



YEAR IN REVIEW

The Australia Council's mission is to enrich our nation by supporting and promoting the practice and enjoyment of the arts. Council delivers these cultural 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 the creation and presentation of cultural works, as illustrated in the accompanying chart. Council's vibrant pursuit of this objective has been supported this year by a renewed focus on reform and development of the infrastructure sustaining the arts in this country.

The key focus areas are outlined below and are discussed in more detail later in this section.

Contemporary Visual Arts and Craft Inquiry Chaired by Rupert Myer, this Federal government inquiry examined the major issues impacting on the sustainability, development and promotion of the contemporary visual arts and craft sector. Council and the Visual Arts/Craft Board worked on the terms of reference and assisted Mr Myer during the Inquiry, the findings of which will be released in September 2002.

Craft consultation In 2002, Council conducted a series of roundtable discussions to help identify the future role of the national craft organisation and the needs and issues for the crafts sector. This challenging and

comprehensive process produced a number of recommendations, including agreement that there should be a new national craft organisation with a policy, advocacy, communications and research function.

Small to Medium Performing Arts Sector Examination The Australia Council, representatives from each State and Territory and the Department of Communications, Information Technology and the Arts (DCITA) worked with researchers and the industry to develop an analysis of the issues affecting this important group of companies. The report was presented to the Cultural Ministers Council (CMC) meeting in May and resulting resolutions include initiation of a business skills enhancement program, strategic assistance for small to medium companies and improvement in the coordination effectiveness of funding to the sector.

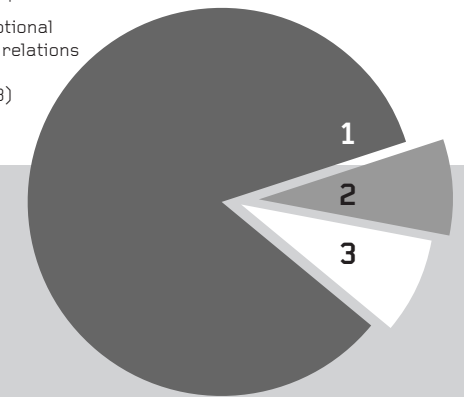
Major Performing Arts Inquiry (MPAI) implementation The process of implementing the recommendations of the MPAI was a primary focus of the Major Performing Arts Board (MPAB) during the year. Sixty-two of the 89 recommendations had been implemented by June 2002. During the year,

TOTAL EXPENDITURE BY OUTPUT AND INCOME 2001-2002

OUTPUT 1 – \$110.6m	OUTPUT 2 – \$10m	OUTPUT 3 – \$10.9m
investments in artistic production and development of artistic practice (see page 25)	industry development for Australia's creative arts (see page 28)	policy, promotional and cultural relations services (see page 33)

SUMMARY BY OUTCOME 2001-2002

Outcome 1 (Outputs 1 and 2)	\$120.6 million
Outcome 2 (Output 3)	\$10.9 million
Total	\$131.5 million



the Australia Council also assumed responsibility for Australia's symphony orchestras for the first time.

Insurance A major issue for artists and arts organisations in Australia is the critical situation in the insurance industry worldwide, particularly as it affects public liability cover and premiums. The Australia Council has kept the government informed of the impact of this crisis on the arts sector. It has also developed and supported constructive initiatives of both State and Federal governments, informed the arts sector of government and peak body assistance to not-for-profit organisations and provided advice to the sector on reducing their exposure to liability and risk.

Arts law and copyright Support for infrastructure services, such as the Arts Law Centre of Australia and the Australian Copyright Council, has been revitalised during the year in a concerted effort to encourage industry development. Such services play a vital role in providing specialist advice to artists and arts organisations, responding to government on the impact of laws and government policy, and in advocating reform in the arts.

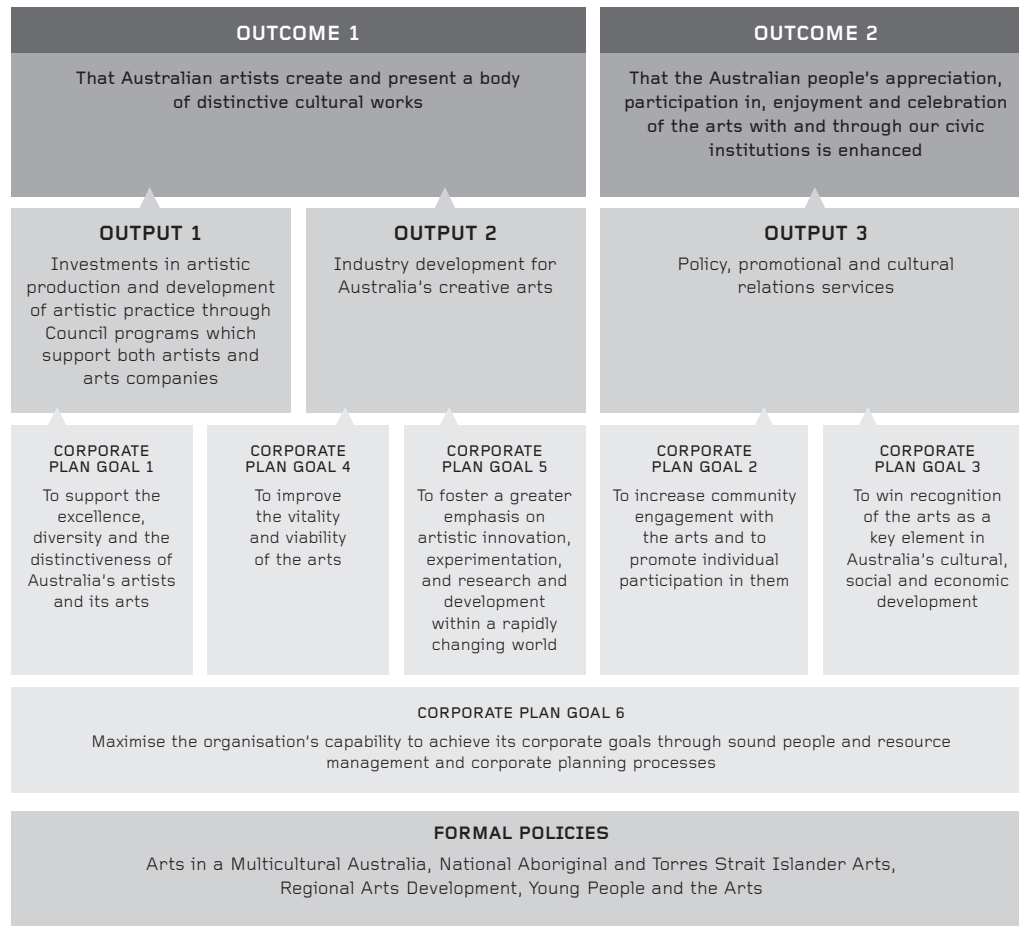
Industry research has been another priority of the Australia Council during 2001-02. A

strengthened relationship between Council and the Australian Research Council has seen an increase in industry research collaborations with partners such as Ausdance, the Australian Choreographic Centre, Griffith University, Melbourne University and the University of Tasmania.

Promotion of our arts and artists internationally has always been a strong focus of the Australia Council. Highlights of the current year have been Australia's participation as the focus country at ARCO, Madrid's international art fair, the development of *arts australia berlin 02*, and *Next Wave Down Under* at the prestigious Brooklyn Academy of Music (BAM) in New York.

Staged three weeks after the tragic events of September 11, *Next Wave Down Under*, a month-long festival of Australian contemporary arts at BAM, clearly demonstrated the role the arts can play in diplomacy and in reaching people in times of need.

Over 130 Australian writers, dancers, actors, musicians and filmmakers took part in *Next Wave Down Under*, which opened the festival with *Cloudstreet*. Other special events included *The Theft of Sita*, performances by



Bangarra Dance Theatre and Chunky Move, and *Under_score*, a major online exhibition of Australian new media artists. A series of BAMCafe Australian music and literary events featured Robyn Archer and Paul Grabowsky in their acclaimed *New York Gig*, Ruby Hunter and Archie Roach, and award-winning Australian writer Peter Carey. Partnerships with the Department of Foreign Affairs and Trade, Qantas, the Australian Film Commission and Austrade helped ensure the success of *Next Wave Down Under*.

The *Books Alive!* campaign has continued to promote reading, literacy and Australian writers to the general community. In the second year of a four-year \$8 million Federal government initiative, the Books Alive Reference Group carried out national and

international research to support a national cooperative promotion of books and reading, targeted for 2003. Booksellers, publishers, authors and representatives from libraries and other industry groups were amongst the members of the Reference Group who gave of their expertise.

The Australia Council has also continued to administer five Federal government programs: Contemporary Music Development; Major Festivals; *noise*; Regional Arts; and Young and Emerging Artists.

Underpinning all Council's activities this year, however, has been its focus on preserving and developing the uniqueness of the Australian cultural voice, for it is this that gives the arts in Australia its roots and the work of

Australia's artists its widespread international recognition.

In reviewing its achievements, activities and strategic priorities in the current year, Council is bound by the *Commonwealth Authorities and Companies Act 1997* to report against its goals as described by its:

- Statutory objects and functions (Section 5 of the *Australia Council Act 1975*) (see p. 6)
- Corporate Plan 2001-2004 and formal policies (see p. 7)
- Outcomes/outputs framework.

'Outputs' are defined by the Commonwealth as the products and services Council delivers, and 'outcomes' as what has been achieved in carrying out the functions assigned to Council by the *Australia Council Act 1975*.

The diagram on the facing page illustrates how Council's Corporate Plan goals, against which this year's achievements will be reported, are linked to the outcomes/outputs framework.

Examples of activities used in this section are for illustration only. A complete list of grants, initiatives and programs may be found on pages 75-118.

SUPPORTING EXCELLENCE, DIVERSITY AND DISTINCTIVENESS

During 2001-02 the Australia Council made almost 1000 investments to the value of \$99.2 million in supporting the creation and presentation of Australian artists' work across all sectors of the arts, including community cultural development and Aboriginal and Torres Strait Islander arts. Integral to this endeavour has been recognition of the significance of Indigenous arts to Australia's cultural identity.

To this end, the Aboriginal and Torres Strait Islander Arts Board (ATSIAB) provided a range of programs to assist Indigenous artists in their professional development. These included support for nine young and emerging artists from various parts of Australia working

in dance, literature, music and visual arts, and the selection of Wesley Enoch for the Cité International des Arts Paris Studio Residency in April 2002. The focus of his residency will be a consideration of 'What is Indigenous theatre?'. He will also spend time with three local theatre directors and companies as part of his theatrical development.

Wesley has a long history in the arts in this country. He has been Artistic Director of Kooemba Jdarra Indigenous Performing Arts; an Associate Artist with the Queensland Theatre Company; and a Resident Director with the Sydney Theatre Company. Projects this year have included *The Dreamers* by Jack Davis for Company B at Belvoir Street Theatre and *The 7 Stages of Grieving*, co-written with Deborah Mailman, for the Sydney Theatre Company.

To encourage creative collaborations between Indigenous and non-Indigenous artists and communities in regional Australia, the Community Cultural Development Board (CCDB), in partnership with ATSIAB, trialled a program entitled 'Land, Art, People', which has enjoyed immense success. Thirty-seven proposals were received during the year from communities around the country, prompting the Boards to extend the program into the next financial year.

The Theatre Board funded Perth's Yirra Yaakin Noongar Theatre's production of *One Day in '67*, a new play by Michelle Torres. In this exceptional work, the drama and revelations within an Aboriginal family in the Kimberley are played out against the 1967 referendum which determined whether Aboriginal people would be given the vote.

The 28 major performing arts companies supported by the Major Performing Arts Board contribute significantly to Australia's cultural life. During the current year, they presented 58 new mainstage productions and 189 new productions of mainstage work, including works by Indigenous artists and artists of non-English speaking backgrounds (NESB).

New productions celebrating Australia's cultural diversity included a work by Opera



Queensland, *Seeking True South*, which explored 100 years of migration and the refugee experience through the stories of a culturally diverse group of Australians. Two new Indigenous plays, *I Don't Wanna Play House* and *The Career Highlights of the Mamu* were presented by Playbox Theatre and Black Swan Theatre Company respectively.

The Visual Arts/Craft Board (VACB) has been proactive this year in its continuing support for the creation, interpretation and presentation of contemporary Australian visual arts and craft through its wide-ranging grants program. This program has approved 59 New Work grants to emerging and established artists, as well as Skills and Arts Development grants and Fellowships, enabling artists to access the extensive VACB international studio program. This program reaches into Europe, North America and parts of Asia through its studio residencies in Barcelona, Berlin, London, Los Angeles, Milan, New York, Paris, Rome and Tokyo.

Artists are given the key to a live-in studio for three months, during which time they have the opportunity to explore the local environment and create new artworks. Many of the Australia Council studios are in large international complexes, providing further networking and exhibiting opportunities.

Other recipients in the current year included Simon Ancher and Jessica Ball from Tasmania for a suite of works exploring the relationship between art, furniture design and architecture. Created in collaboration with architectural firm Reinmuth Blythe Balmforth Terrior, these works will be exhibited at CAST Gallery in Hobart. Jane Bowden from South Australia also received assistance to develop her woven and hollow formed jewellery into a new body of work incorporating precious materials such as gold and sterling silver. It is expected that Jane's professional profile will be developed by international exposure gained via distribution of her work to contemporary jewellery galleries in London.

IMAGE: Tony Briggs in *Crowfire* by Jadah Milroy, part of the Blak Inside program for Playbox Theatre. PHOTO: Rachele Roberts.

Outstanding individual writers received direct financial support from the Literature Board in the form of Fellowships and New Work grants. The purpose of these grants is to assist the creation of original and significant literary works by emerging, developing and established writers. Recipients this year included 27 novelists, 14 poets, 11 non-fiction writers and 6 writers-for-performance. For the first time, the Board awarded grants to exceptional picture book illustrators, who comprised 4 of the 12 recipients in the field of children's and young adult literature. As with many other activities undertaken by Council this year, these projects represent an extraordinary snapshot of Australian artistic endeavour in all its diversity.

Various boards within Council have concentrated this year on encouraging innovative and emerging arts practices across a variety of their programs. As examples:

- The Major Performing Arts Board (MPAB) initiated the Young Artist Development Program to be instituted over the next three years. Funding of \$150,000 will be provided over this period to the Queensland Theatre Company, the Melbourne Theatre Company and the Sydney Theatre Company to support the professional development of actors, writers, directors and other creative personnel. The comprehensive and diverse range of activities will be integrated across the companies' annual programs.
- The New Media Arts Board funded three site residencies at Kellerberrin in regional Western Australia where established artists Horst Khiechle and Margaret Roberts from New South Wales and Bibo from The Netherlands will work with nine emerging

New Media artists. The project called 'From Space to Place' will span a period of 12 months, culminating in the staging of exhibitions of the mentorees' work.

Showcasing the work of Australian artists is an important feature of the Australia Council's brief. Six young NESB artists were granted approximately \$5000 each by the Theatre Board's '2 EXCITE U' program to create new works, the main criteria being that the work be performance based and shown publicly.

The projects supported ranged from a play exploring the issues of asylum seekers to the participation in a two-week cultural exchange program in Papua New Guinea sharing ideas on cultural dances, songs, storytelling and craft practices.

The 5th Australian Performing Arts Market, an internationally recognised biennial showcase and significant generator of export revenue for Australia's contemporary performing artists and companies, was held in Adelaide from 25 February to 1 March this year. A partnership

between Council and Arts South Australia, in association with the Adelaide Festival, the Adelaide Fringe, the Department of Foreign Affairs and Trade, and State and Territory arts authorities, it attracted significant delegations from Canada, New Zealand, Singapore and Japan. The 50 percent increase in international delegates was in fact one of the major contributors to the huge success of the 2002 Arts Market.

In an exceptional coup, Australia was invited to participate as the focus country at Madrid's international art fair, ARCO, held in February



IMAGE: *Upholster*. ARTIST: BalletLab. ART DIRECTION: 3 deep design. PHOTO: Jeff Busby.

2002. *Australia at ARCO 2002* was a major success, with the work of over 40 leading Australian contemporary visual artists represented by 14 of Australia's top contemporary galleries. The Australian program also included 16 Australian speakers in the Speakers Program; presentation of six Australian art magazines; two information terminals; and 12 Australian collectors as part of the Major Collectors Program. Six major



public exhibitions, as well as James Darling's installation *Malleefowl nest 9*, were staged during the six-day event.

As with the Biennale of Venice, widely considered to be the most important and prestigious event on the contemporary visual arts calendar, ARCO provided Australian artists with critical international coverage. Both of these events enabled our artists to be showcased to new audiences, as well as to

establish international cultural links and networks.

An exciting example of occasional Council initiatives in trialling new possibilities for artistic practice is the Kultour Touring Network. Launched this year by the Australia Council Multicultural Advisory Committee (ACMAC), this pilot is the first national touring program dedicated to multicultural arts.

This year, too, has seen Council's continuing assistance to the Asialink International Residencies Program, which provides international contacts and advice to artists, as well as funding over 27 residencies across nine Asian countries each year for Visual Arts/Craft, Literature and Performing Arts artists, as well as arts managers.

Projecting Australia's creative voices to international markets and overseas audiences has been the focus of a joint initiative of the Theatre Board and Audience and Market Development. Entitled 'Playing the World', this quick-response funding program has been designed to provide international touring opportunities for theatre artists and companies. This year two companies have reaped the benefits of this initiative. Stalker Theatre toured their outdoor work, *Four Riders*, to The Netherlands, Belgium and Spain; and Sydney-based ERTH Visual and Physical Inc collaborated with Manchester-based paBOOM on the production of *Bushfire*, presented at the Spirit of Friendship Festival during the 2002 Commonwealth Games in Manchester.

IMPROVING THE VITALITY AND VIABILITY OF THE ARTS

Significant resources were invested by the Major Performing Arts Board, as part of implementing the recommendations of the Major Performing Arts Inquiry, to strengthen the strategic business planning skills of major performing arts companies.



The MPAB developed with Bain International business planning workshops for senior management teams within the companies. The workshops, presented by Bain International, focused on establishing a structural framework for developing a company's business plan, including performance measures for monitoring the success of the key outcomes of the business plan.

Following the success of this initiative, the MPAB organised a three-day training course on *Strategy*, which was presented by Stanford University Graduate School of Management and the American National Arts Stabilisation Program. The program focused on integrating the strategy and mission of a company, presenting a framework for resolving the tension between financial and artistic imperatives for arts organisations. Specifically designed for the Australian environment, the program was presented to over 100 participants, including major performing arts companies' executive staff, company board members and all State funding

agencies. This was the first time the program had been presented outside the United States.

During the year, a number of Boards have directed substantial resources into research programs in a continuing effort to ensure the vitality and viability of the arts in Australia. Most notably, as mentioned in the introduction, Council and the Visual Arts/Craft Board helped to develop the terms of reference for the Contemporary Visual Arts and Craft Inquiry, a government inquiry chaired by Rupert Myer. During the course of the Inquiry, the Board provided advice, data and research staff.

In addition to investigating the key issues impacting on the sustainability, development and promotion of the contemporary visual arts and craft sector, the Inquiry analysed the range of options available to the sector to enhance its future. A particular focus of the analysis was the issue of copyright, tax and philanthropy provisions. Existing sector arrangements for supporting the sector

IMAGE: 'Insect in the Garden' from *The Prehistoric Garden* at the 2002 Manchester Commonwealth Games.
ARTIST: ERTH Visual & Physical.

IMAGE: Participants in the Residential Editorial Program at Varuna Writers' Centre, Katoomba NSW. PHOTO: Nicola Evans.

across the three tiers of government were also the subject of review. A report on the findings of the Inquiry will be released in September 2002.

Complementing the Inquiry was a research study into the potential roles for a national peak organisation for the craft and design sector, as well as industry analysis and consultation on the needs and changing aspirations of the Australian contemporary craft sector.

On a slightly different note, two scoping studies of 50 major craft events and 30 biennales worldwide were undertaken by the VACB during the year. This snapshot of overseas activities will allow the Board to develop strategies for the further involvement of Australian practitioners in such events. The reports were also distributed to the visual arts and craft sector for general information.

Additionally, an extensive study of audience behaviour and of the services offered by contemporary art and craft organisations was begun in order to identify how their appeal to the public could be improved. This is due for release in 2003.

In line with Council's focus on the visual arts and craft sector, as well as on strategic partnerships, Council initiated a partnership with Vi\$copy to position the company as a sustainable resource for the visual arts sector. Funding arrangements for Vi\$copy were reviewed and the intensity of strategic and business planning increased during the year.

Vi\$copy is Australia's copyright collecting agency for the visual arts, protecting artists' intellectual property and related contractual rights. Vi\$copy negotiates transactions between the artist and the user for reproductions of artistic work across all areas of media. Currently it represents 1000 Australian artists and provides users of copyright with access to the artistic works of almost 80,000 artists.



A further significant partnership was formed this year between Council and a consortium comprising RMIT Business School, RMIT online, Australian Multicultural Foundation and Kape Productions to trial a professional development course for multicultural artsworkers. Called 'Multicultural Arts Professional Development' and designed as a practical, intensive accredited course, its aim is fast-tracking multicultural artsworkers to leadership positions in the industry. Financial support to the tune of \$100,000 was allocated for a pilot program to test the utility of this groundbreaking course.

Ten strategic partnerships were formed during the year by the Music Board to benefit artists, both established and emerging, and to extend resources and opportunities available to music practitioners. Grants totalling \$196,500 were approved for these purposes.

Of note was *Connecting with ...*, an international music symposium initiated by the Queensland Conservatorium of Music and held in Brisbane on 26-28 April 2002. The Symposium examined creative music making, leadership issues, cultural diversity, and technology and music making. Funding for this important event came from the Music Board, Promoting the Value of the Arts

(Education) initiative and the Arts in a Multicultural Australia initiative.

Two other key forums – the Fourth National Aboriginal and Torres Strait Islander Visual Arts Conference (NATSIVAC) in March and the national meeting of key Aboriginal and Torres Strait Islander arts organisations in June – were important steps for Indigenous arts and artists towards claiming, controlling and enhancing their cultural development.

While the June meeting took a broad look at the future direction of the Indigenous arts industry, NATSIVAC canvassed many issues of concern to Indigenous artists and arts organisations. Among them were questions of intellectual and cultural property rights and related problems involved with protecting heritage and preventing the appropriation of Indigenous art. Discussions on a number of commercial issues also took place, including funding, local and international marketing, returns to artists, GST and income tax. Hosted by ATSIAB and ATSIC, the Conference was a huge success, with over 200 artists, arts workers, and government and commercial representatives attending.

The New Media Arts Board, in partnership with Audience and Market Development, commissioned a research report from X-events of Perth. Called 'International Market Development for Australian New Media Artists', the report examined the current international engagement of Australian new media artists and organisations and provided recommendations to the Board for a more comprehensively coordinated approach to international markets. The Board will be considering the recommendations of the report and the implementation of a coordinated strategy over the next 12 months.

During the year, the industry-based Books Alive Reference Group, chaired by Deputy Chair of Council, Dr Helen Nugent, undertook a close analysis of newly commissioned A C Nielsen consumer research, invited special presentations from leaders of book and reading campaigns in the United States, the UK and The

Netherlands, and held consultations with industry leaders in Australia. As a consequence, the Reference Group has developed a strategic approach to the presentation of a national cooperative promotion of books and reading targeted for 2003.

In May this year the Cultural Ministers Council (CMC) discussed a special report on the Small to Medium Performing Arts Sector. Key CMC resolutions were to agree to:

- development of a joint program for medium-sized companies to enhance skills in board governance, financial management, business development, marketing, use of IT and sponsorship/fundraising
- strategic assistance for small to medium companies by the Australia Business Arts Foundation, the Australia Council and State and Territory government departments
- improvement in the effectiveness and efficiency of funding for the sector through enhanced co-operation between the Australia Council, DCITA and State/Territory funding agencies.

Work on these proposals will continue during the coming year.

FOSTERING ARTISTIC INNOVATION, EXPERIMENTATION AND DEVELOPMENT

In its capacity as an industry partner and in line with its focus on research and development in the arts, Council contributed funds during 2001-02 to a major research project entitled 'Conceiving Connections', part of the Australian Research Council's LINKAGE program. The focus of this research is on how audiences read and respond to dance. It is being conducted by Professor Shirley McKechnie at Melbourne University with the aim of achieving a deeper understanding of both the barriers and the entry points to engagement with this artform.

Funding to Contemporary Music Events Co. in Victoria by the Music Board brought us the innovative 2002 Sheer Pluck Festival of

IMAGE: Detail of *The Program*. ARTIST: Bowb.



plucked string instruments, while a further initiative of the Music Board will result in performances during the coming year. Forty thousand dollars was allocated to 'Playing Ad Lib', a performance-based program which aims to increase recognition and support for improvised music nationally.

Two initiatives of the New Media Arts Board this year have encouraged important partnerships between the sectors of art and science. The Adelaide Festival of the Arts received funding for the development of an archive of participants at *Converge – Where Art & Science Meet*, staged as part of the Adelaide Biennial of Australian Art 2002. The purpose of the *Converge* exhibition and symposium was to give artists and scientists

an opportunity to discuss processes and possibilities for collaboration.

Collaboration between artists and scientists has been explored even further through a joint initiative of the Board and the CSIRO. The third artist-in-residence, Meredith Walsh, was appointed this year to work with CSIRO's virtual reality research group to investigate the roles of vision and touch in virtual space. The purpose is to explore how the senses provide abstract information rather than being a window to the real world. In assisting the development of interdisciplinary practice, the overall aim of the Board is to provide new insights of benefit to both artistic and scientific endeavour.

IMAGE: Mik la vage with his junk instrument 'Otis'. ARTIST: Michael Cook. PHOTO: Ross Bird.

INCREASING COMMUNITY ENGAGEMENT

During the current year, over \$4 million was dedicated to enhancing our appreciation and enjoyment of the work of Australian artists, as well as extending public participation in the arts, with particular emphasis on youth and young people.

As part of its commitment to increasing young people's engagement with the arts, Council set up THE PROGRAM, through Promoting the Value of the Arts (PVA), which now runs as a dynamic, interactive online link between the arts and young participants, creators and audiences (www.theprogram.net.au).

To encourage broader and better media coverage of the arts, Council initiated Australia's first Media Arts Award, in association with the Australia Business Arts Foundation's Business Arts Partnership Awards. It also developed stronger links with the media as the foundation for the development and placement of arts stories in a range of non-arts media, as well as a national arts and media relations skills development program, *reSAUCEful media relations*, in association with all State and Territory arts authorities.

The New Audiences program, in its final year during 2001-02, was another initiative that targeted people under the age of 35. Its aim was to test the effectiveness of imaginative, innovative and strategic approaches to encouraging participation and involvement of new younger audiences in arts and cultural events and activities. During the year, \$500,000 was made available to 21 projects across Australia through Audience and Market Development – 32 percent to arts organisations in rural and remote regions, and 68 percent to those in metropolitan areas.

This important program offered arts organisations the opportunity to test new ideas, to explore potential new audiences and to learn

what works, what doesn't and why. In the coming year an evaluation of this three-year initiative will be undertaken by Council. As part of the evaluation, all proposals received during the course of the program, whether successful or otherwise, will be treated as case studies to be shared with the arts community.

A Dance Board New Work grant during the year was directed at encouraging participation in the arts by young people from specific Australian communities. With Contact Inc, experienced artists and community members are assisting young people from Aboriginal, Torres Strait and Polynesian backgrounds, as well as recently arrived refugees, to create a performance piece that allows them to engage and interact with the broader community. The focus of this interaction involves questioning



and debating issues of reconciliation, cultural diversity, equity and the contribution of youth culture to society.

In addition to being showcased by the Queensland Performing Arts Centre, the work will be incorporated into other local events, such as the Brisbane River Festival and the Visible Ink Youth Festival, to increase its exposure to the community.

Through the Visual Arts/Craft Board funding of \$575,350 was approved during the year for 18 exhibitions, while Key Organisations funded by the Board collectively presented over 200 exhibitions and events. These organisations serve a diverse public, numbering over one million. Aside from the

IMAGE: Installation shot from 'Transformers' at *Converge – Where Art & Science Meet*, 2002 Adelaide Biennial of Australian Art. ARTIST: Justine Cooper.



work of well-known organisations, the Board supported seven exhibition touring agencies involved in taking contemporary art and craft to audiences in regional and remote Australia.

Support was also given to a youth audience development initiative, *Fresh Cut 2002*. A partnership between Craft Queensland and the Institute of Modern Art in Brisbane, this collaborative exhibition was designed to showcase emerging art and craft to young audiences.

This year, the Major Performing Arts Board provided four strategic partnership grants, one of which was to the Queensland Theatre Company to work with Mackay-based Opera North Inc, BOUNCE youth music drama group, and drama students and staff at Sarina High School to develop a 50-minute music/drama work designed for performance on a basketball court. The work will integrate sporting activity with theatre, movement and acoustic music performance.

The underlying premise of this initiative is to support regional artists and to provide them with access to locally generated work, which will in turn have a positive impact on the development of their target audiences.

Nineteen literary events were supported this year through the Presentation and Promotion

grant category of the Literature Board. These ranged from major festivals to smaller regional and community-based events.

Adelaide Writers' Week was a resounding success, its contingent of 23 international and 40 Australian writers attracting a total audience in excess of 90,000. The program encompassed all forms of writing and a range of literary cultures. The highly successful annual Visiting International Publishers program was run by Audience and Market Development in association with the Week.

Combined with three other festivals and provocatively titled 'This is not art', the National Young Writers' Festival, now a pivotal annual event in Newcastle for young writers around Australia, included an online publishing system presenting the work of 165 young writers. On a smaller but equally successful scale, the Ipswich Festival of Children's Literature involved 4300 students from 41 schools in activities promoting reading and writing for pleasure.

Community cultural development is a broad term covering an enormous range of activities that give communities the opportunity to tell their stories, build their creative skills and be active participants in the development of their culture.

The Community Cultural Development Board (CCDB) supports opportunities for all Australians to experience and participate in the arts directly through grant programs as well as through specifically targeted initiatives and activities. This year saw the launch of www.ccd.net, Australia's online resource for community cultural development. This was an initiative of the CCDB supported by the South Australian government and managed by Community Arts Network SA. The website offers valuable information on a variety of topics including community cultural development practice, current projects, practitioners, peak bodies and training/education providers.

IMAGE: *Rainforest for an Australian Desert*, the artist in Moon Plain, Coober Pedy. ARTIST: Matej Andraz Vogrincic. PHOTO: Alex Makeyev.



Also supported by CCDB during the year was the national symposium, 'Art of Dissent', which was developed in partnership with the Adelaide and Melbourne Arts Festivals and the City of Melbourne. Opening in March to coincide with the 2002 Adelaide Festival, the program will conclude in October at the Melbourne Festival. The program explores the dilemmas and ethics of contemporary art practice created from the artists' engagement with communities in diverse social contexts.

PROMOTING THE IMPORTANCE OF THE ARTS TO AUSTRALIA

To ensure a 'whole of government' approach to promoting the value of the arts in Australia, an important initiative of Council this year has been the development and implementation of education and the arts strategies in conjunction

with several education and other government bodies. The most significant of these was the National Seminar on Education and the Arts, hosted by Council, with the aims of:

- formulating a national education and the arts strategy (through, amongst other measures, State and Territory overview presentations on their current policies, practices, challenges and issues)
- facilitating the development of a joint venture between the Australia Council and the Commonwealth Department of Education, Science and Technology (DEST) and the Department of Communication, Information Technology and the Arts (DCITA) to map and evaluate arts and education practice in Australia
- strengthening the national profile of the arts in education.

The Seminar attracted 62 participants, including the heads of State and Territory

IMAGE: Local Nunga schoolchildren marching in the 2002 Adelaide Festival opening ceremony. PHOTO: Anita Heiss.

education and arts departments, the Promoting the Value of the Arts Education and Arts Working Group, arts agency and education department personnel, Australia Council staff, DEST and DCITA representatives, and members of universities in partnership with Council.

A second important strategy has been the introduction of the Education and the Arts Partnerships Initiative, which will investigate



the impact of the arts for young people 'at risk' in the middle years of schooling. This research will contribute to the development of priority areas for study in arts education and contemporary Australian research, as well as supplementing the DEST national evaluation project.

To further the strategic priorities of the Commonwealth Government's online strategy, Council is in the process of implementing a web content management system for its

website. This platform will enable the redevelopment of the website to deal with all future web-based communications initiatives.

Highlights of the year's online service delivery include the provision of:

- answers to frequently asked questions on the organisation as a whole and on each artform area
- profiles of artists and arts events through *What's New*, *Special Events*, *Calendar of Events* and *Artist Profile* in the Aboriginal and Torres Strait Islander Arts section of the website
- postings of all Council generated media releases
- information on Council's strategic initiatives, particularly those targeted at young and emerging artists
- sub-sites promoting and detailing events and initiatives, including *artsaustralia berlin 02*, *ARCO 2002* and the *Australia Council in Queensland*.

In a new move, the Australia Council has teamed up with Arts Queensland to identify and facilitate partnerships in Queensland and to strengthen links between the two agencies.

Sue Fisher was appointed Queensland adviser in May 2002 and is now based at Arts Queensland's Brisbane office. Her brief is to design and implement strategies specifically aimed at Queensland artists and arts organisations, and to test different methods to improve outcomes for this State's vibrant arts community. Sue will act as a conduit between the Australia Council and Arts Queensland, ensuring that Queensland artists and arts organisations are put in touch with appropriate Council staff and services in Sydney. The position will run initially for one year.

A further online initiative was supported by a Dance Board grant to the National Library of Australia to collaborate with Ausdance on expansion of the coverage and reach of the online directory, *The Australian Dance Collection: A directory of resources*. This has

permitted the inclusion of a wide range of useful features and materials in the directory. Among them are sound and moving images; links to other website articles from dance-related journals and newsletters and to the redesigned Ausdance website; and the incorporation of additional search aids and entries for previously undescribed material held in collecting institutions. The latter has been important not only to the National



Library in building its own collection but also to performing arts researchers, dance practitioners and the wider national and international community.

A poetic documentary produced this year as the result of a partnership between the Dance Board and ABC TV afforded a rare and moving insight into a community intent on maintaining its strong cultural links with the past. *Kurtal – Snake Spirit*, a 30-minute film produced by Nicole Ma and directed by

Michelle Mahrer, follows the journey of Nyirpirr Snell (Spider), an Aboriginal elder, and his family back to his birthplace in the Great Sandy Desert of Western Australia. This special documentary has already won awards for Best Short Documentary (General) and Best Indigenous Resource at the 2002 Australian Teachers of Media Awards.

Importantly, it has been a powerful response

to Council's focus on achieving a greater understanding and appreciation of Aboriginal and Torres Strait Islander culture.

COUNCIL INITIATIVES

The following Committees of Council held their final meetings in 2001-02, namely the Promoting the Value of the Arts Committee, the Regional Panel and the Youth Panel. They have left a lasting legacy for Council and the

IMAGE: 2002 Emeritus Award recipient Dimitris Tsaloumas. PHOTO: Patrick Rivere of Sydney Freelance.

IMAGE: Cover, *Photographica Australia*, ARCO 2002. DESIGN: Australian Centre for Photography. PHOTO: Anne Zahalka.

organisation has been changed fundamentally by their input. Council pays tribute to each and every member (69 in total) of these Committees who gave of their time, skills and passion.

PROMOTING THE VALUE OF THE ARTS

In its third and final year, Promoting the Value of the Arts, one of Council's major initiatives, focused on strategic development, following a period of extensive research and consultation. Aimed at encouraging more Australians to appreciate and participate in the arts, the PVA working groups in Arts and Media Relations, Education and the Arts, Involving the Arts Sector and Branding the Arts have been critical in guiding and implementing a range of strategic programs and initiatives. These included a national arts and media relations professional development program, *reSAUCEful media relations*, mentioned earlier, and a national education and the arts network and partnership program.

REGIONAL PANEL

During their 15-month tenure the Regional Panel worked intensively, making a significant impact on the Australia Council's business practices and presenting a substantial body of advice to Council. The Panel's recommendations were endorsed by Council in November 2001. Although the Regional Panel's tenure with the Australia Council has finished, Council will be working throughout 2002 to address the Panel's advice and recommendations.

YOUTH PANEL

The Youth Panel members succeeded in enriching how every section of the Council functions, from how we communicate to the resources we create. This year Council adopted an action-oriented policy about Young People and the Arts and the new year will see the policy published as well as a ground-breaking mentoring guide, *Getting Connected*, and a resource toolkit, *How to, Where to*, for young and emerging artists.

GOVERNMENT INITIATIVES

The Australia Council continued to administer five Federal Government initiatives during 2001-02. New work, programs and achievements emanating from these initiatives during the period under review are outlined below.

YOUNG AND EMERGING ARTISTS INITIATIVE

In view of Council's continuing focus on young people's participation in the arts, both as artist and audience, this government initiative has provided invaluable support for the development of artistic production and practice by young and emerging artists (aged to 26 years) in Australia.

Funds from the Young and Emerging Artists Initiative have been directed to programs of several of the Boards during the current year:

- *bUzz* targeted young and emerging music artists seeking to develop themselves as artists. Small grants of up to \$2,500 were provided to 38 successful applicants.
- *Foot in the Door* grew from an acknowledgement by the Dance Board of the barriers facing young and emerging dancers competing with more experienced performers for the limited number of dancer contracts available. To counter this problem, the Dance Board establishes links between young and emerging performers and companies best suited to their practice. This program has been successfully operating since 1999 and this year has placed five young dancers from around the country with a group or company of their choice. To facilitate these placements, grants were provided to each of the dancers by the Dance Board.
- *Run_Way* provided grants to 15 young and emerging new media artists to undertake programs of professional development. Among the recipients were Sam Haren from South Australia and Dylan Volkhardt from Victoria. Sam will be seconded to UK-based company Forced Entertainment to observe creative development and rehearsal processes during research and development of a new work. Dylan will undertake a curatorial, artistic research and

development project at Sarai, a new media arts centre in Delhi, India. This project is aimed at creating links between practitioners in Australia and in India, with a view to identifying opportunities for future exchanges.

- The *Royal Court Residency* – a partnership between the Theatre Board and the British Council – will enable one young and emerging writer to attend the annual four-week intensive Royal Court Theatre International Workshop in London.
- A further ten Artist-Run-Initiatives were funded by the Visual Arts/Craft Board to encourage young emerging artists and create opportunities for them during the critical post-art-school period. They include *BUS* (Melbourne), *Gallery 4A* (Sydney) and *Watch This Space* (Alice Springs).
- Three-month Youth Craft Mentorships were also offered to young artists by the Visual Arts/Craft Board. Targeted mail-outs were sent to a database of artists, constructed in consultation with various Craft Councils and young artists themselves, to advertise this program.

The Major Performing Arts Board provided three Young and Emerging Artists grants during the year in support of Playbox Theatre's *Blak Inside* program, West Australian Opera's emerging artist program and Bangarra Dance Theatre's choreographic development program.

During the year, the Literature Board allocated \$40,000 from the Young and Emerging Artists Initiative to a program for young writers, aged between 16 and 30, particularly those working in non-traditional forms such as zines, e-zines, comics, web-based projects and multi-artform CD-ROMs. This program is aiming to encourage innovation through cross-artform partnerships and initiatives designed to foster the development of emerging forms of writing practice.

Submissions were assessed against the criteria of innovative excellence and



IMAGE: *Start You Up* postcard. DESIGN: Morris Nemorin Design.

potential to advance the artistic expression of young writers. Three comics and three e-zines were among the eight successful submissions.

Professional development for young and emerging administrators and managers was assisted by a program of the Theatre Board entitled *In the Running*. Robyn Barrett Levy from Karratha Youth Theatre in Western Australia was given a grant of \$5000 to work on a self-devised skills development program with Australian Theatre for Young People in Sydney.

To increase community engagement with the arts, the Emerging Communities Initiative (recently arrived migrant communities) and the Young and Emerging Initiative (youth and artists not previously involved in community cultural development) focused this year on introducing new communities to the programs and activities of the Community Cultural Development Board.

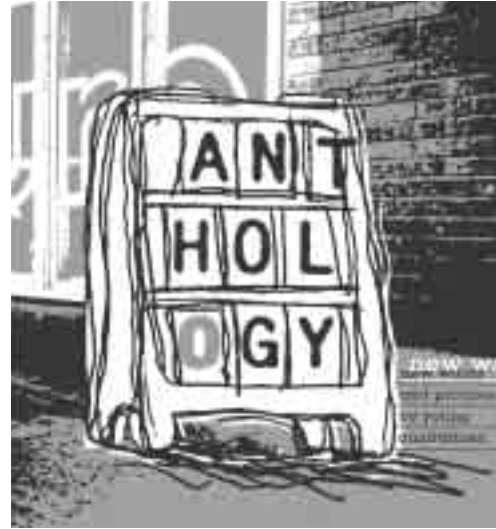
CONTEMPORARY MUSIC DEVELOPMENT PROGRAM

The focus of the Federal Government's Contemporary Music Development Program this year has again been on business and market development, both locally and internationally.

To this end, a number of quick response programs have been initiated during the year:

- Contemporary Music Export Marketing Advances, a repayable loan scheme for assisting development of international markets for recorded product. The Ten Tenors and the John Butler Trio were two of several groups which benefited from this scheme.
- International Pathways, a joint grant initiative with the Music Board, to assist international touring and showcasing opportunities.
- Australian Exposure, a grant program that encourages participation at international music industry trade fairs to promote Australian contemporary music. For example, Creative Vibes, an independent record label for Australian electronic, dance, acid jazz and hip hop artists, received support through this program to attend Popkomm 2002 in Cologne, Germany.

The establishment of a devolved funding program, musicgrants.com.au, to assist music business professionals to undertake domestic and international travel for professional development and promotional purposes and the development of a website to market Australian contemporary music were other steps taken by the Program.



Through two measures this year, the Program addressed important industry development issues. A review was commissioned and roundtable meetings were held to debate and recommend a framework for effectively integrating and promoting the development of Australian contemporary music.

In supporting diversity in the industry, Council commissioned a research report entitled 'Indigenous Contemporary Music Strategy', as well as funding the production of a compilation CD featuring Indigenous artists for promotion at World Music Expo 2002 in Essen, Germany.

The Australian Music Week Conference 2001, a national showcase program, was held in Sydney to discuss measures for providing equal access opportunities to musicians and contemporary music businesses located outside the major cities.

And during the year there has been continuing triennial support for two key independent organisations, Association of Independent Record Labels (AIR) and Music Managers' Forum (Aust) (MMF), to encourage the growth of a viable and sustainable music sector.

MAJOR FESTIVALS INITIATIVE

The Major Festivals Initiative, the brainchild of the Commonwealth government, has been in operation for six years. It is managed by the Australia Council on behalf of the government and supports the commissioning, development and showcasing of new large-scale Australian performing arts productions for Australia's major international arts festivals.

The high standard of these works allows them to compete internationally and so reach new audiences throughout the world. A number of productions funded through this Initiative over the years have enjoyed critical success in these overseas forums.

New productions supported by the Major Festivals Initiative during 2001-02 include:

- Stalker Theatre (Marrugeku) Company's *Crying Baby*, directed by Rachel Swain, choreographed by Raymond Blanco, with visual interpretation by Thompson Yulidjirri (keeper of the Mimi stories). Numerous other artists were involved in the realisation of this commission, which was presented at the 2002 Sydney Festival in January, and the 2002 Perth International Arts Festival in January-February.
- *The Aunt's Story*, adapted for the stage by Adam Cook from the novel by Patrick White, and choreographed by Lucy Guerin. Produced by Melbourne Theatre Company, and starring Helen Morse and Julia Blake, this work was presented at the October 2001 Melbourne Festival.
- *Same Same But Different*, a multi-media dance/movement work, with choreography by Kate Champion, music by Max Lyandvert and lighting design by Geoff Cobham. Featuring seven dancers/actors, it was first staged at the 2002 Sydney Festival in January.
- *Testimony*, a homage to jazz legend Charlie 'Bird' Parker, adapted from an original music-theatre work for radio. With music composition by Sandy Evans and libretto by Pulitzer Prize winning poet Yusef Komunyakaa, this production was first performed by the Australian Art Orchestra, under Artistic Director Paul Grabowsky, at the 2002 Sydney Festival.

Most of these productions will be performed at theatres and festivals in other States during the coming year.

REGIONAL ARTS FUND

For the first time this year the Commonwealth government allocation of Regional Arts Fund resources to the States and Territories was administered directly by the Department of Communications, Information Technology and the Arts.

The Australia Council receives \$100,000 annually through the Regional Arts Fund to support lighthouse activities. These activities are designed to develop models of benefit to artists and communities in regional and remote Australia.

This year Council supported a study of Regional Arts Leadership by the Queensland University of Technology. Support was also provided to a major community outreach program in association with the national regional tour of *Grease – the mega musical*. The *Grease* program reached 500,000 people in nearly 30 communities throughout regional Australia.

NOISE: NATIONAL MEDIA, YOUTH CULTURE AND ARTS EVENT

A media-based celebration of young Australians' art, culture, diversity and creativity, *noise* emerged from the legacy of *LOUD*, the first virtual festival of youth arts and culture in the world. Involving over 30 projects, more than 10,000 participants and an estimated audience of 14 million, *noise* occurred throughout the entire month of October 2001.

Of major significance to Council's vision for the future of the arts in Australia was the securing of over \$4 million (almost three times the Federal government investment) for this project through partnerships with 25 public and corporate enterprises, amongst them the Office of the Status of Women.

IMAGE: Cover, *Anthology*. ARTIST: Bowb.

BUDGET

The Council's appropriation in 2001-02 was \$131.222 million compared with \$74.934 million in 2000-01. This increase represents the full impact of the transfer of funding responsibility from DCITA to the Australia Council for the Symphony Orchestras, Opera Australia, Australian Opera and Ballet Orchestra, and Orchestra Victoria (\$54.861 million), and other Government initiatives, namely the Major Festivals Initiative, Regional Arts Fund and the Young and Emerging Artists Initiative, which have been described above. In accordance with the principles of accrual budgeting, Council's appropriation also included funding for depreciation of non-current assets and capital use charge.

INTERNAL AUDIT AND AUSTRALIAN NATIONAL AUDIT OFFICE REVIEWS

KPMG Chartered Accountants continued as Council's internal auditors in 2001-02. In accordance with Council's strategic audit plan, KPMG conducted three audit examinations on disbursements, receipts and grant administration, which confirmed that Council's internal controls were operating effectively. Two audits were conducted on Council's Information Technology and related controls during the reporting period. No major issues were highlighted in those audits.

The financial operations and accounts of Council, along with the asset records, were reviewed by the Australian National Audit Office in pursuance of section 39(1) of the *Australia Council Act 1975*. The results of the audit were satisfactory.