



Lingalayam Dance Company

Saipriya Balasubramaniam and Jennifer White perform at the launch of the SCOPE strategic initiative in February 2007.

Photo Jumi Pak.



Section 01
Year in review 2006-07

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

“The value of the arts is revealed to us in so many varied ways – every single day, throughout Australia.”

Kathy Keele – chief executive officer.



The Australia Council plays a pivotal role in supporting and developing Australia’s national culture in three interconnected areas.

In nurturing the distinctive style and creativity of Australia’s artists, we encourage innovative practice and excellence across the artforms.

In building links between artists and their communities, we help make the arts accessible to all Australians – regardless of age, background or place.

In supporting the business of the arts, we foster a healthy arts sector that can face its challenges with confidence and build a sustainable future.

These three areas – excellent and distinctive Australian art, access for all Australians, and a strong and vibrant arts sector – are the framework of this annual report on the Australia Council’s activities during 2006-07.

I invite you to read about some of the many programs and activities that demonstrate the enormous contribution of the arts to Australian life. The Australia Council is pleased to have provided support for the artists and arts organisations represented here through a suite of grants, projects and initiatives.

Since commencing as chief executive officer in early 2007, I have been struck by just how much arts and artists enrich our culture and the Australian way of life.

The myriad ways in which the arts add value to our lives demonstrate the importance of public support through the Australian Government and the Australia Council.

We see this value in the vibrant images of Australia on show around the world – from the sophistication of Australia’s largest ever presence at the Venice Biennale to the larrikin, month-long season of Circus Oz in New York in December.

We hear it in the voices of our storytellers and the characteristically Australian narratives that express Australian identity and invite us to reflect – from the epic tale of Alexis Wright’s Miles Franklin award-winning *Carpentaria* to Griffin Theatre’s breakout success *Holding the Man*.

We experience it in the many different ways through which the arts bring people together, as participants and creators – from the tiny hamlet of Morundah, which hosted an Australia Opera production of *Carmen*, to the music programs of the Winanjikari Music Centre in Tennant Creek.

We feel it in the vibrancy and inspiration, which the arts bring to our lives – from Australian Dance Theatre’s energetic robotic spectacular *Devolution* to jeweller Susan Cohn’s fresh approach to her craft. The value of the arts is revealed to us in so many varied ways – every single day, throughout Australia.

2006-07 CORPORATE HIGHLIGHTS

There have been some significant milestones and important events for the Australia Council over the past financial year.

New leadership team

The start of 2006-07 marked a new era in leadership at the Australia Council. James Strong's appointment as chairman in July 2006 was the first of several key changes to the Council and senior management. My appointment as chief executive officer in February 2007 completed the new leadership team.

The Council and the executive team have comprehensively reviewed the organisation and strengthened its framework of governance, strategy and business operations. Extensive national consultations, a review of our systems and processes, and analysis of the operating environment have provided inputs to this process.

A newly created governance and public affairs division will consolidate and strengthen our external relations with the arts sector, with government and with the many communities in which we engage. Headed by former executive director major performing arts, Dr Catherine Brown-Watt PSM, it brings together our government relations, secretariat, research, and marketing and communication functions. I thank Dr Brown-Watt for guiding the smooth transition to these new arrangements, and for her commitment to our major performing arts operations over the past seven years.

Our priorities for the coming year are growing support for artists, promoting the value of the arts, and fostering a strong and viable arts sector across the nation.

Budget outcomes

The Australia Council and the arts community welcomed the Australian Government's 2007-08 Budget in May, particularly initiatives to strengthen Australia's major and small-to-medium performing arts companies and the visual arts sector.

A \$24.1 million funding increase over four years for 20 major performing arts companies provided a healthy boost to the nation's flagship theatre, dance and music organisations. It was the result of the second Major Performing Arts Inquiry funding model review, which examined the impacts of external pressures on these companies, assessed their capacity to deliver key outputs, and explored possible areas of growth.

A \$19.5 million funding package over four years for the 'engine room' of Australian performing arts creativity – the small-to-medium sector – was another welcome outcome, which acknowledged the contribution of these organisations to Australian culture. The Australia Council will distribute this additional funding through its theatre, music, dance and Aboriginal and Torres Strait Islander arts boards to triennially funded organisations and many other organisations which receive annual funding.

The Australian Government also renewed its support for the highly successful Visual Arts and Craft Strategy (VACS) for four more years, with a further injection of \$24.7 million over this period. Since its implementation in 2003-04, this funding package has fostered a more productive and sustainable visual arts and crafts sector, as envisioned by Rupert Myer's Contemporary Visual Arts and Craft Inquiry.

Strategic initiatives

In 2005-06, the Council created a strategic initiatives funding pool to enable interventions with potential for strong impact. A first round of 14 strategic initiatives worth more than \$6.6 million was announced in April 2006.

This annual report highlights progress on several of these initiatives – the Little Big Book Club (p.45), Securing Career Opportunities and Employment (p.53), Australian Chamber Orchestra Second Ensemble (p.52), Maker to Manufacturer to Market (p.53), The Other Side of the Coin (p.53), Indigenous Philanthropy Program (p.54) and Story of the Future (p.55).

The Council announced a second round of nine strategic initiatives in November 2006. With a total allocation of \$3.5 million over four years, they support the development of Indigenous arts, artists' earnings, industry development and cross-department and agency partnerships.

They include a four-year partnership with Regional Arts Australia worth approximately \$1.3 million to increase arts participation by people in regional, rural and remote Australia; a \$230,000 three-year initiative with Musica Viva to deliver music programs to senior citizens; a \$600,000 three-year initiative to support programs at three multicultural arts centres; and a \$220,000 contribution to extend the reach of the Queensland Music Festival's program into 21 regional communities. More detailed information on two other initiatives – Celebrations (p.45) and C3 West (p.48) – is contained in this annual report.



Justine Cooper
Yellow honeyeaters

Yellow honeyeaters (Lichenostomus flavus)
from 'Saved by science' series 2005
exhibited at the Asia-Pacific Triennial
of Contemporary Art in Brisbane.

Image courtesy of the artist and Novamedia.



The Australia Council invested more than \$156 million in artists and arts organisations nationally in 2006-07.

2006-07 FUNDING OVERVIEW

The Australia Council invested more than \$156 million in artists and arts organisations nationally in 2006-07 through its grants and programs, compared to \$142.8 million in the previous year. This included support for the creation of original works; performances, publishing, distribution and exhibitions; building capacity through skills development, fellowships and residencies; partnership opportunities; and initiatives to grow audiences and marketing of the arts.

This \$156 million investment enabled the creation of 4476 new artistic works, the exhibition, performance and publication of 3636 works, and assisted more than 9.3 million attendances at arts events. The total investment comprised \$142.8 million through 1437 grants and \$13.2 million through 362 projects. \$98.1 million went to major performing arts companies; \$48.1 million to other arts organisations; and \$9.9 million to individual artists (see figure 1).

The \$13.2 million increase in funding between 2005-06 and 2006-07 was due, in large measure, to increased funding for the nation's orchestras as a result of the Orchestras Review in 2005 (see p.55).

In 2006-07, the Australia Council supported 1799 grants and projects. This included 1225 grants to organisations and 574 grants to individual artists.

These grants were based on a total of 4274 applications to the various annual grant programs, down from 4728 the previous year. This decrease reflects changes to some grant programs for community partnerships and young and emerging artists (see figure 2).

Funding in 2006-07 included \$63.1 million for the nation's orchestras; \$18.2 million for opera; \$9.6 million for other music artists and organisations; \$16.8 million for visual artists and organisations; \$15.2 million for theatre companies and artists; \$11.8 million for dance artists and companies; \$7.8 million for writers, publishers and literary organisations; \$7.8 million for multi-artform artists and organisations; and \$5.8 million for other artists and organisations (see figure 3).

The Australia Council's total funding for 2006-07 also included:

- \$7.7 million for international activities by Australian artists and arts organisations
- \$8.7 million in support for arts and cultural projects with a predominantly Indigenous focus
- \$7.7 million in arts activities with a predominantly regional focus (excluding major performing arts companies' activities).

Figure 1
Funding to organisations
and individuals
\$million

- Total grants
- Major performing arts companies
- Other arts organisations
- Individual artists

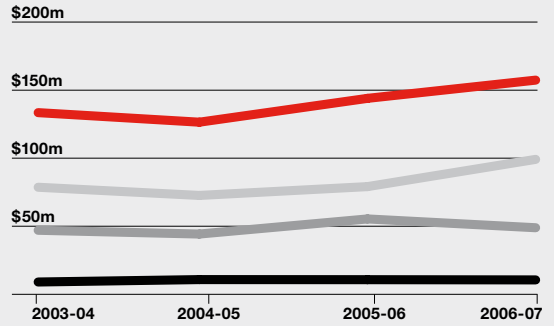


Figure 2
Total applications,
grants and projects

- Grant and project applications
- Grants and projects approved
- Organisations
- Individual artists

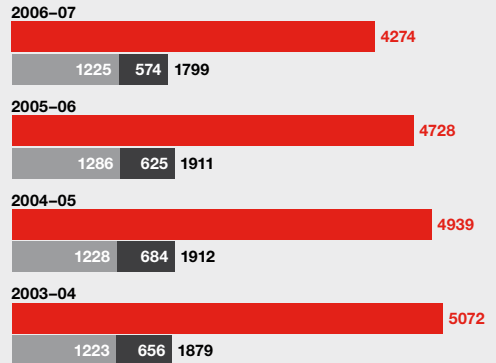


Figure 3
Total funding by artform 2006-07
\$million

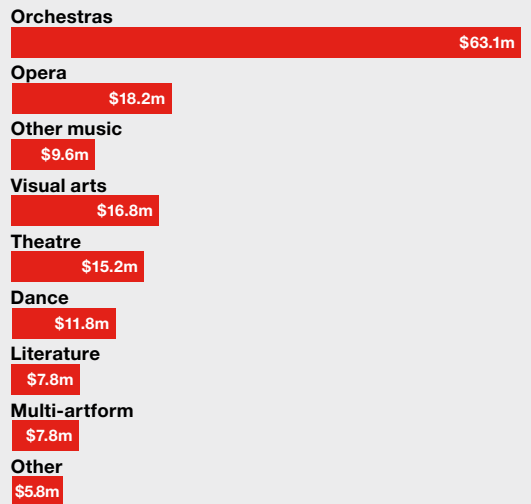
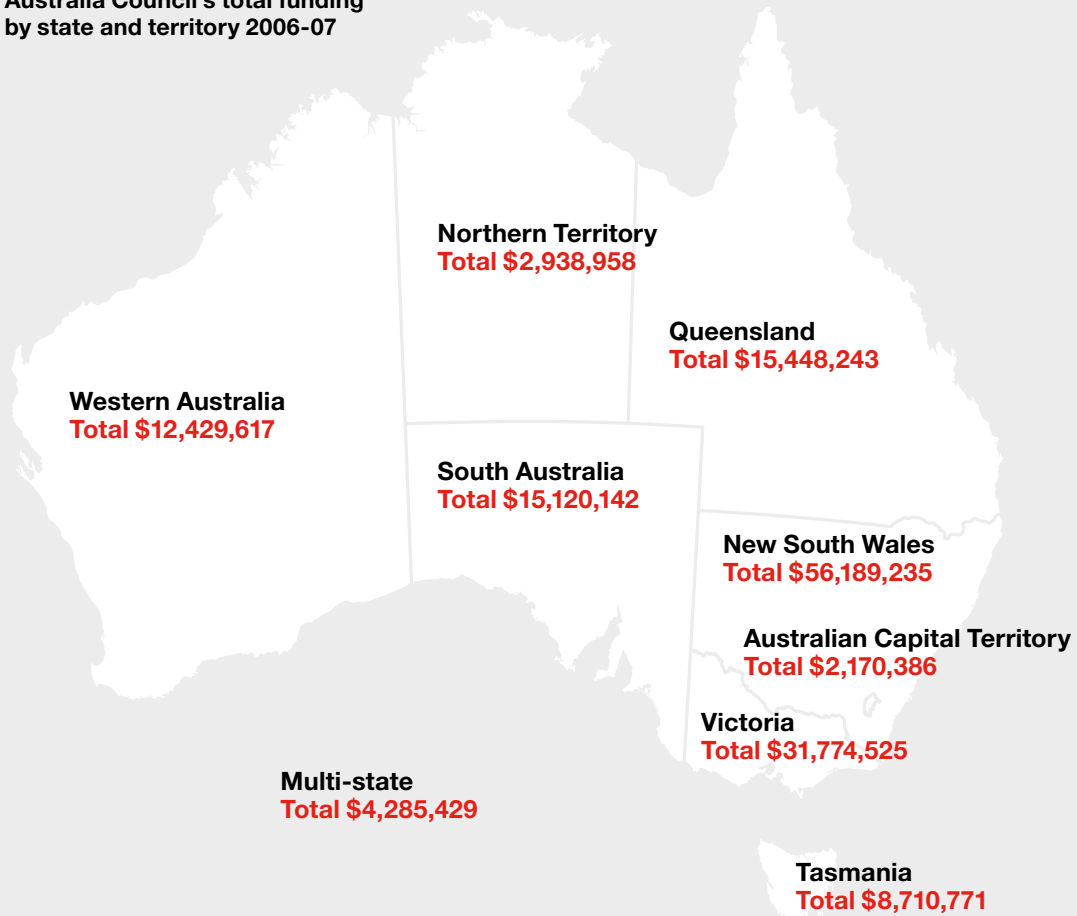


Figure 4
Australia Council's total funding
by state and territory 2006-07



	MULTI-ARTFORM	DANCE	GENERAL/ARTS ADMIN	LITERATURE	MUSIC[^]	THEATRE	VISUAL ARTS	TOTAL
	\$	\$	\$	\$	\$	\$	\$	\$
NSW	3,438,577	2,623,032	1,967,748	3,888,156	34,584,711	4,723,393	4,963,617	56,189,235
Vic.	736,230	4,880,006	683,275	960,707	17,306,000	4,708,822	2,499,485	31,774,525
Qld	668,364	736,962	329,442	333,361	10,581,069	1,143,131	1,655,914	15,448,243
SA	787,063	778,838	348,431	520,885	10,285,063	1,236,761	1,163,101	15,120,142
WA	289,960	709,411	351,798	445,157	8,935,800	803,189	894,302	12,429,617
Tas.	192,764	100,000	572,873	225,712	6,497,216	528,482	593,724	8,710,771
NT	250,524	229,440	590,746	285,366	309,782	189,673	1,083,427	2,938,958
ACT	80,000	314,060	201,439	253,881	264,614	184,144	872,248	2,170,386
Multi-state	438,599	804,877	641,467	55,700	1,253,363	999,458	91,965	4,285,429
Overseas	909,571	612,042	311,701	848,171	650,792	635,659	2,980,261	6,948,198
Total	7,791,652	11,788,668	5,998,920	7,817,096	90,668,410	15,152,713	16,798,044	156,015,503

[^]Music includes funding to symphony orchestras and opera



Alexis Wright

Alexis Wright received the 2007 Miles Franklin Award for her novel *Carpentaria*.

Image courtesy Giramondo. Photo Darren James.



Outcome 1: Excellent and distinctive Australian art

**The Australia Council
assists Australian
artists to create
and present a body
of distinctive cultural
works characterised
by the pursuit
of excellence.**

Athletic, cutting edge, vibrant, insightful and larrikin – are just some of the words that describe the Australian arts.

Regardless of the genre, Australia's artists speak with a distinctively Australian voice. A long list of Australian artists – among them Cate Blanchett, Peter Carey, Graeme Murphy, Simone Young, Ricky Swallow and the late Clifford Possum Tjapaltjarri – are admired and respected around the globe, underlining the strength of Australia's artistic talent. Australian artists tell our unique stories to audiences and readers at home and abroad. They capture the essence of what it means to be Australian – in all its diversity – and explore the issues facing Australian society today.

The Australia Council invested more than \$88.6 million in supporting excellence in the arts in 2006-07 (through outcome 1 – see page 71), compared to \$86 million in 2005-06.

The Australia Council's investment has assisted Australian artists to create new productions, books, poems, plays, songs, compositions, sculptures, paintings, installations, designs and media works. In 2006-07, the Australia Council assisted the creation of 4476 new works and the presentation of 3636 new works (see figure 5).

These artistic works are of such high quality that many won major awards during the year: from the 2007 Miles Franklin Award for Alexis Wright's moving novel *Carpentaria* to two Helpmann Awards for Australian Dance Theatre's groundbreaking *Devolution*.

Australia's distinctive artistic style portrays our nation and its people to the world. The vivid imagery of Indigenous visual arts is instantly recognisable and much prized, and our dance and literature have earned Australia a world-leading reputation for works of the highest quality.

The Australia Council has invested in strategies to promote Australian artists in its priority markets of Europe, Asia and the Americas. In 2006-07, the Australia Council supported the presentation of Australian arts in 72 countries around the world (see figure 6). Countries such as the USA, UK, France, Germany, Japan, Canada, Italy, The Netherlands, China and New Zealand featured strongly in our programs.

The 2007 Venice Biennale was one of the year's many highlights, alongside the success of Australian contemporary dance companies in the USA through the Dance Down Under program.

Figure 5
Supporting the creation and presentation of new Australian artworks

Note: These annual figures include some estimates.
*The Australia Council records an exhibition or publication as one work, although each may contain more than one individual work.

	2003-04	2004-05	2005-06	2006-07
Number of new works created	3036	3072	4110	4476
Number of new works exhibited, performed and published*	3545	3502	3472	3636
Number of grants and projects	1879	1912	1911	1799
Total funding	\$132.3m	\$125.3m	\$142.8m	\$156m

Figure 6
Supporting Australian arts around the world

Note: These annual figures include some estimates.

	2003-04	2004-05	2005-06	2006-07
Number of countries presented in	60	68	71	72
Number of grants	319	365	423	449
Total funding	\$6.6m	\$6.8m	\$7.4m	\$7.7m

VISUAL ARTS

From abstract installation works to innovative craft and contemporary designs, the diversity of Australia's visual arts showcases the ingenuity of our artists and explores the issues of the day. The works combine distinctive, local character with a range of visual influences from around the globe to create an Australian style that is recognised worldwide.

The Australia Council invested more than \$16.8 million in Australian visual arts in 2006-07. This investment included grants to artists, residencies and touring grants, support for galleries and organisations, and strategic initiatives to build capacity across the sector. The following four activities exemplify the artistic excellence that was characteristic of the visual arts programs the Australia Council funded in 2006-07.

Venice Biennale 2007

A smoke-belching, post-apocalyptic rendition of an artist's childhood home was one of the 2007 Venice Biennale's more unusual highlights. The work, *Valhalla*, by Melbourne artist Callum Morton was part of Australia's largest ever presence at the Venice Biennale, which included Susan Norrie with her powerful video installation *HAVOC* and Daniel von Sturmer's wry geometric installations *The Object of Things*. More than 15,000 people attended the three-day professional preview of the artists' works, with more than a quarter of a million expected over the five-month exhibition. A delegation of 19 curators and art educators and a 'cheer squad' of more than 400 self-funded supporters, donors and corporate sponsors joined the artists at the preview. Swelling the Australian ranks in Venice were artists Shaun Gladwell, Christian Capurro and Rosemary Laing who were chosen by the biennale's artistic director Robert Storr for the curated exhibition *Think with the Senses – Feel with the Mind: Art in the Present Tense*. William Mora Galleries showed works by another three Australians – the late Paddy Bedford, John Marwundjul and Andrew Rodgers – at the Cornice Art Fair, which ran over the Venice Biennale's opening weekend. The Australia Council managed Australia's official representation at the 2007 Venice Biennale through a fundraising partnership with donors and sponsors reaching a total budget of \$2.4 million. The visual arts board supported the Australian artists in the biennale's curated exhibition with an additional \$112,000.

Documenta 12/Den Haag Sculptuur 2007

Two other major European art exhibitions opened in June 2007, making the continental summer a landmark one for Australia's visual arts. Den Haag Sculptuur 2007 in Rotterdam between June and

September had a distinctly antipodean flavour with 28 Australian artists exhibiting under the theme *De Overkant/Down Under*. Over the border in Germany, Documenta 12, considered one of the world's most important contemporary art exhibitions, took place at the same time. There, Juan Davila and Simryn Gill represented Australia. Juan Davila had a series of paintings on show and Simryn Gill exhibited her work *Throwback*. The artists' exhibits at Documenta 12 were supported with \$62,976 and Den Haag Sculptuur 2007 with \$41,500 from the visual arts board.

Susan Cohn

Susan Cohn is one of Australia's most highly acclaimed jewellery designers. She has exhibited extensively around Australia and overseas, including a major survey of her work that toured nationally in 2000 from the National Gallery of Australia. Susan's list of 'firsts' and awards is long. In 1990, she became the first Australian designer commissioned by the Italian manufacturer Alessi. Five years later, she was inducted into the Design Institute of Australia's Hall of Fame. She received a \$90,000 visual arts board fellowship to develop an exhibition for Melbourne's Anna Schwartz Gallery in late 2007 and a group exhibition – *Hybrids* – at the Art Gallery of South West Manitoba, Canada in 2008.

Thancoupie – Visual Arts Emeritus Award 2007

Celebrated Indigenous ceramicist Dr Thancoupie Gloria Fletcher AO was the recipient of the Australia Council's 2006 Visual Arts Emeritus Award. Thancoupie, a Thanaquith elder from the Weipa region, has enjoyed a spectacular 40-year career with 16 solo exhibitions and numerous showings around the world. She has been a mentor and inspiration to other ceramicists and her community. The \$40,000 Visual Arts Emeritus Award is presented annually to a distinguished Australian visual artist for an outstanding contribution to Australia's visual arts.

LITERATURE

For decades, Australia's prodigious writing talent has captivated readers at home and abroad. The recognisably Australian voice of such greats as Peter Carey and Thomas Keneally expressed Australian literature's coming of age, a proud inheritance for today's young and emerging novelists, poets and short story writers.

The Australia Council invested more than \$7.8 million in Australian literature in 2006-07. This investment included grants to writers and publishers, residencies and touring grants, support for writers' centres, literary journals and literary festivals, and strategic initiatives to build capacity across the sector.

“The arts provide vital opportunities for all Australians to create and experience part of our national culture.”

Sandi Woo – program officer, community partnerships.



The following four activities exemplify the artistic excellence that was characteristic of the literature programs the Australia Council funded in 2006-07.

Jaya Savige – *Latecomers*

Twenty-eight-year-old Queensland poet Jaya Savige moved readers and award judges with his first collection, *Latecomers*. Drawing on a diverse array of influences and experiences – and a solid grounding from his home on Queensland’s Bribie Island – Jaya’s work has received the Kenneth Slessor Prize for Poetry and the Thomas Shapcott Prize. He received a \$15,000 new work grant from the literature board to write *Latecomers*, and in the first half of 2007 completed a \$15,000 six-month residency at the B.R. Whiting Library in Rome.

Peter Temple – *The Broken Shore*

Crime fiction is the latest literary genre to be given an Australian flavour with a squad of gumshoes from Cliff Hardy to Murray Whelan appearing on the scene in recent years. Among them is Joe Cashin, the creation of Victorian writer Peter Temple, whose second adventure *The Broken Shore* has swept awards and captivated readers across Australia and around the world. Peter was the first Australian to take out the £20,000 Duncan Lawrie Dagger Award, known as the ‘Booker Prize of crime fiction’. *The Broken Shore* also won a 2006 Ned Kelly Award, the Colin Roderick Award, and was short-listed for the 2006 Miles Franklin Award. *The Broken Shore* has had rave reviews in the USA and Britain. Peter Temple received a literature board fellowship

in 2006, worth \$90,000 over two years, which will assist him to complete the Jack Irish trilogy.

Visiting International Publishers

In May 2007, 12 leading publishers from the UK, USA, Canada, France, Germany and China descended on Sydney for the Australia Council’s Visiting International Publishers (VIP) program. Celebrating its 10th year, VIP immerses international publishers in local literary culture to encourage sales of Australian book rights into overseas markets. To date, VIP has helped sell more than 200 Australian book titles internationally and more than \$3 million in rights’ sales. As a result of the 2007 program, Philip Gwyn Jones, of independent publisher Portobello Books, signed Alice Pung’s *Unpolished Gem* into the British market. The Australia Council managed the 2007 VIP program with a market development budget of \$37,732.

Patricia Wrightson OBE – 2006 Writers Emeritus Award

Distinguished children’s author Patricia Wrightson received the Australia Council’s 2006 Writers Emeritus Award, adding to a long list of awards over her 50-year career, including the Dromkeen Medal, Hans Christian Andersen Award, and winning the Australian Children’s Book Council Book of the Year Award four times. The \$50,000 Writers Emeritus Award is one of Australia’s highest literary honours, and recognises the achievements of Australian writers over the age of 65 who have created an acclaimed body of work.





KAGE
Headlock

KAGE presented their award-winning production *Headlock* at the Association of Performing Arts Presenters Annual Conference in New York.

Image courtesy KAGE. Photo Jeff Busby.



Our artists capture the essence of what it means to be Australian – in all its diversity – and explore the issues facing Australian society today.

NEW ARTISTIC PRACTICES

Australian artists are on the cutting edge of emerging artistic practices. The development of new technologies has provided artists with new media to explore, new tools to create with and new ways to connect with one another. The result is a kaleidoscope of works that has changed the way we view and engage with art.

The Australia Council invested \$3.5 million in new artistic practices and media arts in 2006-07. This investment included grants to individual artists, financial and operational support to arts organisations, and strategic initiatives to build capacity across the artform. The following four activities exemplify the artistic excellence that was characteristic of the new artistic practice the Australia Council funded in 2006-07.

ImproLab

Interdisciplinary improvisation was on the boil at a series of residencies, laboratories and performances in the second half of 2006. ImproLab brought together 11 artists from a range of disciplines, including dancers Tess De Quincy and Yumi Umiumare, musicians Chris Abrahams and Jim Denley, video artist Sam James and Japanese collaborators Sachiko M and Ami Yoshida. Their residencies at Perth Contemporary Institute of Art and the University of Sydney culminated in performances at Sydney Opera House and fortyfivedownstairs in Melbourne. The inter-arts office and the dance board supported ImproLab with a \$20,000 residency and a \$15,000 grant respectively.

Samuel James and Gail Priest

– *Immersion: electrical empathy*

The new work, *Immersion: electrical empathy*, intrigued audiences during the Now now Festival at Sydney's CarriageWorks in June 2007 by dropping them into an audio-visual journey through the subconscious. Produced by Sydney-based media artists Samuel James and Gail Priest, the work by eight of Australia's leading sound and video artists, created a unified experience between space, sound and images. The final work was created over a one-week residency, where each artist developed their material individually and brought it together for the final performance. The inter-arts office supported *Immersion: electrical empathy* with a \$15,900 grant.

Van Sowerwine – *Small Beasts*

Brisbane media artist Van Sowerwine's innovative work *Small Beasts* combined sculpture, video, photography and animation to create a nocturnal world featuring hybrid children's toys. The work featured silicone sculptures of creatures with peepholes through which audiences could view short stop-animation films. *Small Beasts* showed at the Stills Gallery in Sydney in May 2007. In 2005, Van Sowerwine received special mention in the Short Film Palme d'Or at the Cannes Film Festival for her stop-motion short *Clara*. The visual arts board supported *Small Beasts* with an emerging artists \$10,000 new work grant.

Novamedia – *Strange Attractors: Charm between art and science*

Eleven Australian media artists put their collaborations with scientists on show at the Zendai Museum of Modern Art in Shanghai, China in July and August 2006 with *Strange Attractors: Charm between art and science*. The artworks drew on images and ideas from medicine, biotechnology, ecology, oceanography, robotics, paleo-botany and astrophysics for the exhibition curated by Antoanetta Ivanova. It featured works by Mari Velonaki, Julie Ryder, Helen Sky and the SymbioticA Research Group. A symposium and publication exploring the issues surrounding the works was also produced. The inter-arts office supported *Strange Attractors* with a grant of \$18,500.

ABORIGINAL AND TORRES STRAIT ISLANDER ARTS

Indigenous arts are the centrepiece of Australia's unique arts and culture. From the bold imagery of the late Paddy Bedford to the mesmerising beauty of Bangarra Dance Theatre, these unique forms of visual art, writing, dance, music and theatre are instantly recognisable as Australia's cultural treasures. They take stories of Indigenous cultural heritage and survival to their communities, to all Australians and the rest of the world.

In 2006-07, the Australia Council invested more than \$8.7 million in Indigenous arts across all its sections, principally through its Aboriginal and Torres Strait Islander arts (ATSIA) board, to assist Indigenous Australians to claim, control and enhance their cultural inheritance. This investment included grants to individual artists, financial and operational support to arts organisations, and strategic initiatives to build capacity across the multi-artform area. The following four activities exemplify the artistic excellence that was characteristic of the Indigenous arts programs the Australia Council funded in 2006-07.

Black Arm Band – murundak

Closing the Melbourne International Arts Festival in October 2006, the Black Arm Band gave the all-star treatment to a string of Indigenous protest songs from 'Took the children away' to 'From little things big things grow'. The Black Arm Band brings together some of the biggest names in Indigenous music such as Troy Cassar-Daly, Ruby Hunter and Ken Carmody, and a 15-piece band. *murundak* ('alive' in the local Woiwurrung language) saw these iconic songs performed live against a backdrop of provocative film and photographic images. The Black Arm Band received \$50,000 in 2006-07 as part of a three-year \$150,000 industry development fund from the Aboriginal and Torres Strait Islander arts board.

Tom E Lewis – 2006 Red Ochre Award

Actor, musician and director Tom E Lewis received the Australia Council's 2006 Red Ochre Award at a ceremony in Darwin in December 2006. Tom E Lewis starred in films such as *The Chant of Jimmy Blacksmith*, *We of the Never Never* and *The Proposition*, and won rave reviews for roles in productions for Melbourne Theatre Company, Malthouse Theatre and Melbourne Workers Theatre. Tom has also released a debut album *Walking After Rain*. The annual \$50,000 Red Ochre Award honours an Indigenous Australian artist for their outstanding contribution to Aboriginal and Torres Strait Islander culture both at home and overseas.

Alexis Wright – *Carpentaria*

Waanyi author Alexis Wright's epic novel of Indigenous survival, *Carpentaria*, was awarded the 2007 Miles Franklin Literary Award in June. *Carpentaria* follows characters from the fictitious town of Desperance in Queensland's Gulf country. The judging panel described the 'richly imagined and stylistically ambitious' work as 'a big novel in every sense'. An \$80,000 fellowship from the ATSIA board assisted the writing of *Carpentaria*, and a \$4000 literature board grant to Giramondo Publishing assisted its publication.

Yirra Yaakin – *Windmill Baby*

Indigenous theatre company Yirra Yaakin took its one-woman show of campfire stories *Windmill Baby* on tours of Canada and the UK in late 2006. Playwright David Milroy's simply told production captivated audiences at Belfast's Queens Festival and the Salisbury International Arts Festival, and received rave reviews on a 25-date tour of Canada. David Milroy added to his 2003 Patrick White Award for the production with a 2006 Deadly Award for best theatrical score. Yirra Yaakin received \$104,755 in 2006-07 as a key organisation of the theatre board and an additional \$37,220 in touring support from the market development section.

DANCE

Australian contemporary dance is known for its distinctive physicality and athletic style. A host of outstanding dancers and choreographers has earned Australia an enviable reputation for taking the artform to new heights. The diversity of Australian dance – from traditional forms to the innovative use of new media – continues to captivate audiences at home and round the world.

The Australia Council invested more than \$11.8 million in Australian dance in 2006-07. This investment included grants to individual artists, financial and operational support to arts organisations, and strategic initiatives to build capacity across the artform.

The following four activities exemplify the artistic excellence that was characteristic of the dance programs the Australia Council funded in 2006-07.

Australian Dance Theatre – *Devolution*

Australian Dance Theatre's *Devolution* captivated audiences at the Adelaide and Sydney festivals with its daring interface between human and robotic dancers. The work, a unique collaboration between artistic director Garry Stewart and Canadian technology artist Louis-Philippe Demers, won two Helpmann Awards in 2006 including best new Australian work. Australian Dance Theatre also took its production *HELD* to 32 destinations in continental Europe, the UK and Japan during two marathon tours in 2006-07. The company received \$182,274 in 2006-07 as a key organisation of the dance board.

Dance Down Under

A fresh crop of seven Australian contemporary dance companies and artists took the Big Apple by storm at the world's leading performing arts showcase, the 50th Association of Performing Arts Presenters (APAP) Annual Conference in January 2007. Showcase performers Shelly Lasica and Sandra Parker Dance performed at the hip downtown Joyce Studios and got a coveted mention in *The New York Times* critical guide. APAP attracts approximately 4000 delegates and 120 media representatives from 28 countries. Melbourne dance company Balletlab is already building on its success at last year's APAP conference with US tours planned for October 2007. The Australia Council managed the delegation to APAP in 2007 with an international market development budget of \$170,993.

Lucy Guerin Inc – *Structure and Sadness*

The shocking collapse of a span of Melbourne's West Gate Bridge on 15 October 1970 – Australia's worst industrial accident – sent shockwaves around the nation. Ironically, it is the starting point for *Structure and Sadness*, the new work by renowned choreographer Lucy Guerin. With critically acclaimed seasons at the Melbourne International Arts Festival in October 2006 and Sydney Festival in February 2007, *Structure and Sadness* won best dance work at the 2007 Helpmann Awards and Lucy Guerin a 2006 Green Room Award for choreography. Lucy Guerin Inc received \$104,755 in 2006-07 as a key organisation of the dance board.

Tanja Liedtke

2006-07 firmly established the late Tanja Liedtke as one of the leading lights of Australian contemporary dance. Her first full-length independent work, *Twelfth*

Floor, won an Australian Dance Award for outstanding achievement in choreography in November 2006, and her new work *Construct* premiered to critical and audience acclaim at London's South Bank Centre in May 2007. These accolades for her distinctive choreographic voice were followed by her appointment as the new artistic director of Sydney Dance Company, succeeding icon of Australian dance Graeme Murphy AM who had led the company for 30 years. Tanja's tragic passing in August 2007 shocked and saddened the arts community. *Construct* was supported with \$48,887 from the dance board and market development section. Sydney Dance Company received \$1,198,633 in 2006-07 as a client of the major performing arts board.

MUSIC

From Dame Joan Sutherland to rock band Jet, the diversity and vitality of Australian music moves and excites audiences at home and abroad. Classical, jazz, contemporary, rock, electronic and world musicians all take to stages across the country, spinning their individual flavour into the performance genre.

The Australia Council invested more than \$90.7 million in Australian music in 2006-07. This investment included grants to individual artists, financial and operational support to arts organisations, and strategic initiatives to build capacity across the artform. The following four activities exemplify the artistic excellence that was characteristic of the music programs the Australia Council funded in 2006-07.

ELISION Ensemble – Huddersfield Contemporary Music Festival

West Yorkshire is the unlikely home of the UK's largest festival of contemporary and experimental music, with more than 500 performances taking over the town of Huddersfield for 10 days every November. In 2006, Australia's premier new music ensemble ELISION held a special residency at the Huddersfield Contemporary Music Festival as part of Undergrowth: Australian Arts UK. The group performed works from ELISION's 20th anniversary program, including the world premiere of Richard Barrett's *Codex IV*. ELISION also appeared at the Liverpool Cities in Transition Festival on the same tour. It received \$100,137 in 2006-07 as a key organisation of the music board, and an additional \$19,455 in touring support from the market development section.

Barney McAll

New York City has long been the mecca for jazz music's hippest, from Fats Waller to Charlie Parker and beyond. Over the past 10 years, Melbourne jazz pianist Barney McAll has steadily cracked the Big

“The arts provide an avenue for Indigenous communities to showcase their diversity and are a vehicle for preserving their cultures.”

Jade Christian – assistant program/policy officer, Aboriginal and Torres Strait Islander arts.



Apple. One of his bands, the Groove Collective, was nominated for a Grammy Award in December 2006 for its album *People, People, Music, Music*. Barney's solo projects are also generating buzz, with his latest of five solo albums, *Mother of Dreams and Secrets*, receiving strong reviews. Barney McAll received a \$90,000 music board fellowship to develop his meditations on Afro-Cuban sacred music and to present these new works at the Wangaratta Festival of Jazz in November 2007.

Peter Sculthorpe AO OBE – 2007 Don Banks Music Award

Australia's foremost composer, Emeritus Professor Peter Sculthorpe AO OBE, received the Australia Council's 2007 Don Banks Music Award in February. In a career of more than 40 years and 350 compositions, Peter has helped change the face of Australian music and has been an ambassador for Australian culture overseas. The musical traditions of Indigenous Australia and South-East Asia have strongly influenced his work. The \$60,000 Don Banks Music Award is one of the highest accolades in Australian music, awarded annually to a distinguished artist.

Unkle Ho – *Circus Maximus*

Mixing Eastern European tunes with Asian beats and a twist of electronica, the genre-defying Unkle Ho's second album *Circus Maximus* received strong reviews on its release in May 2007. A founding member of the Sydney-based hip-hop collective, The Herd, Unkle Ho's debut album *Roads to Roma* was one of the standout hits of 2005 receiving

four-star reviews from *The Sydney Morning Herald* and *Rolling Stone* magazine. Unkle Ho received a \$5000 music board grant to record *Circus Maximus*.

THEATRE

Australia's lively theatre scene has been the springboard for a who's who of acclaimed artists from actor Cate Blanchett to playwright David Williamson. Australia's many theatrical accomplishments – from circus and theatre for young people to cutting edge experimental work – put the spotlight on Australian identity and encourage critical social and political debate.

The Australia Council invested more than \$15.2 million in Australian theatre in 2006-07. This investment included grants to individual artists, financial and operational support to arts organisations, and strategic initiatives to build capacity across the artform. The following four activities exemplify the artistic excellence that was characteristic of the theatre programs the Australia Council funded in 2006-07.

Circa – *The Space Between*

Brisbane-based circus company Circa has taken its production *The Space Between* to nine different countries on four continents from Romania to Japan. As part of the Australian delegation to the biennial CINARS performing arts showcase in Montreal Canada in November, Circa put its work in front of 1000 presenters, agents and artists from 50 countries. *The Space Between* was one of only six non-Canadian shows singled out by the CINARS jury for special commendation (along with Melbourne's Lucy Guerin Inc for its production *Aether*).

Australia's distinctive artistic style portrays our nation and its people to the world.

The warmth of the presenters' response looks set to make Circa a hot ticket, with four tours planned for 2007-08 as a result. Circa received \$110,000 in 2006-07 as a key organisation of the theatre board, and the Australia Council managed the delegation to CINARS with a budget of \$86,786 from the market development section.

Circus Oz – *Laughing at Gravity*

With 20 performers including a singing stuntman, circus strongwoman and juggling contortionist, Circus Oz's 'dazzling feats of derring-do' kept American audiences spell-bound and the critics raving. *The New York Times* called its month-long December run at the New Victory Theatre 'the hottest show in town'. The production *Laughing at Gravity* also showcased the company's physical pyrotechnics and larrikin sensibility to Australian audiences in 2006-07 with shows in Sydney and Melbourne and a regional tour through remote centres in Western Australia. Circus Oz received \$678,778 in 2006-07 as a major performing arts board client.

Griffin Theatre – *Holding the Man*

Griffin Theatre Company's touching and heartfelt love story, *Holding the Man*, took Sydney by storm in 2006-07. The runaway success of *Holding the Man* sold out three separate seasons at major venues – the first in a remarkable seven days – and will mount a fourth season in September 2007 ahead of a US tour. It also marked the emergence of an exciting new Australian scriptwriting voice in Tommy Murphy whose masterful adaptation of the late Timothy Conigrave's memoir won a 2007 NSW Premier's

Literary Award. Griffin Theatre Company received \$214,748 in 2006-07 as a key organisation of the theatre board.

Anna Tregloan – *Black*

Anna Tregloan's *Black*, a collage of performance, sound, visuals and objects, intrigued audiences at Melbourne's Malthouse Theatre with its bold exploration of the unsolved murder of the Black Dahlia. Designed to allow audiences to come and go, giving them an experience of approximately half an hour over this time, the hybrid performance's unsettling atmosphere and innovative set design attracted a strong, positive response. The production was led by designer/director Anna Tregloan. The theatre board supported *Black* with a grant of \$28,732.



Blue King Brown

Natalie Pa'apa'a sings with the band Blue King Brown at The Dreaming – Australia's International Indigenous Festival 2007.

Image courtesy Woodford Folk Festival. Photo Sorja de Sterke.



Outcome 2: Access for all Australians

**The Australia Council
assists Australian
citizens and civic
institutions to
appreciate, understand,
participate in, enjoy
and celebrate the arts.**

Australians engage directly with the arts and culture everyday. From playing a musical instrument, to attending a concert or an art gallery, or enjoying the simple pleasure of reading a book, the arts are an integral part of Australian life. The arts bring stimulus to our lives and make our communities better places to live.

The Australia Council plays an important role in helping more Australians engage with the arts. It invests significantly in community-based arts and community cultural development programs, audience development initiatives, arts marketing and promotional programs, and analysis of the arts sector. The establishment of a community partnerships and market development division in 2005-06 is an example of the Australia Council's commitment to a social inclusion agenda.

In 2006-07, the Australia Council invested more than \$67.4 million in encouraging community engagement (through outcome 2 – see page 71), compared to \$65.4 million in 2005-06.

Australian Bureau of Statistics data consistently highlights the large and growing numbers of Australians who engage with the arts and culture each year. More than 8.8 million adult Australians attend a performing or visual arts event each year (see figure 8).

Arts activities supported by the Australia Council comprise a significant proportion of these arts experiences, with 9.3 million attendances at funded activities. This includes funding through project grant programs, the 145 key organisations and the 29 major performing arts companies (see figure 7).

Experiencing art in a gallery or concert hall is not the only way Australians engage with the arts. Approximately 2.9 million Australians – or one in five over the age of 15 – make work in the arts and culture a part of their lives. These people perform this work, both paid and unpaid, because it makes a positive difference to their lives (see figure 9).

Figure 7
Attendances at Australia Council-supported activities
000s

Note: These annual figures may include some estimates.
* Project grant figures also reflect reporting following changes to support for young and emerging artists.
^ Major performing arts companies' audience figures include attendance at education programs from 2006-07.

	2003	2004	2005	2006
Total audiences	8773	7142	7987	9310
Project grants	4241	2416	2953	2199*
Key organisations	2259	2562	2867	3878^
Major performing arts companies	2273	2164	2167	3233

Figure 8
Attendance rate at selected cultural venues and events
% Australian population

- Art galleries
- Theatre performances
- Dance performances
- Classical music concerts
- Musicals and operas

Source: Australian Bureau of Statistics, Attendance at Selected Cultural Venues and Events 2005-06 (cat no 4114.0).

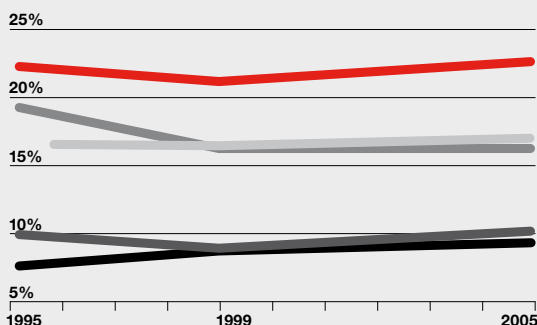


Figure 9
Number of people involved in selected cultural activities

Source: Australian Bureau of Statistics, Work in Selected Culture and Leisure Activities 2004 (cat no 6281.0).

	1997	2001	2004
Writing	542,800	536,900	556,500
Visual arts	n/a	503,200	789,900
Craft	n/a	396,400	542,700
Music	260,300	281,900	305,200

COMMUNITY PARTNERSHIPS

The arts can be a catalyst for bringing people together and building harmony within our communities. Australia's artists and organisations have delivered innovative community-based programs that are recognised worldwide for their effectiveness in community building. Their contribution is especially significant in regional communities and among culturally diverse, disabled and youth groups across the country.

The Australia Council provided \$5 million for community-based arts and community cultural development through its community partnerships section. This included grants to individuals, skills development financial and other support for organisations, and strategic initiatives to continue to build the practice. The following six activities are some of the community engagement programs the Australia Council funded in 2006-07.

Big hART – *Junk Theory*

In the aftermath of mob riots at Sydney's Cronulla, the innovative arts organisation Big hART embarked on a project to help heal a community that had been fractured by acts of violence and racial tension. Bringing together more than 100 locals from 22 different cultural groups, *Junk Theory* was the result. It featured an authentic 37-foot Chinese junk, with still and moving images projected onto its giant sails as it sailed through Sydney Harbour and Port Hacking. More than 32,000 people watched *Junk Theory* from five vantage points as part of Sydney Festival in January 2007. The project also included an exhibition of photographs at the Hazlehurst Regional Gallery in Sutherland. The community partnerships section supported *Junk Theory* with a \$100,000 initiative.

Community partnership awards

Eminent community arts figure Marily Cintra received the Australia Council's 2006 Ros Bower Award at a ceremony in December. The \$50,000 award recognised Marily's outstanding commitment to developing public art programs in a healthcare context. The Australia Council also acknowledged three other outstanding young artists for their contributions to cultural development activities with communities. Melbourne hip-hop artist Khaled Abdulwahab and Sydney community theatre maker Claudia Chidiac received Young Leaders awards each worth \$10,000; and Queensland community arts worker Lenine Bourke received the inaugural \$10,000 Kirk Robson Award. All three awards recognise important contributions and leadership in community cultural development.

DADAA WA – Lost Generation Project

Tales of a karaoke enthusiast who sings with his eyes and another who transforms into the virtual world of a video were two of the short films screened in Perth in January 2007 as part of the Lost Generation Project. The five-year project will see more than 360 people with intellectual disabilities create self-portraits on film. Lost Generation is a partnership between the community arts organisation Disability in the Arts, Disadvantage in the Arts, Australia (DADAA WA), the Disability Services Commission and the Film and Television Institute WA. DADAA WA received \$104,775 in 2006-07 as a key organisation of the community partnerships section.

Educating for the Creative Workforce

A report by leading cultural consultant Kate Oakley – *Educating for the Creative Workforce: Rethinking arts and education* – was the first milestone in a three-year partnership between the Australia Council and the Queensland University of Technology's ARC Centre of Excellence for Creative Industries and Innovation. Launched in March 2007, the report provided an overview of arts education research and recommended ways to connect research with contemporary approaches to education.

Emerge Cultural Network – Emerge Festival

The annual Emerge Festival celebrated Victoria's cultural diversity from 17 June to 22 July 2007. The launch concert, which coincided with United Nations World Refugee Day, had the 5000 people who packed Fitzroy Town Hall jumping to the rhythms of Africa, the Middle East and China. More than 200 artists from 36 different cultures took part over two stages and a vibrant cultural marketplace. The month-long festival also included two other concerts (VISIBLE and Music Deli), a performance mixing African story and song (Voodoo Vaudeville) and an exhibition of Ethiopian photographs. Emerge is an innovative community cultural development program developed by Multicultural Arts Victoria. The community partnerships section supported Emerge with a \$70,000 grant.

Ten Days on the Island – Port Arthur Project

The *Port Arthur Project* was a highlight of Tasmania's Ten Days on the Island festival program in 2007. A landmark visual art exhibition designed to help heal the once-traumatised community of Port Arthur, it featured 23 artworks by 25 artists who had links to Tasmania. It explored some of the lesser-known sides of the history of the locality that was shattered by the events of a decade before. More than 29,000 people visited the site-specific installations over its two-month run, giving locals and visitors a chance

“Our smaller arts organisations are the launching pad for new creative works, new artists and new ways of doing things.”

Atul Joshi – director, key organisations.



to explore the richness of the Port Arthur Historic Site. The community partnerships section supported the *Port Arthur Project* with a \$25,000 grant.

DANCE

The vitality of contemporary dance makes it instantly appealing to Australians of all ages and cultural backgrounds. In 2005-06, there were more than 1.6 million paid attendances at traditional and contemporary dance performances. Many Australians dance in an amateur or professional capacity, and many more take part in dance classes and events across the country.

The Australia Council provided \$11.8 million for Australian dance. This included grants to individuals and organisations, audience and market development initiatives, and strategic initiatives to build engagement with the artform. The following three activities are some of the community engagement programs the Australia Council funded in 2006-07.

Ausdance Victoria – Terrain

The cultural diversity of contemporary dance was on show at Terrain, a multicultural dance festival in Melbourne, over a weekend in November 2006. Several hundred people attended a smorgasbord of dance performances that incorporated a range of culturally diverse influences from Japanese *butoh* to traditional Indian, and from Indigenous Australian to Brazilian *capoeira*. A community dance day and discussion forum rounded off the festival, a partnership between Ausdance Victoria and Multicultural Arts Victoria. The festival was preceded by a marathon

six-hour performance, *BB06 (Beyond Butoh)*, facilitated by Yumi Umiumare and Tony Yap. The dance board supported Terrain with a \$12,000 grant.

Stompin Youth Dance – Home

Innovative Tasmanian dance company Stompin's latest production *Home* takes the kit-home concept into a whole new arena. *Home*, which premiered at Launceston's Roberts Wool Store in November 2006, takes audiences on a tour of a custom-built, five-room model house. A team of 50 local young people, including architecture students, built the 40-metre-long house from recycled cardboard in a one-week period. The performance involves small groups of up to 10 audience members being taken through the house, with a different performance in each room, at five-minute intervals. *Home* will tour to Melbourne in September 2007. Stompin received \$91,630 in 2006-07 as a key organisation of the dance board.

Tracks – A Bowls Club Wedding

Darwin Bowls Club is an unlikely setting for a performance combining break dancing with stand up comedy. But in late 2006, Northern Territory dance company Tracks sold out the venue with its latest season of *A Bowls Club Wedding*. A cast of 40 dancers, including the senior women's dance troupe the Grey Panthers, told the wacky story of a true love that transcends a long-standing feud between opposing bowling teams. Tracks received \$189,440 in 2006-07 as a key organisation of the dance board.

MUSIC

The number and diversity of musical styles – from classical to jazz to folk to rock to electronic – ensure its broad appeal to Australians. In 2005-06, there were more than 1.5 million paid attendances at classical music performances and more than 4 million at pop concerts. Approximately 305,200 Australians consider themselves amateur or professional musicians.

The Australia Council provided \$90.9 million for Australian music. This included grants to individuals and organisations, audience and market development initiatives, and strategic initiatives to build engagement with the artform. The following three activities are some of the community engagement programs the Australia Council funded in 2006-07.

Musica Viva – Music Generator

Musicians from acclaimed groups such as Sirocco and TaikOz took 300 school students from the 10 schools in Victoria's La Trobe Valley on a musical adventure as part of a pioneering initiative by Musica Viva. Music Generator is a six-month pilot program of student workshops that brought professional musicians into the classroom and culminated in a community concert in March 2007. The pilot program is designed to be replicated in schools across the country. Music Generator received support to the value of \$152,000 through the Australia Council's strategic initiatives program, and Musica Viva received \$1,017,116 in 2006-07 as a client of the major performing arts board.

Oz Opera – Carmen

When the opera came to town in September 2006, the population of the tiny hamlet of Morundah in the NSW Riverina swelled from 15 to more than 1000. The occasion was a special performance of Bizet's *Carmen* staged in a converted pig shelter by Oz Opera, Opera Australia's regional touring arm. Oz Opera's 31-gig tour of regional New South Wales, Victoria and South Australia played to 17,000 people in 23 different communities, covering 7400km in the process. Its production of *Carmen* is scheduled for a 20-date tour of regional Western Australia and the Northern Territory in September 2007. Opera Australia received \$12,588,051 in 2006-07 as a client of the major performing arts board. Oz Opera's regional tour was also supported with funding of \$398,397 through Playing Australia, the Australian Government's performing arts touring program.

Tura New Music – Club Zho

Taking the best of new music to audiences from Perth to the Outback is the one of Tura New Music's key aims. Club Zho, one of its most popular programs, presents an eclectic mix of new music in a series of occasional performances in Perth and beyond. In 2006-07, the organisation held four concerts featuring such performers as a bass guitar quartet Abe Sada and an accordion performance by Ross Bolleter. Tura New Music also launched the Ruined Piano Sanctuary in November 2006, where a collection of 18 broken pianos found new homes in an olive farm at York in regional Western Australia. The music board supported Tura New Music with a \$50,000 program grant in 2006-07.

THEATRE

Live theatre has an immediacy that draws audiences into its stories and characters. In 2005-06, there were more than 2.7 million paid attendances at theatre performances across Australia highlighting the enduring popularity of this artform.

The Australia Council provided \$15.2 million for Australian theatre. This included grants to individuals and organisations, audience and market development initiatives, and strategic initiatives to build engagement with the artform. The following three activities are some of the community engagement programs the Australia Council funded in 2006-07.

Bell Shakespeare – Actors at Work

Taking the study of the Bard's work well beyond the crib note, Bell Shakespeare's groundbreaking education program – Actors at Work – reaches thousands of secondary school students each year. In 2006-07, Bell presented over 100 live, one-hour performances of excerpts of Shakespeare's plays to more than 67,000 students in more than 30 regional centres from Ballarat to Broken Hill and Bunbury. It also ran more than 80 student workshops in classrooms throughout 40 regional centres across the country. In 2007, the Australian Government through the Department of Education, Science and Training granted Bell Shakespeare's education program an additional \$1 million to extend the program's reach. Bell Shakespeare received \$344,642 in 2006-07 as a client of the major performing arts board.



Anne Zahalka
The Girls #2 Cronulla
Beach 2007

Anne Zahalka's works were exhibited at
Den Haag Sculptuur in The Netherlands.

Image courtesy of the artist, Roslyn Oxley9 Gallery
and Arc One Gallery.



Each year, more than 78 percent of adult Australians read a book for pleasure most days of the week, and more than half a million Australians consider themselves amateur or professional writers.

HotHouse Theatre and Sydney Theatre Company – *Embers*

Stories of disaster and regeneration moved audiences in NSW and Victoria with a groundbreaking co-production *Embers* between the Riverina-based HotHouse Theatre and Sydney Theatre Company. *Embers* is the story of the 2003 bushfires that destroyed more than 1.2 million hectares of regional Victoria and of the communities which rebuilt themselves. HotHouse artistic manager Campion Decent developed and wrote the work from 75 interviews conducted with members of 26 communities ravaged by the fires. The production packed out the Butter Factory Theatre in Wodonga, had a successful five-week season in Sydney, and toured to 15 towns in regional Victoria that were hard hit by the bushfires. HotHouse received \$133,120 in 2006-07 as a key organisation of the theatre board and Sydney Theatre Company received \$1,333,290 in 2006-07 as a client of the major performing arts board.

Salamanca Arts Centre – *Dream Masons*

The Salamanca Arts Centre was the star of a unique performance work which celebrated the Tasmanian cultural icon's 30th anniversary. Over four nights in March 2007 during Ten Days on the Island, *Dream Masons* projected a series of images and sounds

onto the heritage-listed Georgian facade of the historic buildings. More than 100 local performers, musicians, animators and technicians contributed to the large-scale, physical theatre work, which drew on Hobart's history and its many links to the ocean. The theatre board supported *Dream Masons* with a \$75,000 grant.

ABORIGINAL AND TORRES STRAIT ISLANDER ARTS

Arts and cultural activities have a particular significance for Aboriginal and Torres Strait Islander communities. They provide a vital focal point for keeping Indigenous culture strong: celebrating Indigenous survival, telling important stories and enabling the creative interpretation of an unbroken cultural tradition stretching back tens of thousands of years.

In 2006-07, the Australia Council invested more than \$8.7 million in Indigenous arts across all its sections, principally through its Aboriginal and Torres Strait Islander arts (ATSIA) board, to assist Indigenous Australians to claim, control and enhance their cultural inheritance. This included grants to individuals and organisations, audience and market development initiatives, and strategic initiatives to build engagement in the artforms. The following three activities are

some of the Aboriginal and Torres Strait Islander community engagement programs the Australia Council funded in 2006-07.

Barkly Regional Arts – Winanjikari Music Centre

Tapping into the abundant musical talent of Australia's red heart, the Winanjikari Music Centre provides a vital outlet for Indigenous musicians from Tennant Creek and the Barkly region. Literally 'singing for belonging' in the local Warumungu language, the centre provides training and facilities across performing, recording, mixing and mastering. Since its launch in September 2006, the centre has podcast local music through its website and the social networking channel MySpace. Barkly Regional Arts, which manages the Winanjikari Music Centre, received \$99,517 in 2006-07 as a key organisation of the community partnerships section.

Carclew Youth Arts Centre – Blak Nite 07

A cast of more than 150 performers painted Adelaide 'blak' in May at the country's largest Indigenous youth arts event, Blak Nite. The closing event of the 2007 Come Out! Festival drew more than 2000 people to performances that included traditional and contemporary dance, hip-hop, circus and a fashion parade. Some travelled from as far away as the Anangu Pitjantjatjara Yankunytjatjara lands in South Australia's far north to attend the special event. The Aboriginal and Torres Strait Islander arts board supported Blak Nite 07 and has committed \$150,000 to the festival for the next two events.

Celebrations

Eight Indigenous arts festivals provide Aboriginal and Torres Strait Islander artists with opportunities to take their works to new audiences. Recognising their importance, Celebrations is a \$1.15 million strategic initiative over four years to develop the infrastructure of key Indigenous festivals. The Dreaming Festival, one of the festivals supported through this initiative, is the most comprehensive showcase of Australia's vibrant Indigenous arts. Under the direction of Rhoda Roberts, The Dreaming hosts more than 400 performers and artists from 118 different Australian clans, nations and language groups. The 2007 festival, held from 8-11 June, featured *Ruby's Story* by Ruby Hunter and Archie Roach, the story of Eddie Mabo as told by Torres Strait Islanders, and performances from Troy Cassar-Daly, Christine Anu and The Pigram Brothers. The Aboriginal and Torres Strait Islander arts board also provided \$16,890 for Torres Strait Islander artists to attend The Dreaming.

LITERATURE

Literature is the one artform that Australians hold closest to their hearts, and the statistics speak for themselves. Each year, more than 78 percent of adult Australians read a book for pleasure most days of the week, and more than half a million Australians consider themselves amateur or professional writers.

The Australia Council invested more than \$7.8 million in Australian literature in 2006-07. This included grants to individuals and organisations, audience and market development initiatives, and strategic initiatives to build engagement with the artform. The following three activities are some of the community engagement programs the Australia Council funded in 2006-07.

Allwrite! Festival

Allwrite!, the Come Out Festival's books and reading program, is one of Australia's largest children's literature festivals. Children from across Adelaide and regional South Australia have their imaginations fired by the chance to meet their favourite authors and attend reading workshops and special events. In 2007, Allwrite! featured 23 authors in 'meet the author' events across the state, including Jackie French, Sascha Hutchinson and David Kennett. The literature board supported Allwrite! 2007 with a \$25,000 grant.

Books Alive

Books Alive is Australia's largest annual promotion of books and reading. The high profile, six-week campaign was officially launched by the then Minister for the Arts and Sport, Senator the Hon Rod Kemp, on 24 July 2006 and ran until the end of August. As in previous years, the *Books Alive Great Read Guide* was the centrepiece of the campaign, profiling 50 books 'so good everyone would want to read them'. Approximately 2.5 million copies of the *Great Read Guide* went to Australians through the August 2006 edition of *The Australian Women's Weekly* and through booksellers around the country. The specially commissioned novel for 2006 was best-selling author Monica McInerney's *Odd One Out*, the tale of a woman coming out of a rut in a hurry. Booksellers across Australia gave away more than 225,000 copies of *Odd One Out* with the purchase of one of the *Great Read Guide* titles. The campaign was backed by a national campaign of television advertising and in store promotions. Over one million books have been sold throughout the four Books Alive campaigns to date. Books Alive is an Australian Government initiative, managed by the Australia Council, with an annual budget of \$2 million.

Big hART
Junk Theory

Big hART's *Junk Theory* captivated audiences around Sydney Harbour during the 2007 Sydney Festival.

Image courtesy Big hART. Photo Keith Saunders.



“Contemporary artistic practice can transform our view of the world and our understanding of art.”

Nina Stromqvist – assistant program officer, inter-arts.



Little Big Book Club

Hooking Australian readers when they are young is the main aim of The Little Big Book Club, an organisation that encourages children aged five years and under to read. In 2006-07, the South Australian-based Little Big Book Club expanded its reach to Queensland through a partnership with *The Courier Mail*. It also diversified its activities to include two new programs. In partnership with Windmill Performing Arts, it launched a new picture book *Cat* in June 2007 alongside sold-out performances based on the book in Adelaide, Brisbane and Canberra. The print version of *Cat* made the South Australian bestseller list. A project to encourage the reading of rhymes and stories, It's Rhyme Time, was another of the year's successes with 85,000 copies of a DVD and book with reading tips for parents distributed in South Australia, Queensland and Western Australia. The Little Big Book Club received \$150,000 in strategic initiative funding over three years.

NEW ARTISTIC PRACTICES

As more Australians engage with online and mobile technologies, media arts are becoming a powerful means of engaging young Australians with the arts. New platforms are an important way to reach Australians not only through innovative artistic practices but also in delivering 'old' artforms.

The Australia Council invested \$3.5 million in new artistic practices and media arts in 2006-07. This included grants to individuals and organisations, audience and market development initiatives, and strategic initiatives to build engagement with

the artform. The following three activities are some of the community engagement programs the Australia Council funded in 2006-07.

Australian Network for Art and Technology – pixel.play

Hundreds of South Australian school students have created and swapped art on their mobile phones through the Australian Network for Art and Technology (ANAT) initiative pixel.play. The program involved workshops in 20 regional and metropolitan schools, teaching students how to create their own short films and animations for their mobiles. Thirty of the more ambitious students took part in further workshops run through the local TAFE and university. pixel.play won an award for innovation in digital media at the South Australian Short Screen Awards. The program was also a springboard for ANAT's latest project *Portable Worlds*, an exhibition of media art for mobile screens. ANAT received \$359,552 in 2006-07 as a key organisation of the visual arts board, and pixel.play received additional support through a 2006 Emerging producers in community (EPIC) internship.

Thea Baumann – *Manhua Wonderlands*

Manga for virtual worlds was the inspiration for a collaborative series of artworks, produced by Brisbane-based media artist Thea Baumann. *Manhua Wonderlands* adapted a graphic novel style for a series of video and animation works that were the result of collaborations between young people, media and comic artists. The results were included

More Australians participate in creating visual art than any other artform.

in an exhibition and festival by Multimedia Arts Asia Pacific titled 'Out of the Internet'. Thea Baumann developed the work through an Australia Council 2006 EPIC internship.

View Masters – Aural Journey

Australian sound artists Snawklor (Nathan Gray and Dylan Martorell) and Geoff Robinson explored the sound scapes and tram networks of sister cities Melbourne and Osaka, Japan in a unique cultural residency. They participated in the View Masters Field Recording Workshops in Osaka with Japanese artists Haco, Toshiya Tsunoda and Yuko Nexus6, which culminated in performances and installations at the Hamadera Koen Railway Station and on the streets of Osaka. The installation/performance was repeated at the West Space in Melbourne in February 2007. The music board supported the residency with a \$14,000 grant.

VISUAL ARTS

More Australians participate in creating visual art than any other artform, providing a means of expression for the more than 650,000 Australians who paint and create other visual art, and the further 450,000 who create works of craft. Australians also enjoy experiencing the visual arts, with more than 3.6 million people visiting an art gallery each year. The Australia Council invested \$16.8 million in the visual arts. This included grants to individuals and organisations, audience and market development initiatives, and strategic initiatives to build engagement with the artform. The following three activities are some of the community engagement programs the Australia Council funded in 2006-07.

Museum of Contemporary Art – C3 West

Finding new ways for contemporary artists and cultural institutions to engage with communities, particularly through the local businesses that drive regional development, is the aim of strategic

initiative C3 West (Community, Culture, Commerce). The program, coordinated by Sydney's Museum of Contemporary Art, brings together nine different partners throughout Western Sydney. It will deliver a series of residencies, exhibitions, workshops and a range of other activities. C3 West is funded through a \$375,000 strategic initiative commitment from the Australia Council over three years.

Object: Australian Centre for Craft and Design – IdEAS@Object

A tie in with a highly successful exhibition, *Freestyle: new Australian design for living*, the IdEAS@Object program got children from six NSW primary schools thinking about design and sustainability. Working with designer Michael Alvisse and environmental scientist David Hegarty, the program took learning about art and science to a new level with links to the NSW syllabus in science, visual arts and design. Object received an allocation of \$230,000 through the Visual Arts and Craft Strategy and \$261,888 as a key organisation of the visual arts board.

Queensland Art Gallery – Asia-Pacific Triennale

The opening in December 2006 of the Gallery of Modern Art was the birth of a new cultural landmark for Brisbane. The gallery's inaugural exhibition, the 5th Asia-Pacific Triennial of Contemporary Art (APT5), was a runaway success. One of the world's only major exhibitions to focus exclusively on the contemporary art of Asia and the Pacific, APT5 featured approximately 270 works by 37 artists, filmmakers and performers including eX de Medici, Justine Cooper, Dennis Nona, Ai Weiwei and Anish Kapoor. Between December 2006 and May 2007, more than 700,000 visitors from Queensland and the rest of Australia flocked to see APT5 at the gallery. APT5 received an allocation of \$60,000 through the Visual Arts and Craft Strategy and \$62,853 as a key organisation of the visual arts board.



Christian Capurro et al
Another Misspent Portrait of
Etienne de Silhouette (Site #7
Collapsion #2) 1999-2005

Selected for the curated exhibition
at the 2007 Venice Biennale.

Image courtesy of the artist.



Output 2.2: A strong and vibrant arts sector

The Australia Council provides infrastructure development for Australia's creative arts and invests in the development of artistic practice.

Underpinning excellence in the arts and access for all Australians is a vital and viable arts sector. Creativity and artistic practice cannot flourish without a stable arts and cultural infrastructure. The basic foundations of a healthy arts sector are fourfold: that arts organisations follow sustainable business models; that artists receive adequate payment for their creative work; that income is generated from a diverse range of sources; and that the sector continues to develop and thrive. The Australia Council plays an important role in building the longer term sustainability of the arts sector, through strategic initiatives and other activities including business planning, financial and operational advice, career development initiatives, improving capacity in generating philanthropic income, marketing skills development, and initiatives to develop artistic practice and the sector as a whole.

In 2006-07, the Australia Council invested \$34.8 million in improving the sustainability of the arts sector (through output 2.2 – see page 71), compared to \$34.6 million in 2005-06.

The arts sector includes an estimated 45,000 practising professional artists, with an average income of \$24,600 per annum. The numbers of people employed in the arts – and other cultural industries – have grown strongly in recent years, and form the core of creative workers at the heart of the future economy (see figure 10).

Like any sector of the economy, the viability of the arts is linked directly to its capacity to generate income streams from a variety of sources. Australia's artists and arts organisations rely on three main funding pillars – commercial sales, government funding and private income sources.

Figure 10
Estimated number of practising professional artists

Source: Throsby and Hollister, *Don't Give Up Your Day Job*.

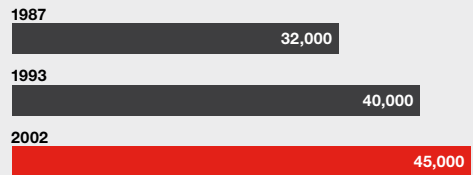


Figure 11
Earned income of selected arts organisations
\$'000

Total earned income
■ Major performing arts companies
■ Key organisations

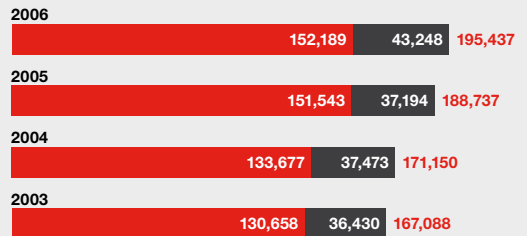
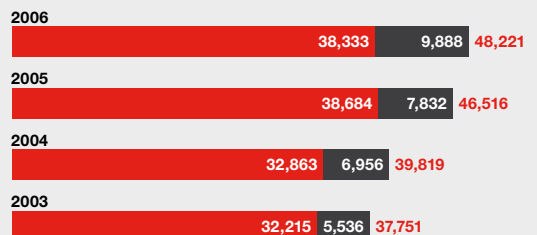


Figure 12
Private sector income for selected arts organisations
\$'000

Total private income
■ Major performing arts companies
■ Key organisations



Philanthropy has grown at a remarkable rate in Australia over the past decade, and the arts have fared well in generating new income from philanthropic sources.

Paid participation is the key commercial source of income for the arts sector. This income is supplemented with subsidies and other forms of support from the Australian, state/territory and local governments. In line with growth in private sector support for the arts, many artists and arts organisations receive income from business, sponsorship and philanthropic sources.

The 174 organisations that received multi-year funding from the Australia Council have shown strong growth in their earned income in recent years, reaching \$195.4 million in 2006 (see figure 11).

Supplementing this income, Australian artists and arts organisations have made great strides in recent years in generating private income from business and philanthropic sources. In 2006, the 174 organisations that received multi-year funding from the Australia Council raised \$48.2 million through sponsorships, philanthropy and other private income (see figure 12).

ARTISTS' EARNINGS

Improving incomes and career paths for artists is vital for two fundamental reasons: (1) to ensure that Australia's artistic talent is able to sustain a creative career; and (2) to recognise the important contribution that artists make to their communities.

The Australia Council assists in raising artists' earnings through a number of strategic initiatives, as well as providing funding support to arts organisations and directly to artists. The following four strategic initiatives are examples of the Australia Council's commitment to improving artists' earnings.

Australian Chamber Orchestra – Emerging Artists Program

Building a career as a classical musician is no easy task. To this end, the Australian Chamber Orchestra's Emerging Artists Program helps smooth the way for recent music graduates, giving them access to professional mentors from within the orchestra in order to develop their skills. An Australia Council strategic initiative has enabled the Australian Chamber Orchestra (ACO) to expand the program to allow a second ensemble to be established for these emerging musicians. In 2006, 10 young string players were involved in the program with a further eight joining in 2007. Several of the young musicians are playing as casuals in full ACO performances, and the ACO has plans for a regional tour of the second ensemble under the direction of Richard Tognetti later in 2007. The ACO second ensemble is funded through a \$350,000 commitment over three years. The ACO also received \$1,100,066 as a client of the major performing arts board.

Maker to Manufacturer to Market

Australia has long punched above its weight in the world of innovative design. The Australia Council's Maker to Manufacturer to Market (MMM) strategic initiative aims to give visual artists and designers an edge in taking their designs into homes, offices and public spaces. In 2006-07, the Australia Council provided three \$30,000 grants to young designers to transform creative ideas into commercial success. Print Ink, a Melbourne-based collaboration, gave a contemporary facelift to Florence Broadhurst wallpapers, through 10 fresh designs ranging from intricate paisleys to bold geometrics. Western Australia's Penelope Forlano hung her commercial hopes on a sculptural coat rack and hook product range for Australian households. South Australian furniture designer Greg Healey used the unique colours and textures of the Australian outback in his Big Red range of contemporary street furniture. MMM is funded through a \$300,000 commitment over three years.

Securing Career Opportunities and Employment (SCOPE)

Twenty-five dance artists and choreographers made up the first intake of the SCOPE program, an Australia Council strategic initiative and partnership with the Australian Sports Commission and Ausdance National. SCOPE assists dancers to better plan and manage their careers, in dance and beyond, through a range of career, professional development and educational opportunities. The program is based on the highly successful National Coach and Athlete Career Education program, which has helped thousands of Australian athletes develop their careers in sport and beyond in transitioning to other professional areas. SCOPE is funded through a \$560,000 commitment over three years.

The Other Side of the Coin

The protection and proper use of cultural and intellectual property rights are key issues for Australia's Indigenous artists. The Other Side of the Coin is a strategic initiative to help Indigenous artists better understand their rights in the arts marketplace, and to inform consumers about how best to help. The initiative to date has included supporting the National Association of Visual Artists, Desart and ANKAAA to develop an Indigenous Australian Arts Commercial Code of Conduct. The Australia Council has also completed an update of its suite of five cultural protocol guides. The Other Side of the Coin is funded through a \$300,000 commitment over three years.

PHILANTHROPIC SUPPORT

Philanthropy has grown at a remarkable rate in Australia over the past decade, and the arts have fared well in generating new income from philanthropic sources. Arts organisations have built their capacity to develop relationships with both individual and corporate donors.

In 2004, arts and cultural organisations received approximately \$430 million in contributions from individuals and businesses. This data from the *Giving Australia* study shows the level of individual giving to the arts and culture increased sixfold between 1997 and 2004, while business giving (including sponsorships) more than quadrupled between 2001-02 and 2003-04.

The Australia Council's initiative to grow cultural philanthropy, Artsupport Australia, facilitates relationships with philanthropic funding sources and builds capacity across the arts sector in generating private income. Artsupport Australia has assisted the following four arts companies to generate more philanthropic support.

Beyond Empathy

The innovative social inclusion programs of Beyond Empathy help disadvantaged participants find pathways to new lives. Artsupport Australia has worked with Beyond Empathy since the organisation's establishment in early 2005 to find support for its many programs, especially for youth-at-risk in regional centres. In 2006-07, Beyond Empathy attracted a series of grants including \$100,000 per year for the next three years from the Westpac Foundation, to develop a toolkit for mentoring disadvantaged young people. This is on top of two other large grants, facilitated by Artsupport Australia, from the Coca Cola Australia Foundation for the organisation's award-winning kNot@Home Pathways projects and from the Vincent Fairfax Family Foundation for its Message in a Bottle project.

Gondwana Voices

Gondwana Voices is a Sydney-based organisation that combines two of the world's foremost children's choirs, Gondwana Voices and Sydney Children's Choir. With Artsupport Australia mentoring support and advice, Gondwana Voices has raised its profile in the business community and attracted philanthropic support since early 2006. It has held a number of fundraising events to support three different European tours, including an exclusive appearance at its 2007 BBC Proms. By the end of 2006-07, it had raised more than \$170,000, including \$100,000 for its BBC Proms tour. Gondwana Voices also received \$51,200 in 2006-07 as a key organisation of the music board.

Creativity and artistic practice cannot flourish without a stable arts and cultural infrastructure.

Kurruru Indigenous Performing Arts

Geography is just one of many challenges to sourcing philanthropic funds for most Indigenous arts organisations. To help, Artsupport Australia has established an Indigenous Philanthropy Program. In its first year, the program has matched eight Aboriginal and Torres Strait Islander arts organisations with experienced business mentors. One of these partnerships is between the South Australian youth performing arts company Kurruru and former NSW director-general of health Mick Reid. With Mick's help, Kurruru has developed a long-term strategy for building private support, which includes setting up a Friends of Kurruru program. Within its first six months, the program had paid dividends, with Kurruru attracting a large philanthropic grant of more than \$830,000 over five years. Kurruru also received \$92,160 in 2006-07 as a key organisation of the Aboriginal and Torres Strait Islander arts board. Another key enabler of Artsupport Australia's Indigenous Philanthropy Program has been the appointment of a Northern Territory manager, based in Darwin. The Australia Council has committed \$845,000 in strategic funds over three years to its Indigenous Philanthropy Program.

State Theatre Company of South Australia

The State Theatre Company of South Australia (STCSA) has been working with a fundraising mentor since 2005 to increase its philanthropic income. Artsupport Australia brokered this relationship for STCSA with Musica Viva's general manager Mary Jo Capps. As a result, STCSA has

more than doubled its philanthropic income. For example, its production of *Hamlet* in March 2007 relied solely on philanthropic support. A support group for the theatre company, Doctors in Theatre, helped raise the funds alongside individual donors and a further \$50,000 came through a Shakespearean Banquet fundraising gala. STCSA also received \$428,616 in 2006-07 through the major performing arts board.

ARTS SECTOR DEVELOPMENT

Ensuring the arts sector develops – particularly by adopting robust business models and responding to marketplace changes – is vital to its longer term viability. The impacts of new technology and new operational models have changed the way many sectors operate, and it is imperative that arts organisations too stay abreast of these changes.

The Australia Council assists arts sector development through a number of strategic initiatives, business planning and marketing advice, and funding to help develop organisations' operating models. The following four initiatives highlight the Australia Council's commitment to developing the arts sector.

New Media Arts Scoping Study

The Australia Council's commitment to media arts practice took a major step forward with the Council's endorsement of the New Media Arts Scoping Study in September 2006. The study's recommendations were the outcome of an extensive consultation process with more than 100 individuals and organisations. The study will see the integration

“The performing arts create a public forum where we can better understand ourselves and others. They give us the chance to be present as private, subjective worlds are acted out.”

John Baylis – director, theatre.



of media arts across all funding programs of the Australia Council and through the production and presentation infrastructure of the arts sector more broadly.

Orchestras Review

The divestment of Australia's six state symphony orchestras from the Australian Broadcasting Corporation in December 2006 was a significant milestone in the history of music in Australia. It followed a landmark inquiry into Australia's symphony orchestras, chaired by James Strong AO, which had recommended the divestment and a package of other workplace and structural reforms. The Orchestras Review resulted in the injection of more than \$25.4 million into Australia's orchestras over a four-year period. The Australia Council managed the review's implementation on behalf of the Australian Government.

PlayWriting Australia

PlayWriting Australia – a new national organisation to develop new Australian writing for performance – was born in November 2006. Chaired by one of Australia's most eminent playwrights, Michael Gow, PlayWriting Australia is headlong into fostering new writing and examining ways to get it performed. PlayWriting Australia builds on the substantial legacy of its two predecessor organisations – the Australian National Playwrights Centre and Playworks. It held its first developmental conference in Canberra in June 2006, taking eight promising scripts and having them performed, workshoped and 'tweaked' with input from a company of 20 actors, four dramaturgs

and several directors including Wesley Enoch and Anna Chaplin. PlayWriting Australia received \$330,000 in 2006-07 as a joint initiative of the Australia Council's theatre and literature boards.

Story of the Future

The Story of the Future is a program to enable writers to develop narratives for new media platforms. It is an Australia Council strategic initiative in partnership with the Australian Film, Radio and Television School. In 2006-07, the program included seminars that drew several hundred artists in Sydney, Melbourne, Adelaide and Hobart and included a highly successful publishing seminar for approximately 100 industry representatives. Project development workshops and a six-day residential project development lab at Freycinet in Tasmania have taken several innovative projects to the brink of commercial release. The Story of the Future is funded through a \$780,000 commitment over two years.



Yolgnu weaver

Yolgnu woman weaver at The Dreaming – Australia's International Indigenous Festival 2007.

Image courtesy Woodford Folk Festival. Photo Sonja de Sterke.

