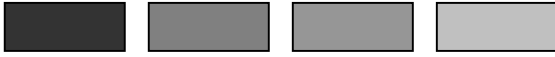




ASSESSMENT MEETING REPORT



THEATRE BOARD

APPLICATION CLOSING DATE
1 JUNE 2006

AUSTRALIA COUNCIL
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THE INFORMATION IN THIS REPORT IS EMBARGOED
FROM PUBLIC DISCUSSION UNTIL 4 October 2006

ABOUT THIS REPORT

August and September 2006

This report provides a context to the assessment of the applications submitted to the Theatre Board on 1 June 2006. It provides some statistical analysis of the results of the grant round and more general comments made by the Board during the assessment of the applications.

The first Assessment Meeting was held on 5 – 6 August 2006 when applications were assessed in the Key Organisations Triennial and Program categories. The second Assessment Meeting was held on 5 – 7 September 2006 when applications were assessed in the New Work and Skills & Arts Development categories.

ATTENDANCE

The membership of the Theatre Board at the time of the meetings was as follows:

Ian McRae (Vic) is Chair of the Theatre Board and a senior arts administrator.

Elizabeth Butcher (NSW) is the General Manager of the National Institute of Dramatic Arts.

Pam Creed (Vic) is the Director of the National Institute of Circus Arts.

Annette Downs (Tas) is the producer for Tasmania Performs.

Kate Fell (Qld) is a producer for the Brisbane Festival.

Sarah Miller (WA) is a writer and consultant

Wojciech Pisarek (SA) is an independent theatre artist.

Note: Annette Downs was not able to attend the Assessment Meeting 5 – 6 August.

In addition to the Board members, Fiona Winning (Director, Performance Space in NSW), Chris Mead (Literary Manager and Wharf2 Loud Producer at Sydney Theatre Company) and Mark Radvan (Artistic Director, Out of the Box Festival in Qld) attended the Assessment Meeting 5 – 6 August as participating advisors to assist in discussions.

Deborah Pollard (freelance artist, NSW) attended the Assessment Meeting 5 – 7 September in the same role.



Theatre staff attending these Assessment Meetings were:

John Baylis	Director
Kim Hanna	Program Manager
Antonietta Morgillo	Program Officer
Priscilla Gundelach	A/g Assistant Program Officer
Cat Jones	Youth Arts Officer (Theatre)
Amanda Macri	Administrator
Tanya Gallagher	Administrative Assistant

Staff from the Key Organisations section of Council also attended parts of both meetings: Carin Mistry, Client Manager (both meetings) and Atul Joshi, Director, David Sharpe, Finance & Reporting Analyst and Kevin Golding, Business and Governance Analyst (5 - 6 August).



CHAIR'S COMMENTS

At the two meetings covered by this report, the Theatre Board assessed applications in all its funding categories except Fellowships.

All the Board's grant categories remain under strong budget pressure. The New Work category received many high quality proposals which we were unable to support. The success rate in Creative Development in particular was very low.

The situation in the Program Grant category is also difficult. We have been unable to increase the category budget to any significant extent. This has made it hard both to fund outstanding companies at the level they merit, and to support the full range of deserving applicants.

A major topic on the Board's agenda was the response to the *Make It New?* discussion paper. Many of you will know that the Theatre Board released this paper in April this year¹. The paper noted that the performing arts infrastructure in Australia has grown and diversified a great deal over the past fifteen years, and it suggested that the Theatre Board might take a greater role in assisting theatre artists make best use of the opportunities that exist.

Among other things, the paper proposed that the Theatre Board might invest a lesser proportion of its current resources in direct support for theatre companies and groups and more in strategies for inflecting the existing infrastructure towards supporting innovative and diverse theatre work.

The paper attracted wide interest. Many welcomed it as an acknowledgement of the changed circumstances in the performing arts, while others cautioned that less direct support for artists could result in their further disempowerment.

Public forums were held around the country and we received nearly fifty submissions, many of which were posted to the online forum we set up on the Australia Council website.

Amidst the diversity of responses there were a few key points:

- The current triennially-funded theatre companies of the Theatre Board are still under considerable pressure, confirming the continued relevance of the findings of the 2003 Ian Roberts report which outlined their collective contribution to Australian culture as well as the financial stresses facing them².
- There was no consensus on the best structure to support theatre work. The artistic director-driven model was robustly defended by many, while others argued for more curatorially-driven structures that could support a range of artistic visions within them.

¹ http://www.ozco.gov.au/make_it_new/

² http://www.ozco.gov.au/arts_resources/publications/theatre_triennial/



- There is considerable frustration amongst younger companies (and their artists) at their inability to progress because of a perceived lock-up of Theatre Board resources in companies founded in the 1970s and 1980s.
- The role of producers provoked a great deal of discussion. There was a variety of views on whether producers would create more opportunities or simply consume another slice of the shrinking funding pie. Some considered that producers would inevitably have a 'commercial' orientation – they would only be interested in work they could sell, and they would only invest in its presentation, not its development. Others had more trust that a rigorous assessment process would ensure that only those producers committed to quality and innovation would be funded.
- Despite these concerns, there was strong support for building structures that could take the pressure off artists needing to self-present and self-manage.
- The Theatre Board is (mostly) valued by artists and companies and is seen to have an influence beyond its budget in determining future directions within the artform and the industry. There is a strong expectation therefore that it should play a leadership role within the sector.

Having read all the responses, the Board considered its next step. We were particularly mindful of two things. Firstly, doing nothing is not a realistic option. There are changes happening within the performing arts which we are not driving but to which we must creatively respond. Secondly, the Australia Council is seeking more resources in its current negotiations with government, the outcome of which will be known in May next year and will strongly determine the range of the Board's choices.

In this context, the Board decided to make no major changes at this stage, but to prepare the ground for a major revision of its funding categories to be decided next year and come into effect in 2008.

In particular, the Board will decide on a new basis for triennial funding taking into account such matters as:

- the number of key organisations it can effectively support
- the most effective way to coordinate with the States and Territories in supporting these organisations
- the special needs of national service organisations
- the role triennially-funded organisations can (and often do) play in supporting smaller companies and groups
- the readiness of newer companies to compete for triennial funding.

To prepare for these changes, we have decided to bring all current Key Organisations Triennial Grant agreements to a close at the end of 2008. This means that most organisations applying successfully this year will receive a two-year agreement (2007-08), while those applying successfully next year will be offered funding for 2008 only.



The objective is to have an overview (at one point in time) as to which organisations should receive triennial funding. All organisations seeking triennial funding for 2009-11 will thus apply in 2008 under the new structure, and all will be assessed in competition with each other and with any new companies the Board invites to apply.

The Board is also considering its other grant categories with the aim of encouraging a richer ecology of artists, producers and presenters. Here are some of the options being considered:

- Funds in the New Work category may be focused more on the creative development and rehearsal process and less on covering the presentation costs, encouraging applicants to negotiate with producers and presenters for the presentation phase of their work.
- Complementing this, an annual (or even triennial) grant category may be created that offers support to present work. Eligible applicants may include venues, festivals, producing companies and independent producers, and they would be assessed on the basis of their skills, record and curatorial policies.
- A possible quick response fund for remount costs to assist companies to take advantage of touring opportunities (within Australia in particular).
- An initiative to link the smaller companies with companies funded through the Major Performing Arts Board of the Australia Council.

The Board will discuss these matters further at its March 2007 meeting and we will release for your comment a second discussion paper outlining the direction we are heading. The final decision will be made later in that year (after the Federal Budget) and the results will become part of the *2008 Support for the Arts Handbook*.

I would particular like to thank the peers who assisted the Board in assessing applications at these two meetings. They were Fiona Winning, Chris Mead, Mark Radvan and Deborah Pollard.

This was the first meeting for three new Theatre Board members: Elizabeth Butcher, Annette Downs and Pam Creed. We welcome them and look forward to their continuing participation. Sadly it was the last meeting for Wojciech Pisarek. Appointed in October 2001, Wojciech has been a generous contributor to the Board with a special passion for new performance practices and the needs of young artists. We thank him and will miss him very much.

Ian McRae
Chair



OUTCOMES

GRANT CATEGORY	APPLICATIONS (Number)		SUCCESS %	APPLICATIONS (Amounts - \$)	
	RECEIVED	APPROVED		REQUESTED	APPROVED
KEY ORGANISATIONS TRIENNIAL GRANTS	11	10	91%	\$4,445,318	\$2,143,629
PROGRAM GRANTS - GENERAL	12	8	67%	\$1,065,651	\$550,000
PROGRAM GRANTS – YOUTH ARTS	16	16	100%	\$685,442	\$598,000
NEW WORK – CREATIVE DEVELOPMENT	66	9	14%	\$1,265,283	\$221,570
NEW WORK – PRODUCTION	46	8	17%	\$1,716,474	\$351,611
NEW WORK – YOUNG ARTISTS INITIATIVE	15	3	20%	\$212,405	\$44,945
SKILLS DEVELOPMENT	24	4	17%	\$239,993	\$29,152
ARTFORM DEVELOPMENT	5	3	60%	\$255,513	\$145,000
TOTAL	195	61	31%	\$9,886,079	\$4,083,907

OTHER GRANTS	APPLICATIONS (Number)		SUCCESS %	APPLICATIONS (Amounts - \$)	
	RECEIVED	APPROVED		REQUESTED	APPROVED
Out of Time since March 2006 Meeting	7	4	57%	\$38,753.50	\$18,238.50
Flying Start Initiative since March 2006 meeting	1	1	100%	\$3,000	\$3,000
Playing the World since March 2006 meeting	9	4	44%	\$152,966	\$80,933
Independent Producers	37	4	11%	\$3,700,000	\$400,000
Theatre Board Initiatives	4	4	100%	\$750,000	\$750,000
TOTAL	58	17	62.4%	\$4,644,719.50	\$1,252,171.50

A full list of approved grants from this meeting and all other recent grants since the March 2006 meeting is attached.



Key Organisations

It is also important to note the following companies currently in receipt of Key Organisations Triennial Grants for 2007 (amounts are per annum):

<i>Triennial funding:</i>		
Arena Theatre Company	\$219,986	VIC
Australian Theatre For Young People	\$26,189	NSW
Barking Gecko Theatre Company	\$157,133	WA
Carclew (Lowdown Magazine)	\$60,758	SA
Flying Fruit Fly Foundation	\$148,480	NSW
Griffin Theatre Company	\$214,748	NSW
Hothouse Theatre	\$133,120	Vic
La Boite	\$151,895	Qld
PACT Youth Theatre	\$75,424	NSW
Melbourne Workers Theatre	\$146,657	Vic
Patch Theatre	\$83,804	SA
Sidetrack Performance Group	\$141,420	NSW
Snuff Puppets	\$97,280	Vic
Spare Parts Puppet Theatre	\$102,400	WA
Terrapin Puppet Theatre	\$183,322	TAS
Urban Myth Theatre of Youth	\$49,235	SA
Vitalstatistix	\$109,993	SA
Yirra Yaakin	\$104,755	WA



- Applicants do themselves a great disservice using font sizes less than 11 point. An application that is difficult to read will not do well in a highly competitive process. Applicants must also adhere to the page limit. Additional pages are not circulated to the Board, so please note the page limits clearly written in the grant application form.
- Program Grants are for twelve months only with no guarantee of ongoing support. Applicants should note that their proposals are assessed on the strength of the submitted program of activities. There is increasing competition in this category, and inevitably the stronger programs will attract the funding.
- Some New Work Creative Development applications lacked a clear articulation of the artistic rationale for the work. In order to assess applications effectively, Board members need to understand your artistic intentions and how your process will realise them.
- Confirmation letters are required for all artists listed in applications. Applicants who do not supply such verification have their applications rated lower against the 'good planning' criterion.
- Applicants should be wary of using images and graphics as their 5 pages of support material. The bulk photocopying process means that such images rarely reproduce clearly. Board members are often left with dark images that are difficult to decipher.
- Generally the information supplied in the new box office breakdown form was completed accurately and this aided Board members in their deliberations. However a surprising number of applications made major errors in the main budget page. Some applicants neglected to complete the amount being requested from the Theatre Board!
- If submitting DVD or VHS support material please note that usually only the first 5 minutes of work will be viewed. You should ensure that the beginning of this support material is of the highest quality.
- Please note that next year, notification for applicants applying 1 June will be by the end of October and projects should not commence before 1 November. This is one month later than this year.



PARTNERSHIPS AND INITIATIVES

CURRENT INITIATIVES

Playing the World

This is an initiative of the Theatre Board and the Community Partnerships and Market Development Division. *Playing the World* aims to provide a flexible funding process to assist theatre artists and companies with exportable work to develop sustainable international markets and audiences.

For further information contact Priscilla Gundelach on 02 9215 9117 or email: p.gundelach@ozco.gov.au

Flying Start Initiative

This initiative allows new artistic directors and general managers to prepare themselves for their role. It is available to newly appointed artistic directors and general managers of companies supported by a Key Organisations or Program grant of the Theatre Board.

For further information contact Cat Jones on 02 9215 9323 or email: c.jones@ozco.gov.au

SPARK

SPARK is a national nine-month mentoring program that provides young artists with the opportunity to develop their experience in the arts industry within a professional mentoring partnership that supports the exchange of ideas, networks and experiences. SPARK is funded by the Theatre and Dance Boards and Inter-Arts and Community Partnerships sections of the Australia Council and managed by Youth Arts Queensland.

For further information contact Youth Arts Queensland (YAQ) on 07 3252 5115 or

email: spark@yaq.org.au or web: www.yaq.org.au/spark

Mobile States: Touring Contemporary Performance, Australia

Mobile States is a national touring initiative of the Theatre Board with support from the Dance Board and Inter-Arts Office. The Mobile States consortium is Performance Space (Sydney), Perth Institute of Contemporary Arts, Brisbane Powerhouse, Salamanca Arts Centre (Hobart), North Melbourne Town Hall and Performing Lines. Previous works toured include *Still Angela* by Jenny Kemp, *Phobia* by Chamber Made Opera, *Nerve9* by De Quincey, Tanja Liedtke's *Twelfth Floor* and version 1.0's *The Wages of Spin*.

For further information visit <http://www.performinglines.org.au/mobilestates.php> or contact Performing Lines on 02 9319 0066 or email: enquiries@performinglines.org.au

FUTURE INITIATIVES

German/Australian Dramaturg Exchange: The German/Australian Dramaturg exchange provides a professional development opportunity for an Australian dramaturg to undertake a six weeks residency with a German theatre company. This initiative is funded by the Theatre Board and Goethe Institute, and managed by the Australian National Playwrights' Centre (ANPC).

For further information contact Antonietta Morgillo on 02 9215 9107 or email: a.morgillo@ozco.gov.au



STEPS IN THE ASSESSMENT PROCESS

BEFORE THE MEETING

Staff check eligibility and register applications on Council's computer database. You will receive a letter acknowledging your application with an application number and staff contact for your reference. Staff analyse the statistical information provided by applicants to help Council measure the effectiveness of its grant programs. Staff prepare applications and support material for the Board assessment meeting. Applications are made into booklets and sent to Board members. Peers are invited to participate as advisers to the Board at the meeting bringing additional expertise and perspectives to the assessment process. Staff also check and manage any conflicts of interest that Board members and peers have with applications and study the applications in order to provide information to the Board as required (see below *).

AT THE MEETING

ASSESSMENT

Board members assess your application against the published selection criteria. Board members may examine support material at the meeting or by prior arrangement.

Board members may also take into account information from other sources such as:

- their attendance at performances and other events;
- reports from members of the Register of Peers who may be asked to provide formal assessments of designated works;
- reviews, videos and recordings, referee reports and other material;
- any previous Australia Council grant acquittal reports and performance agreements you may have had; and
- communication with State and Territory agencies.

Boards may decide not to fund the application at the level requested. While your application may meet the stated selection criteria, this does not guarantee you a grant. The Australia Council receives many more applications than it can support. The success of your application must rest ultimately on the merits of your proposal against published criteria and in competition with all the other applications considered for funding.

NOTIFICATION OF DECISION

All applicants will be notified of the Board's decision by mail during the month indicated in the Handbook and the application forms. Information about grant decisions will not be released over the phone.

IF YOUR APPLICATION IS SUCCESSFUL

If your application is successful, you will receive a letter of agreement offering you a grant. This letter outlines the terms and conditions of the offer. Payment of a grant will not be made until you have accepted the conditions by signing and returning the letter of agreement.

ACQUITTAL OF GRANTS

Acquittals are the artistic and financial reports that you must provide after completing your project. Acquittal reports enable the Council to fulfill its obligations of accountability as well as allowing us to learn about the success or otherwise of your project. These reports are a valuable way for you to contribute to the policy development work at the Australia Council.

**Staff do not make funding decisions. Staff provide information and advice to Council, Boards and advisory bodies to assist their determination of policy and assessment of grant applications. Staff also provide information to potential grant applicants and administer the Australia Council's grant programs to enable a simple, fair and efficient assessment of applications.*

GRANTS LIST

**THEATRE BOARD
APPROVED GRANTS LIST
Closing Date: 1 June 2006**

KEY ORGANISATIONS – Triennial Grants

Recipient	Project Description	AMOUNT	STATE
Back to Back Theatre Inc	Established in 1987, Back To Back Theatre is a professional ensemble theatre company based in Geelong. They create new forms of contemporary theatre that are imagined from the minds and experiences of this unique ensemble of actors considered to have an intellectual disability. In 2007 and 2008 they will tour 'Small Metal Objects' extensively to Australia, Europe, North America. In April 2006 they won the prestigious Sidney Myer Performing Arts (Group) Award 2005. This grant is a contribution towards the company's 2007 and 2008 programs.	\$224,140	VIC
Deckchair Theatre Inc.	Established in 1983, Fremantle-based Deckchair has a focus on the commissioning and production of new works that accurately reflect the cultural diversity of the Australian people. The company also participates in large events such as the annual pre-match event with the AFL Fremantle Football Club. This grant is a contribution towards the company's 2007 program.	\$157,133	WA
is theatre ltd	Founded in 1972, is theatre ltd creates opportunities for young and professional artists by building a national profile for Tasmanian cross-artform performance. It does this through the development of new works that tour Tasmania, through schools/college workshops and through the Emerging Artists Tasmania professional development program. This grant is a contribution towards the company's 2007 and 2008 programs.	\$330,000	TAS

KEY ORGANISATIONS – Triennial Grants

Recipient	Project Description	AMOUNT	STATE
Kooemba Jdarra Aboriginal Corporation	Since its formation in 1993 Kooemba Jdarra has focused on the development and presentation of new Indigenous theatre work. Under the direction of Marilyn Miller the company has embarked on a three-tier artistic development and production system to achieve its creative vision. This grant is a contribution towards the company's 2007 program.	\$104,755	QLD
La Mama Inc (VIC)	La Mama Theatre was established in 1967 to nurture new Australian theatre practice and has played a vital role in the development of the Australian dramatic voice. La Mama is committed to exploring both diversity of artistic approach and innovation in form. This grant is a contribution towards the company's 2007 program.	\$172,846	VIC
Legs On The Wall Inc	Established in 1984, Legs on the Wall is one of Australia's leading physical theatre companies. It creates strong contemporary Australian theatre by integrating acrobatics, dance, aerial and circus skills into a narrative framework. Over the next three years they will build their repertoire of new work created for in-theatre presentation as well as presenting large-scale outdoor work. The company tours its work nationally and internationally. This grant is a contribution towards the company's 2007 and 2008 programs.	\$330,000	NSW
Performing Arts Centre Society Inc	The Performing Arts Centre Society (PACS) was constituted in 1989 by Perth-based theatre practitioners with the aim of generating increased development opportunities. Its core activity is the Blue Room Development Program which was initiated in 1994 with the aim of providing opportunities for outstanding theatre artists to present new work in an affordable, supportive environment. PACS also manages the 120 seat Rechabites' Hall which it hires at subsidised rates to independent producers presenting new work. This grant is a contribution towards the company's 2007 and 2008 programs.	\$140,000	WA

KEY ORGANISATIONS – Triennial Grants

Recipient	Project Description	AMOUNT	STATE
Polyglot Puppet Theatre Ltd	Since 1978 Polyglot has made puppetry shows for young audiences. It performs in schools, in theatres, on the street, at festivals, and regularly tours interstate. Polyglot actively connects with children through their art, their play and their ideas, to create original puppet theatre for a diverse audience. This grant is a contribution towards the company's 2007 program.	\$104,755	VIC
Rock 'n' Roll Circus Inc trading as Circa	Founded in 1986, Circa creates high-energy physical theatre. It combines contemporary arts practices with the traditional languages of circus. Grounded in high-level circus skills, Circa's work crosses over into dance, physical theatre and contemporary arts. The company tours its work nationally and internationally. This grant is a contribution towards the company's 2007 and 2008 programs.	\$220,000	QLD
Urban Theatre Projects Ltd	Founded in 1981, Bankstown-based Urban Theatre Projects creates distinctive new theatre works based on a process of dialogue between contemporary theatre practice and Sydney's diverse communities. Stories and images of contemporary life are created in collaboration with teams of artists from diverse artform practices and diverse cultural backgrounds. This grant is a contribution towards the company's 2007 and 2008 programs.	\$360,000	NSW

**THEATRE BOARD
APPROVED GRANTS LIST
Closing Date: 1 June 2006**

KEY ORGANISATIONS – Program Grants 2007

Recipient	Project Description	AMOUNT	STATE
Australian Children's Performing Arts Company trading as Windmill	Since 2003, Windmill has been creating high quality performances for children and family audiences. The company also undertakes research and has a progressive audience development strategy. This grant is a contribution towards the company's 2007 activities.	\$60,000	SA
Brink Productions Ltd	Brink Productions develops original text-based and narrative theatre with its ensemble of actors. This grant is a contribution towards the company's 2007 activities.	\$80,000	SA
Darwin Theatre Company Inc	Founded in 1957, Darwin Theatre Company seeks to develop and present contemporary theatre with a distinct Northern Territory view. This grant is a contribution towards the company's 2007 activities.	\$55,000	NT
Just Us Theatre Ensemble	Since 1992 Cairns-based company Just Us Theatre Ensemble, has been creating contemporary Australian works that celebrate the stories of far North Queensland. This grant is a contribution towards the company's 2007 activities.	\$65,000	QLD
not yet it's difficult Inc	Since 1995, not yet it's difficult has produced more than 20 national and international projects including original performance works, play productions and television and video installations. This grant is a contribution towards the company's 2007 activities.	\$75,000	VIC
Ranters Theatre Inc	Established in 1994, Ranters Theatre produces contemporary, text-based theatre in an urban context that is pared-back, raw and immediate. This grant is a contribution towards the company's 2007 activities.	\$45,000	VIC
Stalker Stilt Theatre Inc	Founded in 1989, Stalker is a visual and physical performance company producing image-based, often site-specific works. This grant is a contribution towards the company's 2007 activities.	\$100,000	NSW

KEY ORGANISATIONS – Program Grants 2007

Recipient	Project Description	AMOUNT	STATE
Strange Fruit Productions Inc	Since 1994 Strange Fruit Productions has achieved a reputation throughout the world for its unique performances that combine dance, circus and spectacle in a highly accessible and entertaining way. This grant is a contribution towards the company's 2007 activities.	\$70,000	VIC

**THEATRE BOARD
APPROVED GRANTS LIST
Closing Date: 1 June 2006**

KEY ORGANISATIONS – Youth Program Grants 2007

Recipient	Project Description	AMOUNT	STATE
2 Til 5 Youth Theatre Co-op Ltd trading as Tantrum Theatre Co-Op	Tantrum Theatre is based in Newcastle. Tantrum runs innovative arts programs that engage, celebrate and support young people's development, and interests. This grant is a contribution towards the company's 2007 activities.	\$36,000	NSW
Backbone Youth Arts Association Inc	Backbone Youth Arts is dedicated to developing performance activities and events with children and young people. Backbone is committed to innovation and artistic excellence through quality youth arts processes. This grant is a contribution towards the company's activities for 2007.	\$38,000	QLD
Canberra Youth Theatre	Canberra Youth Theatre delivers youth-generated, youth-focused, artistically innovative and culturally specific programs to children and young people throughout the ACT. This grant is a contribution towards the company's 2007 activities.	\$25,000	ACT
Cirkidz Inc	Cirkidz is a dynamic community-based circus company providing physical, social and artistic development opportunities for children and young people. This grant is a contribution towards the company's 2007 activities.	\$38,000	SA
Corrugated Iron Youth Arts Inc	Corrugated Iron's vision is to produce unique and challenging performing arts experiences that express the diversity of Darwin's young people. This grant is a contribution towards the company's 2007 activities.	\$54,000	NT
Courthouse Youth Arts Centre Inc	Based in Geelong, the Courthouse supports the skills development and creative leadership of diverse communities of local young people. This grant is a contribution towards the company's 2007 activities.	\$28,000	VIC

KEY ORGANISATIONS – Youth Program Grants 2007

Recipient	Project Description	AMOUNT	STATE
Outback Theatre For Young People Inc	Outback Theatre is based in Hay and engages with young people from regional and remote communities to make distinctive, contemporary theatre through collaborative creative processes. This grant is a contribution towards the company's 2007 activities.	\$40,000	NSW
Platform Youth Theatre Inc	Platform Youth Theatre creates innovative original theatre by young people from all backgrounds and abilities through an emotionally and physically empowering process, with a particular commitment to including marginalised young people. This grant is a contribution towards the company's 2007 activities.	\$25,000	VIC
Powerhouse Youth Theatre Inc	Based in Fairfield, Powerhouse Youth Theatre inspires, challenges and excites young people and communities from western Sydney through innovative performing arts opportunities and community cultural development processes. This grant is a contribution towards the company's 2007 activities.	\$45,000	NSW
Riverland Youth Theatre Inc	Based in Renmark, Riverland Youth Theatre run a program for young people in regional South Australia from diverse cultural, social and economic backgrounds to engage in high quality performance art projects and training. This grant is a contribution towards the company's 2007 activities.	\$44,000	SA
Shopfront Theatre for Young People Co-operative Ltd	Shopfront is an innovative and contemporary centre for youth arts. Combining cross-disciplinary processes and multi-platform work, the company embraces multi-media and performing arts skills development to foster the long-term engagement and empowerment of young people. This grant is a contribution towards the company's 2007 activities.	\$55,000	NSW
Southern Edge Arts Inc	Southern Edge Arts is based in Albany and provides a stimulating and fun environment where young people are offered a diverse range of cultural opportunities, and positive personal experiences which allow them to develop skills and create innovative work. This grant is a contribution towards the company's 2007 activities.	\$50,000	WA

KEY ORGANISATIONS – Youth Program Grants 2007

Recipient	Project Description	AMOUNT	STATE
Southern Youth Theatre Ensemble Inc	Southern Youth Theatre Ensemble's artistic program provides young people aged 5-26 with diverse opportunities to develop theatre skills and to collaborate with professional artists to create new work. This grant is a contribution towards the company's 2007 activities.	\$35,000	SA
St Martins Youth Arts Centre	St Martins Youth Arts Centre aims to create opportunities for young people aged 5-25 to engage in the performance and creation of theatre that is innovative, diverse and skilled. St Martins aims to foster an environment where the process of creating theatre is as important as the product. This grant is a contribution towards the company's 2007 activities.	\$22,000	VIC
Western Edge Youth Arts Inc	Western Edge aims to provide positive arts and performance experiences to culturally diverse young people as participants, artists and audiences, living in the western suburbs of Melbourne. This grant is a contribution towards the company's 2007 activities.	\$38,000	VIC
Westside Circus Inc	Westside Circus aims to explore and present the artform of circus by delivering high quality circus arts programs to young people, and the wider community. This grant is a contribution towards the company's 2007 activities.	\$25,000	VIC

**THEATRE BOARD
APPROVED GRANTS LIST
Closing Date: 1 June 2006**

NEW WORK- Creative Development Only

Recipient	Project Description	AMOUNT	STATE
Blackface Productions	'Aisle 5' is the third part of a trilogy of new music theatre works entitled 'Unsung Trilogy' by librettist/composer Mark Dunbar and librettist Carmen Attel. It will explore the racism that dogs contemporary Australian society. The creative development involves three weeks of research and writing to develop a strong narrative counterpoint to music and movement. This will be followed by workshopping with dramaturg Sue Rider and choreographer Nik Hills and four Indigenous performers, Mark Anderson, Chenoa Deemal, Jorde Lenoy and Yvette Walker. The migrant-based community choir, Canto Coro, will also collaborate in the creative development of 'Aisle 5'.	\$9,700	QLD
Club Swing	'Elixir' is a new work by the original performers of Club Swing: Anni Davey, Kathryn Niesche, Simone O'Brien, Celia White and director Gail Kelly, and it will be created around the authentic fairground sounds of the Dutch street organ. 'Elixir' will be a nostalgic, humorous cabaret show that works towards a new contemporary burlesque aesthetic. The work is being devised for performance at the Spiegeltent. The creative development will involve experimentation with different skill sets and character development. A series of workshops with aerialist Helene Embling, magician Cath Jamison and dancer Marina Bistrin will augment the skills of the performers.	\$22,557	VIC
Dennis, Rosie	'Hitting a Brick Wall Since 1984' (working title) will be a one-woman show that examines the emotional fragility of a woman whose identity has been fractured under the strain of success. The eight week creative development will involve close collaboration between writer/performer, Rosie Dennis, and dramaturg, Alicia Talbot. The work will be part fantasy, part personal story and part social commentary, and will shift between the perspective of the narrator/provocateur and the protagonist, using movement, spoken word and music to create a theatrical event.	\$9,345	NSW

NEW WORK- Creative Development Only

Recipient	Project Description	AMOUNT	STATE
Haren, Samuel	'The Rope Project' is a study of the perceived connections between homosexuality and deviance, drawing on Alfred Hitchcock's 1948 thriller, 'Rope' and Adelaide's notorious serial killings. The creative development involves the generation of a draft score based on the interplay of video, spatial design, sound and text. Collaborating artists include director Sam Haren, designer Mary Moore and dramaturgs Jonathan Bollen and Julie Holledge. The work will be developed with the dramaturgical and technical assistance of The Australian Performance Laboratory at Flinders University.	\$10,000	SA
Hydra Hamlet Pty Ltd trading as Pork Chop Productions	'Macquarie', a new work by the creators of 'Last Cab to Darwin' and 'Ruby's Last Dollar', will be based on the life of Major-General Lachlan Macquarie, Governor of New South Wales from 1810 to 1821 whose vision and initiative accelerated the colony's transition from penal to free settlement. The play is the last in a trilogy of plays exploring Australia's self-image and will pivot on the antagonistic relationship between Macquarie and freesettler John Macarthur. The creative development will involve a period of research and writing followed by workshops with actors culminating in a rehearsed reading for production partners and potential sponsors. The creative team includes director/writer Jeremy Sims, writer Reg Cribb, producer Mouche Phillips, sound designer Paul Charlier, and performers Andrew Macdonell, Alan Dukes, Kate Mulvaney, Sean Taylor and Gigi Edgely.	\$36,000	NSW
Next Wave Festival Inc	Next Wave Festival will develop six new theatre pieces by young theatre makers through its 'Kickstart' initiative, to be presented as part of the 2008 Next Wave Festival. The project encourages young people to develop a work-in-progress rather than a finished production, the goal being to assist young artists to gain skills and understanding of all aspects of producing a performance through a program of project development, workshops and mentorship.	\$45,000	VIC

NEW WORK- Creative Development Only

Recipient	Project Description	AMOUNT	STATE
Popov, Bagryana	'Progress and Melancholy' is a physical theatre work exploring themes of nostalgia and progress. Inspired by Chekhov's vision of a changing world in 'The Cherry Orchard', the work will bring together theatre, dance and live music to create a sad and poetic dreamscape. Director Bagryana Popov will collaborate with dramaturg Maryanne Lynch to adapt Chekhov's play and key scenes will be developed and expanded through choreography. The work will be performed by Nadja Kostich, Daniela Farinacci, Majid Shokor, Rodney Afif and Simon Ellis with musical direction by Elissa Goodrich.	\$23,968	VIC
Routledge, Samuel	'The Computer Boy' is a hybrid work for young and family audiences, which fuses puppetry, new media and intricate set design. The work will examine children's increasingly intimate relationship with screen technology and gaming through the story of a boy whose face is an LCD monitor. The creative development will involve research, exploration of the form and the integration of image, sound and physical character movement. The collaborating artists are Sam Routledge, Martyn Coutts, Willoh S. Weiland, Hamish Fletcher and Aaron Cuthbert.	\$10,000	VIC
Schacher, Alan	'The Babel Project' will be a large-scale contemporary performance work that explores the evolution of structures of power, the coercive language of politics, and the breakdowns in communication that result from diaspora, forced migration and repression. The creative development involves the design and construction of the tower, a conical steel framework reaching a height of 7-9 metres, as well as a rehearsal period. Designer and dance-performer, Alan Schacher will direct the project. He will work with Joey Ruigrok van der Werven and Tim Henderson on tower construction. Performing artists include Ari Ehrlich, Katia Molino, Charles Russell, Victoria Hunt, Phillip Mills, Brian Fuata and Olivier Sidore, with Lee Wilson as movement consultant.	\$55,000	NSW

**THEATRE BOARD
APPROVED GRANTS LIST
Closing Date: 1 June 2006**

NEW WORK- Development and/or Production Stages

Recipient	Project Description	AMOUNT	STATE
Hillhouse, Kirsty	'Mt Ragged' is a new work written by Reg Cribb exploring the guilt of our colonial past and the sweeping power of the Australian country. The production will be directed by Kirsty Hillhouse, performed by Chris Haywood, Sophia Hall and Roderick Cairns, and will be staged at the Perth Institute of Contemporary Arts.	\$20,000	WA
Last Seen Imagining	'Home' is a site-specific work exploring the stories of refugees and asylum seekers by inviting the audience to participate in a dinner performance with performers Simon Clarke, Marta Kaczmarek, Phillip McInnes, Tessa Rose, George Shevtsov, and Cara Sutcliffe. This new work will be written by Humphrey Bower and directed by Sophia Hall.	\$48,384	WA
Rear Window Performance Ensemble	'The Inhabited Project' contains two solo works 'The Inhabited Man', which explores the experiences of a young Australian man during the Vietnam War, and 'The Inhabited Woman', which explores a woman inhabited by the voices of her unclaimed desires. The works have been developed by Richard Murphet and Leisa Shelton and will be performed by Leisa Shelton, Merfyn Owen, and Stephen Phillips at the Victorian Arts Centre as part of the Tilt Program.	\$20,957	VIC
Salamanca Arts Centre Inc	'Dream Masons' is a new contemporary performance work, a visual and animated spectacle inspired by Tasmania's history, and using the facade of the Salamanca Arts Centre's Georgian heritage building as a vertical performance space. Director Jessica Wilson will collaborate with Jim Lasko as co-director/co-designer, and Joey Ruigrok Van Der Werven as co-designer/technical director to create this large-scale physical theatre work for the Ten Days on the Island International Arts Festival in 2007.	\$75,000	TAS

NEW WORK- Development and/or Production Stages

Recipient	Project Description	AMOUNT	STATE
The opera Project Inc	'Sleepers Awake' is a new performance work by actor Nigel Kellaway and three live musicians, which contemplates memory and the loss of it. This hybrid work has been created in collaboration with writers Virginia Baxter, Jai McHenry, Amanda Stewart and Josephine Wilson, and with music composed by Nigel Kellaway. The production is planed to take place at the CarriageWorks in 2007.	\$26,000	NSW
Theatre Kantanka Inc	'Fearless N' is a new performance work drawing on the life and film career of Australian-born Mary Evans who, as action adventure heroine Fearless Nadia, became a star of Indian cinema in the 1930s and '40s. The work has been developed in collaboration with writer Noelle Janaczewska and will be directed by Carlos Gomes. It will be presented in partnership with the Sydney Olympic Park Authority at the recently adapted performance space at Newington Armoury in 2007.	\$49,970	NSW
version 1.0	'Certain Australian Companies' is a new contemporary performance work devised from the transcripts of the Cole inquiry into the Australian Wheat Board. The collaborators/performance-makers include Stephen Klinder, Jane Phegan, Christopher Ryan, Yana Taylor, David Williams, Kym Vercoe, Dr Paul Dwyer, Sean Bacon, Gail Priest and Bryoni Trezise. The production is planned to take place at the CarriageWorks in 2007.	\$66,100	NSW
Woodrow, Carol	'One in a Hundred' is a new play written by Mary Rachel Brown exploring a mother/son relationship where the son develops schizophrenia. The work, directed by Carol Woodrow and designed by Kaoru Alfonso, will include performers Jennifer Hagan and Lindsay Ferris, and will be presented at the Street Theatre in Canberra in 2007.	\$45,200	ACT

**THEATRE BOARD
APPROVED GRANTS LIST
Closing Date: 1 June 2006**

NEW WORK- Young and Emerging Artists

Recipient	Project Description	AMOUNT	STATE
Curious Works	'The Migrant Project' is a collaborative multi-media performance project exploring the diversity of migrant identities and experiences. Shakthidharan Sivanathan is the director, sound and visual artist, the lead performer is Aimee Falzon, and other key collaborators include Elias Nohra, Mahesh Radhakrishnan, Mick Boraso, Robin Dixon, Kishan Jeyendran, Kate Shanahan, and Miles Thomas undertaking multiple roles crossing music, sound, visuals, writing, costume and lighting design. The collective will be mentored by Paul Cordeiro and Iqbal Barkat. The show will be produced in 2007.	\$15,000	NSW
Imaginary Ltd	'Tashi' will be two short performance works for children aged 3-10 years, based on original adaptations of Anna Fienberg's Tashi stories. The creative development will include adaptation of the stories, development of the company's physical and storytelling style, development of visual design, musical composition, and integration of all these components into performance. Ensemble members and performers of Imaginary are Thom Browning, Nadine Kelly, Cameron Hurry and Jo Smith. The artists will work with Mark Radvan as a mentor and Andrew Cory as movement trainer.	\$14,945	QLD
Side Pony Productions	'The Manic Pony' is a new performance work using the genre of horror to tell the story of a young girl who is haunted by her dead pony. Zoe Pepper will direct the work with Bryan Woltjen designing set and costumes and the performers are Adriane Daff, Tim Watts and Samuel Longley. The show will be produced as part of the Artrage festival in 2006.	\$15,000	WA

**THEATRE BOARD
APPROVED GRANTS LIST
Closing Date: 1 June 2006**

SKILLS AND ARTS DEVELOPMENT- Skills Development

Recipient	Project Description	AMOUNT	STATE
Britton, Claire	Claire Britton will undertake an eight-week masterclass in mime, movement, acting and puppetry with Philippe Genty and Mary Underwood at the Victorian College of the Arts (VCA). Philippe Genty and Mary Underwood are based in Paris at the Compagnie Philippe Genty where they have led the development of illusory puppet theatre for the past 30 years. The VCA is hosting the masterclass with Philippe Genty and Mary Underwood and has made five places available to non-VCA students under its Community Access Program.	\$12,317	NSW
Devi, Rakini	Rakini Devi will undertake a four-week residency with Guillermo Gomez-Pena, an internationally renowned performance artist and director of the performance company La Pocha Nostra in San Francisco. Guillermo Gomez-Pena has undertaken pioneering work in the areas of performance, video, radio, installation, poetry, journalism and cultural history. Rakini was invited to take up a residency with La Pocha Nostra after she performed with Gomez-Pena at Las Palmas in 2005. The residency will comprise performance-based experiments to develop practical skills and deepen Rakini's overall artistic vision and understanding of hybrid performance art.	\$11,287	VIC
Goodall, Cameron	Cameron Goodall will undertake a week-long intensive, individualised masterclass in London with renowned theatre practitioner Gerrard McArthur and three established actors. Gerrard McArthur focuses on new and innovative approaches to classical and contemporary texts. He has performed regularly at Glasgow's Citizen's Theatre and is currently an associate of The Wrestling School, a company specialising in the works of British playwright Howard Barker.	\$2,980	SA

SKILLS AND ARTS DEVELOPMENT- Skills Development

Recipient	Project Description	AMOUNT	STATE
Pfeiffer, Jennifer	Jennifer Pfeiffer is the elected member of the International Executive of L'Union International de la Marionnette (UNIMA) and President of the UNIMA Asia-Pacific Commission. Jennifer will attend the Tolosa International Puppet Festival and the UNIMA Council and Executive meeting in Spain. Prior to the Festival she will undertake a short residency with festival organisers to gain insights into the logistics of running such an event. Perth will host the UNIMA World Congress in 2008 and Jennifer's participation in these activities will allow her to gain valuable experience and to forge closer links with UNIMA.	\$2,568	VIC

**THEATRE BOARD
APPROVED GRANTS LIST
Closing Date: 1 June 2006**

SKILLS AND ARTS DEVELOPMENT- Artform Development

Recipient	Project Description	AMOUNT	STATE
Australian Script Centre	The Australian Script Centre aims to extend the reach for Australian performance writers nationally and internationally by giving access and profile to Australian plays. The 2007 program includes a focus on the development of an international market development strategy and an online script centre.	\$75,000	TAS
International Festival of Young Playwrights Ltd	The International Festival of Young Playwrights (Interplay), held in Townsville every two years, will employ a resident artist to provide dramaturgical support to young playwrights selected for the festival, and to mentor a young dramaturg as a resident artist trainee.	\$15,000	QLD
Young People and the Arts Australia (YPAA) - ASSITEJ Australia	Young People and the Arts Australia is Australia's national peak advocacy organisation for professionals in arts practice for, by, and with children and young people. YPAA provides advocacy and networking services to its members and the sector including the maintenance of a website and a training workshop and kit for arts advocates.	\$55,000	SA

The following grants were awarded prior to this assessment meeting but are recorded here for your information.

**THEATRE BOARD
INITIATIVES
March 2006 - September 2006**

Developing Independent Producers

Recipient	Project Description	AMOUNT	STATE
Arts Projects Australia (Melbourne)	Lee Cumberlidge from Arts Project Australia will, over the next two years, generate new opportunities for Australian theatre artists to create or present innovative, high quality theatre work.	\$100,000	VIC
Keep Breathing Pty Ltd	Jennifer Barry from Keep Breathing Pty Ltd will, over the next two years, generate new opportunities for Australian theatre artists to create or present innovative, high quality theatre work.	\$100,000	VIC
Marguerite Pepper Productions Pty Ltd	Margueritte Pepper from MP Productions will, over the next two years, generate new opportunities for Australian theatre artists to create or present innovative, high quality theatre work.	\$100,000	NSW
Strut and Fret Production House	Sarah Stewart from Strut and Fret will, over the next two years, generate new opportunities for Australian theatre artists to create or present innovative, high quality theatre work.	\$100,000	QLD

**THEATRE BOARD
INITIATIVES
March 2006 - September 2006**

Regional Performing Arts Centre Partnerships

Recipient	Project Description	AMOUNT	STATE
Bathurst Regional Council trading as Bathurst Memorial Entertainment Centre	The Bathurst Memorial Entertainment Centre (BMEC) Partnership is one of the Theatre Board's Local Stages initiatives to ensure that the regional experience is given artistic expression in the performing arts. In partnership with Arts NSW, this initiative will foster local professional theatre-making by building relationships with local artists, teaming local artists with outside artists, commissioning and producing new innovative work and creating programs to develop professional practice in the region. The BMEC Performing Arts Centre Partnership is for three years: 2006 to 2008.	\$150,000	NSW
Griffith City Council	The Griffith City Council (GCC) Performing Arts Centre Partnership is one of the Theatre Board's Local Stages initiatives to ensure that the regional experience is given artistic expression in the performing arts. In partnership with Arts NSW, this initiative will foster local professional theatre-making by building relationships with local artists, teaming local artists with outside artists, commissioning and producing new innovative work, and creating programs to develop professional practice in the region. The GCC Performing Arts Centre Partnership is for three years: 2006 to 2008.	\$150,000	NSW
Illawarra Performing Arts Centre trading as Merrigong Theatre Company	The Illawarra Performing Arts Centre (IPAC) Partnership is one of the Theatre Board's Local Stages initiatives to ensure that the regional experience is given artistic expression in the performing arts. In partnership with Arts NSW, this initiative will foster local professional theatre-making by building relationships with local artists, teaming local artists with outside artists, commissioning and producing new innovative work and creating programs to develop professional practice in the region. The IPAC Partnership is for three years: 2006 to 2008.	\$150,000	NSW

**THEATRE BOARD
APPROVED GRANTS LIST
Closing Date: 1 June 2005**

Theatre Board Initiatives

Recipient	Project Description	AMOUNT	STATE
Darlinghurst Theatre Ltd	Critical Stages is an initiative aimed at touring high quality independent theatre productions. It provides independent artists with infrastructure and resources to facilitate touring, and it provides presenters with easier access to high quality independent theatre productions for inclusion in their programs. In 2007 Critical Stages will develop into a national initiative.	\$32,000	NSW
Mobile States	Mobile States aims to increase the touring opportunities for new Australian performance work. The consortium partners are Performance Space, Brisbane Powerhouse, Perth Institute of Contemporary Arts, Salamanca Arts Centre and North Melbourne Town Hall, with project management by Performing Lines. They will select and tour a number of new works to their venues over the next three years. This funding includes contributions from the Dance Board, the Inter-Arts Office and Arts Development.	\$490,000	NSW

Young & Emerging Artists Initiative – Flying Start

Recipient	Project Description	AMOUNT	STATE
Riverland Youth Theatre Inc	Flying Start is a Theatre Board initiative to assist new artistic directors and general managers to undertake professional development opportunities. Alison Howard will use her Flying Start to participate in the Pacific Edge Regional Arts Australia Conference in Queensland, undertake training in the financial management software Mind Your Own Business, and visit Southern Edge Arts, a regional youth performing arts company in Western Australia.	\$3,000	SA

**THEATRE BOARD
OUT OF TIME
March 2006 – September 2006**

SKILLS AND ARTS DEVELOPMENT- Skills Development

Recipient	Project Description	AMOUNT	STATE
Bell, Hilary	Hilary Bell attended rehearsals and production of her play 'Three Little Words' at the Atlantic Theatre in New York. As part of their 20th anniversary celebrations, The Atlantic Theatre commissioned one-act plays from 20 writers whom they had produced over the last two decades. The plays were staged as part of the '10x20' festival in June 2006. Atlantic was established in 1986 by David Mamet and William H. Macy on the principle that the story and the playwright's intent are at the centre of the creative process.	\$1,960	NSW
Holloway, Thomas	Emerging playwright, Tom Holloway, will participate in the ten-week invitational writing course and Young Playwrights' Festival at The Royal Court in London. He will develop his work 'Beyond the Neck: A Quartet of Loss and Violence' about the 1996 Port Arthur massacre. The Royal Court is one of Britain's leading national company dedicated to the development and production of new work by innovative writers from the UK and around the world.	\$9,219	VIC
Koca, Bogdan	Bogdan Koca attended a series of theatre festivals and workshops in Poland and participated in Polish productions of his plays, 'Reality no.6' and 'The Last Sentence Before Execution' at the Collegium Nobilium Theatre in Warsaw.	\$3,200	NSW
Macachlan, Thomas	25 year old playwright, Tom Maclachlan, undertook the ten-day program, Urban Retreat, at Young Playwrights Inc in New York in July 2006. The program consists of intensive masterclasses with prominent American playwrights, directors and dramaturgs culminating in collaborative workshop readings with a team of professional actors. Participants also have the opportunity to attend Broadway and off-Broadway productions. Young Playwrights Inc was established by dramatist Stephen Sondheim in 1981. Tom is the first international delegate to attend the Retreat.	\$3,860	VIC

**THEATRE BOARD
PLAYING THE WORLD
A JOINT INITIATIVE WITH THE AUDIENCE AND MARKET DEVELOPMENT DIVISION
March 2006 – September 2006**

Playing the World

Recipient	Project Description	AMOUNT	STATE
Chamber Made Opera Inc	Chamber Made Opera Inc will undertake a tour of 'Phobia' to six venues across the Netherlands in October 2006. 'Phobia' is a story of feigned madness, love and deception taking audiences into the beguiling world of film noir via an intriguing performance hybrid of music-theatre and performance art. The work was written and directed by Douglas Horton and the score was composed by Gerry Brophy. Performers include Michael Havir, Mal Webb, Gavin Gray, Myfanwy Alderson, Tania Bosak and Shannon Birchall.	\$34,647	VIC
Cronin Leak Projects Pty Ltd	The Ennio Morricone Experience is performing 'A Fistful of New Tunes' at the Edinburgh Fringe Festival in August 2006 followed by a tour of 16 theatres in the Netherlands and Belgium. The company interprets the work of legendary Italian film composer, Ennio Morricone, using soundtrack material from this genre as a departure point for compositionally powerful avant-garde music delivered with a comedic and dramatic bent that is intrinsic to this film genre.	\$28,865	VIC
Leaping Loonies	Leaping Loonies undertook a three-month tour of Austria, France, Malta, Spain and the Netherlands from June to August 2006. Leaping Loonies is a unique physical theatre company, drawing on the great international traditions of popular physical performance, vaudeville and the slapstick routines of the silent movie era. The company is made up of three artists, Tim Freeman, Daniel Thew and Scott Grove. The tour is produced by Marguerite Pepper Productions.	\$13,094	NSW

Playing the World

Recipient	Project Description	AMOUNT	STATE
Rock 'n' Roll Circus Inc trading as Circa	Circa presented 'The Space Between' at the International Tanzmesse in Dusseldorf, Sziget Festival in Budapest and Noorderson Festival in Groningen in August 2006. 'The Space Between' is a powerful physical exploration of the spaces between and within people. It includes high level tumbling and acrobatics, multi-media elements and a soundtrack of contemporary music and songs by Jacques Brel. The work is performed by David Carberry, Darcy Grant and Chelsea McGuffin under the artistic direction of Yaron Lifschitz.	\$13,229	QLD
Stalker Stilt Theatre Inc	Stalker Stilt invited Gie Baguet, their European agent, to the avant premiere of Marrugeku's 'Burning Daylight' in Broome in September 2006. Marrugeku's 'Burning Daylight' is a multimedia production incorporating contemporary Indigenous dance, cinema, physical theatre, live music and karaoke. The production combines the distinctive performance style of Western Australian Indigenous dancers and musicians with Malaysian martial arts and Marrugeku's unique visual and acrobatic performance language. Direction by Rachael Swain with choreography by Dalisa Pigram and Serge Amie Coulibaly.	\$4,327	NSW