar* showcased new Australian media art in June 2006 at the Foundation for Art and Creative Technology in Liverpool, UK. The exhibition displayed innovative projects from the 2005 *Experimenta: Vanishing Point* and 2004 *Experimenta: House of Tomorrow* shows, plus other works by Australian new media artists. The exhibition will tour to the Institute of Contemporary Art in London in late 2006. Assisted by the Australia Council, *Experimenta Media Arts* commissions the next generation of groundbreaking media artists. Since it began in 1986, *Experimenta* has gained a worldwide reputation for extending the aesthetic and conceptual potential of new art forms.

### **2005 Visual Arts Emeritus Award**

John Wolseley

Innovative painter John Wolseley was awarded the 2005 Visual Arts Emeritus Award. The Australia Council presents the \$40,000 award each year to individuals who have made an outstanding and lifelong contribution to visual arts and craft. Mr Wolseley is one of Australia's most eminent painters, having spent the past 20 years creating artworks that explore our often-complex relations with the Australian landscape. Curator Robert Bell was awarded the 2005 Visual Arts Emeritus Medal.



Artist collective The Kingpins *Rhapsody Happens 2005* (video installation) took their "surreal biker odyssey" to the UK as part of *Experimenta: Under the Radar*. Image courtesy of the artists.

### **High Tide exhibition in Eastern Europe**

Works by 32 artists and two collectives from Australia and New Zealand toured Eastern Europe in early 2006 in the exhibition *High Tide*, making it one of the largest-ever showings combining Australasian artists on the international stage. At the Zacheta National Gallery of Art in Warsaw, *High Tide* gave Polish audiences an insightful and often humorous view of the similarities, but also differences, between Australia and New Zealand. The exhibition moved to the Contemporary Art Centre in Vilnius, offering Lithuanians a new perspective on those uniquely Antipodean suburban spaces—the living room and the backyard. The exhibition, assisted by the Australia Council, was curated by Zacheta's Magda Kardasz, and Simon Rees, curator at the Contemporary Art Centre in Vilnius.

### **Fellowship to Fiona Hall**

Leading contemporary artist Fiona Hall received an \$80,000 fellowship to produce three new major installations focusing on environmental themes to be displayed at a retrospective of her work, curated by Julie Ewington at the Queensland Art Gallery and the Art Gallery of South Australia. The retrospective featured more than 50 works that spanned Hall's formidable career over three decades. Her works ranged from *Tender*, an installation featuring bird's nests shaped from American one-dollar bills to *Understorey*, which mixed views of two tropical environments.

### **Roseanne Bartley at Barcelona Studio**

The Visual Arts Board hosts studio residencies in several major global visual arts centres around the world. Between October 2005 and January 2006, innovative jewellery designer Roseanne Bartley's residency in Barcelona, Spain enabled her to produce several new works that use found objects and the necklace form.

## SUPPORTING AUSTRALIAN HYBRID ARTS

The Australia Council invested approximately \$4.9 million in Australian hybrid arts through its Inter-Arts Office, Visual Arts Board, Music Board and the Community Partnerships and Market Development division in 2005-06.

### **Synapse**

Synapse is a program that provides funding for collaborations between the arts and sciences. It continues to reveal new ways of seeing, experiencing and interpreting the world, and advancing the role of the arts in Australia's innovation system. Australia Council support for the program enabled the development of three streams of Synapse: Australian Research Council (ARC) Linkage Grant Industry Partnerships; Synapse Residencies; and the Synapse Database. To date, four Synapse art/science collaborative research projects have been supported by the ARC with the Australia Council as industry partner. The Synapse Residencies program offers support for artists to undertake a science residency to highlight the benefits of artist/science relationships. The Synapse database is an online resource promoting the nexus of art and science.

### **Audio Nomad Syren**

Sound artist and sculptor Nigel Helyer worked with a computer scientist and a specialist in global positioning systems satellite navigation technology to recreate the vibrant history of Sydney Harbour, with sounds changing as passengers on a ferry passed famous landmarks. Among the sounds were the music of the Luna Park carousel, a reading of the original instructions given to Captain James Cook for his voyage of discovery, and the jangle of prisoner irons as the boat passed the convict jail of Fort Denison. *Syren* was part of a larger project by the Audio Nomad team. Developed with funding from the Australia Council and the ARC, it featured more advanced use of the GPS-based public sound art first developed by the team on a Baltic Sea cruise liner in 2004.

### **Strange Attractors exhibition in Shanghai**

Developed by Novamedia, *Strange Attractors: Charm between art and science* took new media art out to the edge by offering striking visualisations of the human DNA and biological art created in real bio-laboratories. Artists and artistic teams from the Australian Capital Territory, New South Wales, Tasmania, Victoria and Western Australia contributed to the project, which toured Shanghai's Zendai Museum of Modern Art in mid-2006 in the first comprehensive survey of Australian art and science collaboration to be shown in China.

### **Vital Signs conference**

Tokyo-based independent new media art curator and critic Yukiko Shikata was the featured speaker at the Vital Signs conference on new media technologies at Royal Melbourne Institute of Technology University in Melbourne in September 2005. The conference drew presenters from a wide range of fields, from multimedia to creative writing, photography and sound production. It was the largest new media conference and networking opportunity held in recent years, attracting more than 190 registrations with over 120 new media artists participating in 15 panel sessions over two and a half days.

### **Time\_Place\_Space**

*Time\_Place\_Space* is a five-year national initiative designed to invigorate and strengthen hybrid arts practice in Australia, with an emphasis on performance. This year, two laboratories were held for 20 participants over two weeks, enabling artists working with new technologies to extend their work on investigating form and integrating technologies towards content and the finished product. Both facilitator and participant skill bases covered a broad range of disciplines, including performance, installation, film, video, projection, visual arts, sound and new media. *Time\_Place\_Space* 4 and 5 were funded with support from the Theatre, Dance and Music Boards and the Arts Development Executive.

YEAR IN REVIEW





Shaun Gladwell,  
*Pataphysical Man*, 2005.  
Gladwell exhibited at the  
Yokohama Triennale in 2005.  
Image courtesy of the artist  
and Sherman Galleries,  
Sydney. An Experimenta  
New Visions Commission.

## SUPPORTING AUSTRALIAN LITERATURE

The Australia Council invested approximately \$8.2 million in Australian literature through the Literature Board, Theatre Board and Community Partnerships and Market Development division in 2005–06.

### Visiting International Publishers

As part of the Sydney Writers' Festival, leading international publishers and film agents toured Australia under the Visiting International Publishers program (VIP), scouting for new Australian titles and books for film for overseas markets. The VIP program, run by the Australia Council since 1988, has hosted more than 80 visiting fellows from the US, Europe, Japan, Korea and India, helping to promote the sale of rights to Australian titles to overseas markets and strengthening links between Australian and overseas publishing houses and literary agencies.

Among this year's 13 visitors were Jonathan Galassi, president of US publishing house Farrar, Straus and Giroux; and Elisabeth Schmitz, executive editor at GroveAtlantic USA, which has published 10 Australian titles in recent years.

### Support for award-winning authors

Sydney-based author Kate Grenville's latest novel *The Secret River* was one of the standout titles of Australian publishing in 2005–06. The historical novel about the early settlement of the Hawkesbury River was nominated for the 2006 Man Booker Prize and took out the 2006 Commonwealth Writers' Prize and the Christina Stead Award (Fellowship of Australian Writers). It was also short-listed for the 2006 Miles Franklin Literary Award and the 2005 Kibble Literary Award for Women Writers. The project received support from the Literature Board.

Another Australian nominee for the 2006 Man Booker Prize, MJ Hyland's critically acclaimed second novel *Carry Me Down*, was produced with support from the Literature Board. The novel is an intense journey through a year in the life of a 12-year-old boy.

Roger McDonald, the winner of the 2006 Miles Franklin Literary Award for his novel *The Ballad of Desmond Kale*, has received substantial Australia Council support over the course of his career.

Literature Board funding also directly supported three of the five novels nominated for this year's Miles Franklin Literary Award.

### Export skills development for publishers

The Literature Board continued its international program to boost writers' earned incomes and career development through international sales, overseas editions and promotions, tours and festivals. It funded two one-day seminars run by the Australian Publishers Association, offering small-to-medium Australian publishers export skills training and professional development. The University of WA Press, Brandl and Schlesinger, University of Queensland Press and Scribe were some of the publishers taking part.

### Literature International Market Development Program

A complementary program to the export skills development seminar is the Literature International Market Development Program, which supports Australian publishers and literary agents to promote and sell Australian literary titles at major international book fairs and key overseas markets. In 2005–06, 17 publishers and literary agents were supported to attend major international book fairs including Frankfurt Book Fair, London Book Fair, Bologna Children's Book Fair and Book Expo America. They also visited other major global literary centres, including New York, to build on relationships with international contacts.

### Asher Literary Award

Eva Sallis' *The Marsh Birds* (published by Allen & Unwin), which explored the bewilderment of refugees to Australia, won the inaugural \$10,000 Asher Literary Award for a female author of a literary work that carries an anti-war message or theme. The award was made possible by a generous bequest to the Literature Board from Mrs Helen Waltraud Rosalie Asher, a post-WWII German refugee who published *Tilly's Fortunes* (Penguin, 1986). The Literature Board provided funding to the Australian Centre at the University of Melbourne to manage the biennial award.

### 2005 Writers Emeritus Award

Dr Ruby Langford Ginibi

Aboriginal author and historian Dr Ruby Langford Ginibi was awarded the 2005 Writers Emeritus Award. The Australia Council presents the \$50,000 award to Australian writers over the age of 65 who have made an outstanding contribution to the field and created an acclaimed body of work. A proud Bundjalung woman, Dr Langford Ginibi has profoundly influenced the fields of biographical and historical writing in Australia through her four non-fiction books, and numerous essays, poems and short stories including the landmark *Don't Take Your Love to Town*.

### **Write In Your Face**

An initiative to support young and emerging writers, Write In Your Face supports a range of works from e-zines to multimedia and live performance. Nine projects were funded in 2005–06, including Vienna Parreno's project *Against Reduction*, a spoken word performance examining HIV and cultural issues to be performed in Manila, Philippines at the UNESCO International Theatre Institute and Theatre Olympic of the Nations. Write In Your Face receives funding from the Australian Government's Young and Emerging Artists Initiative.

### **SUPPORTING AUSTRALIAN INDIGENOUS ARTS**

The Australia Council invested more than \$10.1 million in Australian Indigenous arts through all its sections, particularly the Aboriginal and Torres Strait Islander Arts Board, in 2005–06.

### **Musée du quai Branly— Australian Indigenous Art Commission**

Just 200 metres from the Eiffel Tower on the banks of the River Seine, the new Musée du quai Branly in Paris this year became the permanent home to the artworks of eight leading Australian Indigenous artists, in a major cross-cultural collaboration between Australia and France. The Australian Indigenous Art Commission at the Musée du quai Branly is a landmark contemporary public art commission and the largest-ever of Indigenous Australian artwork, occupying more than 2500 square metres of the Musée's façade and the walls and ceilings of one of the Musée's four buildings.

Destined to be one of the most emblematic expressions of Australian Indigenous culture abroad, the commission arose from the vision of leading French architect Jean Nouvel, who integrated new Indigenous art from Australia into the museum, making the building a canvas for the artists and reinforcing the Musée du quai Branly's commitment to presenting the unique cultures of Africa, Asia, Oceania and the Americas as living traditions. France's newest museum was championed by President Jacques Chirac, who approached the Australian Government to commission Indigenous artists in 2003.

The artists involved were Lena Nyadbi (WA), Paddy Nyunkuny Bedford (WA), Judy Watson (Qld), Gulumbu Yunupingu (NT), John Mawurndjul (NT), Tommy Watson (WA), Ningura Napurrula (NT/WA) and the late Michael Riley (NSW). The project was co-curated by prominent Indigenous curators Brenda L Croft (senior curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia) and Hetti Perkins (senior curator, Aboriginal and Torres Strait Islander Art, Art Gallery of New South Wales) in collaboration with Philippe Peltier, curator in charge of Oceania at the Musée du quai Branly. Australian design firm Cracknell and Lonergan Architects was consulting architects on the project.

The Australian Indigenous Art Commission was supported by the Australian Government through the Department of Communications, Information Technology and the Arts, the Office of Indigenous Policy Coordination, the Department of Foreign Affairs and Trade and the Australia Council, and by the Harold Mitchell Foundation.



At the on-site gifting ceremony of the commission in Paris in June 2006, leading Indigenous performers celebrated the vibrancy and continuity of Aboriginal and Torres Strait Islander traditions and paid respect to the artists who imparted their knowledge and culture to the project. The ceremony, created by renowned artistic director Rhoda Roberts, was attended by approximately 500 key representatives of the global arts and cultural sector.

### **Other Side of the Coin**

One of the 14 strategic initiatives announced in April 2006, as part of the package that included \$3 million in support for Indigenous arts, was the innovative Other Side of the Coin program. The \$300,000 initiative will protect and promote Indigenous cultural and intellectual property over the next three years. It will promote advocacy in the arts sector, develop consumer information and provide education resources for Aboriginal and Torres Strait Islander artists to understand and protect their intellectual property rights.

### **2005 Red Ochre Award**

Seaman Dan

Torres Strait Islander singer-songwriter Seaman Dan was awarded the 2005 Red Ochre Award. The Australia Council presents the \$50,000 award each year to an Indigenous artist who has made an outstanding contribution to the development and recognition of Aboriginal and Torres Strait Islander arts and culture. Seaman Dan's unique music has blended traditional Torres Strait Islander pearling songs with jazz, hula and blues over three albums since his first recording only five years ago.

**The Dreaming—  
Indigenous international  
festival**

More than 500 people enjoyed the best of Indigenous culture at the second annual Dreaming Festival, held at Woodford near Brisbane between 9 and 12 June 2006. Festival director Rhoda Roberts created an artistic program over eight venues and seven galleries that included Australian and international Indigenous artists such as Yothu Yindi, Bunna Lawrie and Coloured Stones, Gina Rings with the Leigh Warren Dancers and exhibitions of traditional and contemporary artworks from across Australia. The festival injected significant revenue back into Indigenous communities. The Dreaming—Indigenous international festival was supported by the Australia Council's Aboriginal and Torres Strait Islander Arts Board through an initiative with the Queensland Folk Federation Inc.

**Creating Pathways**

Shaping a vision and future direction for Indigenous dance, the Creating Pathways forum in October 2005 at Canberra's National Museum of Australia brought together mid-career dance artists to discuss identity, training, the question of contemporary Indigenous dance, career opportunities and professional practice. Practitioners also explored the complex relationship between traditional dance forms and contemporary modes of expression, and their relevance to the presentation of Indigenous culture. The forum was managed by Ausdance National and funded by the Aboriginal and Torres Strait Islander Arts Board and the Dance Board, and the Arts Ministries of New South Wales, the Northern Territory, Queensland, South Australia and Western Australia.

**Indigenous playwrights  
at Comédie Française**

Australia was represented by three Indigenous playwrights at a festival of poetry and plays from the Pacific region at the prestigious French state theatre Comédie Française. The Australia Council supported Andrea James *Yanagail Yanagail*, Richard Frankland *Conversations with the Dead* and David Milroy *Windmill Baby* to stage readings of their works as part of the Un Océan d'Iles festival held between 25 and 29 January 2006 at the Studio Theatre within the famous Louvre complex.

**Bangarra Dance Theatre**

Bangarra Dance Theatre continued to cement its reputation as one of the country's most innovative and distinctive dance companies. Two regional tours of the company's acclaimed productions *Spirit* in August–September 2005 and *Clan* between May and August 2006 took the group to both sides of the continent, from Geraldton in Western Australia to Launceston in Tasmania. Bangarra Dance Theatre is funded through the Major Performing Arts Board.

**13 Canoes**

Three generations of Ganalbingu artists from Arafura in the Northern Territory were on show as part of the exhibition *13 Canoes* held as part of the 2006 Adelaide Fringe Festival. The exhibition, which coincided with the premiere of the Australian film *Ten Canoes*, ran at the South Australian Museum from 25 February to 26 March. The Aboriginal and Torres Strait Islander Arts Board supported the Bula-bula Aboriginal Arts Corporation to present the exhibition.

**TAKING AUSTRALIAN  
ARTS TO THE WORLD**

The Australia Council invested approximately \$7.4 million in developing international opportunities for Australian arts, particularly through its international market development strategy, in 2005–06.

**Australian Performing Arts  
Market**

The Australia Council's 7th Australian Performing Arts Market (APAM) in February 2006 featured the largest-ever line-up of new Australian productions. Thirty-six companies appeared in Adelaide before more than 400 arts producers and programming decision-makers, including 165 leading international presenters from 25 countries.

The program included world premieres and new work by leading Australian companies and artists such as Lucy Guerin (Vic), Australian Dance Theatre (SA) and the State Theatre Company of SA. It also showcased some of Australia's most critically acclaimed work from the previous year, including Company B's *Page 8* (NSW), Force Majeure's *Already Elsewhere* (NSW) and Melbourne Theatre Company's *The Sapphires* (Vic).

The Australia Council established the biennial event in 1994 to increase international and national touring approximately for Australian performing arts. Since then, as a direct result of APAM, more than 60 Australian companies have undertaken approximately 150 tours to 1200 venues, generating around \$30 million in revenue.

### **Undergrowth– Australian Arts UK**

The two-year *Undergrowth–Australian Arts UK* promotion, built on the two countries' passion for each other's culture, was launched in 2005 and generated strong demand for Australian contemporary arts. The promotion featured such flagship companies as The Australian Ballet, Australian Dance Theatre, Sydney Dance Company and Australian Theatre for Young People.

Musical highlights included the Australian Chamber Orchestra, a residency by the ELISION Ensemble, and an array of Australia's established and emerging bands, many of which featured at Manchester's *In The City* convention. The visual arts were represented with progressive installation and video artists such as Lynette Wallworth and George Poonkhin Khut, while COLLECT at the Victoria and Albert Museum showcased some of Australia's most innovative craft practitioners. Undergrowth is an initiative of the Australian Government through the Australia Council and the Australia International Cultural Council, an initiative of the Department of Foreign Affairs and Trade.

### **Cultural Exchange Residencies**

In some of the world's most admired creative capitals such as Barcelona, Berlin, London, Los Angeles, Milan, New York, Paris, Rome and Tokyo, Australian artists participated in the potent exchange of people, ideas and projects that fosters individual creativity and intensifies the vibrancy of Australian arts. The 100 much-prized international residencies which the Australia Council supported in the past year gave artists a valuable career boost, built important world networks and contributed to the continuing evolution of Australian contemporary art.



The Australian Ballet's *Swan Lake* toured the UK as part of *Undergrowth – Australian Arts UK*, and was recognised as Best Foreign Dance Company by the UK Critics Circle National Dance Awards. Image courtesy The Australian Ballet.

### **Asialink**

Asialink is a leading centre for the promotion of public understanding of Asia and Australia's role in the region. The arts play a key role in many of its programs, and the Australia Council supports two particular programs that build bridges between Australia and the Asia Pacific region. The Asialink Arts Residency Program supported 39 artist residencies in 12 Asian centres, ranging from Korea to East Timor. The three to four-month residencies enable professional development in prestigious arts organisations, universities and education centres. For the final year of the three-year initiative, the Asialink Literature Touring in Asia program received Australia Council support. In 2005–06 the program supported tours such as those by Doris Pilkington to Singapore and China, and promoted contemporary Australian writing at Indian book festivals.

### **STRENGTHENING GIVING TO THE ARTS**

Artsupport Australia is the Australia Council's initiative to grow cultural philanthropy in Australia. Throughout 2005–06 the initiative continued to facilitate increased giving to the arts by promoting awareness of the value of cultural philanthropy and opportunities to give to the arts. Over the past three years, Artsupport Australia has raised an estimated \$6.4 million for arts and culture. Until 1 July 2006, Artsupport Australia was a joint initiative with the Australia Business Arts Foundation.



### **Philanthropy Mentoring Programs**

In February 2006, Artsupport Australia completed a six-month pilot Philanthropy Mentoring Program funded by the Australia Council's Major Performing Arts Board to assist six performing arts companies to develop and grow their philanthropic funding sources. Melbourne Theatre Company, WA Opera, Opera Queensland, State Theatre Company of SA, Australian Brandenburg Orchestra and Circus Oz took part in the program, which demonstrated the value of one-on-one capacity building.

The program, assisted by Wendy McCarthy AO, will be extended in 2006–07, with more work in five of the six pilot program companies and expansion to another five major performing arts companies. A separate Indigenous Philanthropy Mentoring Program, looking at the unique needs of these organisations, is also planned for 2006–07.

### **Artsupport Australia Annual Lecture Series**

Artsupport Australia and Social Ventures Australia hosted full house lectures on the role of boards and major gifts in Sydney and Melbourne in November 2005. The lectures were given by Kingsley Aikins, one of the world's leading authorities on fundraising and philanthropy. Mr Aikins is president and CEO of The Ireland Funds and the American Ireland Fund, leading philanthropic organisations raising funds for community projects in Ireland.

### **Indij Readers**

Indij Readers, an innovative and unique organisation that develops and publishes contemporary literacy materials for Indigenous and non-Indigenous students, increased its fundraising capacity in 2005–06. The company's stories deal with issues affecting the lives of children in a relaxed and often amusing way. Over the past year, with the ongoing support of Artsupport Australia, Indij Readers secured a renewal of a Clayton Utz Foundation grant (and received continued pro bono legal and administrative support), a Westpac Foundation grant and funding from the Vincent Fairfax Family Foundation. Its Big Books project received funding from Perpetual Trustees and the Nelson Meers Foundation.

**Australian Youth  
Orchestra support from  
Colonial Foundation**

In an outcome facilitated by Artsupport Australia, a leading philanthropic organisation, the Colonial Foundation, announced it would provide \$1.5 million over five years to boost training opportunities for Australian's top young musicians. Initiatives include a national chamber music camp for musicians aged 18 to 28, an expanded regional residency program across Australia, and style clinics in baroque and contemporary music. The programs will be run by the Australian Youth Orchestra, the national training and performance organisation for elite young musicians.



The Australian Youth Orchestra will hold a Chamber Music Camp for young musicians aged 18 to 28, using funds provided by the Colonial Foundation. Image courtesy Australian Youth Orchestra.

