



IMAGE: Matt Clohesy (Bass), Nichaud Fitzgibbon Quartet from *'Take the Pulse'* (Hilton Cordell Productions with ABC TV). Strategic partnership funded by the Music Board. PHOTO: Hamish Ta-Me.

YEAR IN REVIEW

The Australia Council delivers cultural benefits to the community at large by direct and indirect support for artists and arts organisations, as well as by leadership, research and independent advocacy. In line with the Commonwealth's reporting requirements, the Council has developed an outcomes/outputs framework which enables it to provide an account of:

- what outcomes we are trying to achieve;
- what we are going to do to deliver these outcomes;
- the strategic priorities we have set across all our activities; and
- the steps we will take to provide a national stimulus to Australia's artistic and cultural life.

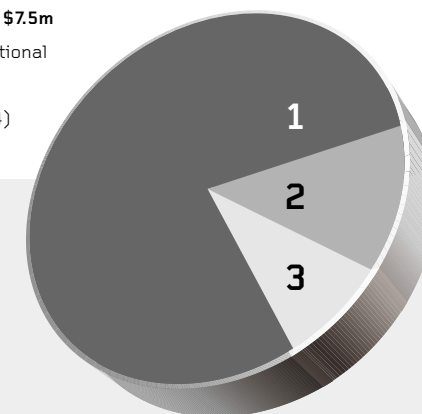
This Year in Review section reports on Council's activities and strategic priorities in this outcomes/outputs framework. Examples of activities are used here for illustration. Full grant and expenditure details are to be found in the lists beginning on page 89.

The terminology of the Commonwealth defines 'outputs' as the products and services Council delivers, and 'outcomes' as what has been achieved in carrying out the functions assigned to us by the *Australia Council Act*.

OUTCOMES	OUTPUTS
1. That Australian artists create and present a body of distinctive cultural works.	1. Investments in artistic production and development of artistic practice through Council programs which support both artists and arts companies. 2. Industry development for Australia's creative arts.
2. That the Australian people's participation in, and appreciation, enjoyment and celebration of, the arts with and through our civic institutions is enhanced.	3. Policy, promotional and cultural relations services.

TOTAL EXPENSES BY ORDINARY ACTIVITIES BY OUTPUT 2000-2001

OUTPUT 1 – \$75.3m	OUTPUT 2 – \$11.3m	OUTPUT 3 – \$7.5m
investments in artistic production and development of artistic practice	industry development for Australia's creative arts (see page 32)	policy promotional and cultural relations (see page 34)



SUMMARY BY OUTCOME 2000-2001

Outcome 1 (Outputs 1 and 2)	\$86.6 million
Outcome 2 (Output 3)	\$7.5 million
Total	\$94.1 million

OUTCOME 1

The first outcome Council pursues is a body of distinctive cultural works created and presented by Australian artists and characterised by:

- the pursuit of excellence;
- artistic integrity;
- engagement with audiences and communities;
- innovation;
- diversity;
- critical engagement;
- international recognition; and
- economic viability.

In pursuing this first outcome the Australia Council produces two outputs: investments in artistic production and development of artistic practice; and industry development for Australia's creative arts.

OUTPUT 1

Investments in artistic production and development of artistic practice are delivered by Council programs which support both artists and arts companies through:

- investments in the creation of new work;

- investments in the development of creative arts practice;
- investments in quality services and productions;
- investments in the presentation and promotion of Australian work; and
- leadership and a national overview of arts development.

The main strategy to achieve this output is a range of funding programs, managed by Council's Arts Development Division, Major Performing Arts section and Aboriginal and Torres Strait Islander Arts section, and geared to support excellence and innovation in artistic practice and professional artistic development.

As can readily be seen from the pie chart above, the Australia Council dedicates the majority of its resources - budget, time and attention - to the delivery of funding support for the creation and presentation of cultural works.

Information on Council's grants categories and how to apply is available on Council's web site and in the *Support for the Arts Handbook*. During the year in review, over 22,644 copies of the *Handbook* were distributed in response to requests. Some 4,369 grant applications were made to Council.

INVESTMENTS

During 2000-2001 the Australia Council made 1,721 investments to the value of \$78 million in Australian literature, dance, theatre, music, visual arts/craft, new media arts, Aboriginal and Torres Strait Islander arts and community cultural development projects and organisations.

Each of the Boards provides grants through a suite of funding categories which address the Australia Council's stated outcomes. These categories are New Work, Presentation and Promotion, Development, Triennial Grants, Fellowships, and Partnerships and Commissions.

Additionally, the Council and the Boards have developed a number of projects relating to a range of Government and Council special initiatives. The Government initiatives provided support for young and emerging artists, regional arts, major festivals and contemporary music, while Council initiatives supported the Promoting the Value of the Arts strategy, the implementation of the Youth and the Arts framework, and the conduct of a major Planning for the Future project, as well as the further implementation of the Regional Arts, Arts in a Multicultural Australia and National Aboriginal and Torres Strait Islander Arts Policies.

INVESTMENTS IN THE CREATION OF NEW WORK

Across the Boards a total of \$10.3 million was invested in the creation of new work under the New Work, Fellowships and Commissions grant categories.

New Work

Examples of Council's investment in this category include a number of partnerships with private and public sector organisations to enhance resources and opportunities for artists, including the Greek Orthodox Community of NSW with Sidetrack Performance Group (NSW) and the Greek Festival of Sydney to produce *The Uncle from Australia* by Theo Patrikareas.

Another such partnership was between West Coast Eagles (WA) and Barking Gecko Theatre

Company to produce *Own Worst Enemy*. This play follows two boys from the country, one Indigenous and one non-Indigenous, attending the AFL draft camp. In addition to the production, a series of theatre workshops was run alongside football clinics.

David Wilson (SA) received support to produce and direct a filmed dance, drama and music performance piece about the Narungga people and their relationship with the sea to heal it.

New work supported by the Dance Board included Peter Sheedy's (SA) grant towards *Peculiar Little Lies*, a work dealing with the use and abuse of language (verbal and physical) in defining self-image and manipulating others, and Lisa O'Neill and Caroline Dunphy's (Qld) *Rodin's Kiss* - a movement/text performance piece in collaboration with writer/story director Peter Berkahn.

New musical works in varied musical styles were created for performance in a range of contexts. For example, the South Australian Holdfast Community Choir received funding to develop a community opera, *My Life, My Love*, based on the history of the Holdfast Bay area. Professional artists will be engaged to workshop the opera libretto and score with the community singers and musicians for performance in 2002.

Major performing arts organisations supported through Council developed 63 new works, including Bangarra Dance Theatre's *Skin* by Stephen Page; Opera Australia's *Batavia* by Richard Mills (composer) and Peter Goldsworthy (librettist); and *In Memoriam*, a concerto for amplified cello and orchestra by young composer Matthew Hindson, presented by the Sydney Symphony Orchestra. Queensland Theatre Company presented *Dirt*, a program of four new works by young Queensland writers, Angela Betzien, Stephen Davis, Sven Swenson and Maryanne Lynch.

The Visual Arts/Craft New Work grant category included separate divisions for Emerging practitioners and Established practitioners. Almost half of the New Work

applicants were first-time applicants. In total, the Board awarded 59 grants (21 Emerging, 38 Established).

The Aboriginal and Torres Strait Islander Arts Board (ATSIAB) funded the Ngarinyin Corporation to record *Junba*, a traditional genre of story cycles that is unique to the Ngarinyin, Wunambal and Worrora people of the northwest Kimberley.



Council also supported:

- an Indigenous mentorship program for writers through the Australian Society of Authors - the first of its kind at a national level, the funding enabled five emerging writers to work with established authors on a specific manuscript;
- Lynnette Lewis to produce a new contemporary dance piece retelling the Dreamtime story of *Garrigalyi and Gunbi* - the plains and frilled necked lizards from the Wambaya region in the Barkly Tablelands; and

- Ashley Dargan to produce a performance CD using a range of artistic mediums and centred on a creation story based on Dargan's series of world music, and featuring Dargan and two multi-instrumentalists, with background music and images of the Northern Territory's elemental landscape and cultural sites.

The Literature Board allocates just under half of its annual budget towards grants for individual writers to work on new creative projects. In 2000, 82 New Work grants were awarded in a highly competitive field of 433 applicants.

Children's writers, poets and young writers featured strongly in the list of New Work grants awarded.

Emerging fiction writer Ngoc-Tuan Hoang was one of four writers awarded grants to work on new projects in languages other than English. He is writing a novel in Vietnamese which interweaves contemporary issues of cultural identity with ancient Vietnamese myths and legends.

The 27 established writer grant recipients included novelist Kate Grenville, poet John Tranter and Indigenous fiction/non-fiction writer, Herb Wharton. John Tranter was also selected as the third Australia Council Cambridge University writer-in-residence.

Fellowships

Fellowships providing financial support for two years for creative work and/or professional development are awarded by each of the Boards to artists with a record of outstanding achievement. Recipients of Fellowships in this category include:

- lighting designer Philip Lethlean (Vic) to undertake a theatrical lighting design project, experimenting with the properties of light and materials;
- Ollie Black (SA), from a circus and physical theatre background, to explore characterisation and text in physical theatre training and movement for actors;

IMAGE: *Next Wave Down Under*, Brooklyn Academy of Music, New York. PHOTO: Hiro Ito.

- Derek Kreckler (WA) to undertake research and development to consolidate and extend his interdisciplinary art practice, which focuses on Australian culture, history and myth;
- Arthur Wicks (NSW) to further refine and document his humanoid robots and their interactions with his sculptural machines;
- highly acclaimed dancer Trevor Patrick (Vic) to develop his own choreographic practice, reviewing the role of light, movement, language and sound within his work. He will also develop a series of laboratory-style

- life stories of the workforce of the local smelter; and
- Natale Trimarchi (Qld) to explore methods of sustainable cultural preservation in two communities where traditional languages and cultures are at risk of being lost. The Australian South Sea Islander community in the Mackay region (Qld) and Calabrian migrants and their descendants across the country are the focus of Trimarchi's program.

The varied recipients of the Visual Arts/Craft Board Fellowships demonstrate the diversity



- workshops to share his evolving process with other artists;
- choreographer Tracie Mitchell (Vic) to combine professional development opportunities, industry research and the early stages of a new work. Ms Mitchell will undertake two secondments with acclaimed 'dance-on-screen' film makers David Hinton (London) and Laura Taler (Canada) who will both be producing works in 2001 and 2002;
- composer and musical director Robert Petchell (SA) to work with professional and community performers on an outdoor performance, *Smelter Symphony*, for the Port Pirie Fiesta, drawing on the sounds and

of practice in the visual arts/craft sector:

- ceramicist Victor Greenaway;
- installation artist Narelle Jubelin (Vic);
- visual artist John Nixon (NSW); and
- photographer Anne Zahalka (NSW).

Three significant artists whose musical interests involve cross-cultural work and challenging artistic boundaries were supported to undertake creative and professional development projects over the coming two-year period:

- classical guitarist Slava Grigoryan (Vic);
- cross-cultural jazz guitarist and composer Guy Strazzullo (NSW); and
- vocalist Jeannie Lewis (NSW).

IMAGE: Melbourne Art Fair 2000. PHOTO: David Marks, courtesy Melbourne Art Fair.

A prestigious Literature Fellowship was awarded to non-fiction writer Patricia Clarke to write a book on Queensland, as seen through the eyes of the extraordinary 19th century novelist Rosa Praed.

Commissions

Federation Square Management Ltd received a grant to commission emerging artist Carl Priestly to create *Transient Frequencies*, an interactive surround sound environment exploring the harmonic experience of navigating the city in the car park of Federation Square, Melbourne. The concept for *Transient Frequencies* was created during the first stages of a limited competition for emerging artists, co-sponsored by the Emerging Sculptors Trust.

International music organisations were also assisted to commission Australian artists for performance or broadcast. Darmstadt International Music Institute in Germany received a commission for Australian composer Cathy Milliken to create a new music theatre work, *Hamletlink*. The work will also feature Australian actress Angie Milliken. Drumming, a percussion group from Portugal, received funding to commission Australian composer Michael Smetanin to compose a new work for the nine-piece ensemble to perform at Oporto as part of Eurofest 2001 in Portugal.

INVESTMENTS IN THE DEVELOPMENT OF CREATIVE ARTS PRACTICE

A total of \$4.1 million was invested in the development of creative arts practice under the Development grant category. This category supports a wide range of activities including residencies, participation in workshops, conferences and international exhibitions.

Council supported Youth Performing Arts Australia's National Conference in Sydney in October 2001, with speakers from around Australia discussing the need for ongoing critical debate and broader industry acknowledgement of youth arts practice.

Adelaide Fringe (SA) received support for *Fresh Bait*, a project designed to facilitate and develop cross-artform practice in South

Australia. The project will deliver monthly opportunities for artists to present excerpts and examples of their work to their peers and potential collaborators and to meet and exchange ideas in a stimulating and accessible environment. The project is produced in association with Ausdance, Ngapartji, the Independent Arts Foundation and the Media Resource Centre.

The Council was a major supporter of the Australian National Playwrights' Conference, in particular its National Young Playwrights' Studios and New Dramatists' Exchange Program, which offers an Australian playwright the opportunity to have a play workshopped and produced in New York.

Council also supported a total of eight residencies for writers in Paris, Rome, Ireland and Canada. Recipients included novelist Angela Malone, poets Hugh Tolhurst and Emma Lew, and playwright Jane Harrison.

The New Media Arts Board has in place a range of supported residencies with Australian and international organisations that provide artists with an opportunity to develop their practice. Melinda Rackham (NSW) and Victoria Spence (NSW) received support to participate in the *Discovery* program at the Banff Centre for the Arts, Canada. Jon Rose was the recipient of the ABC's *The Listening Room* residency and Jude Walton was granted a residency with the Faculty of Constructed Environment at RMIT.

Victor Bramich received a Dance Board Development grant to collaborate with traditional song and dance holders from his Papua New Guinea clan to enhance his knowledge and understanding of their stories. Duke of York traditional elders have given permission for them to provide Victor with information about their movement vocabulary, performance structures, story content and, with further permission, sacred men's business. As part of his residency Victor also attended two key festivals - the Papua New Guinea Arts and Cultural Festival in Port Moresby and the Morobe Agricultural Independent Cultural Show.

Developed by D Faces of Youth Arts Inc (SA), www.licensedz.com/municate is an innovative multimedia project for young people supported by Council. In Melbourne, *All My Love*, based on the Romeo and Juliet theme, received support to tell the love stories of older people from diverse cultures.

The Council built on the success of last year's Internship Initiative by supporting a further eight new Community Cultural Development (CCD) workers to broaden their skills base and obtain a national perspective with others in the field. Most interns supported have been regionally based, from as far afield as Christmas Island, Katherine and northern Tasmania.

A project to link Darwin with Dili through the teaching and development of street performance pieces, Corrugated Iron Youth Arts' *2D Stage One* (NT) was supported to work with young Timorese and non-Timorese to develop skills and cultural understanding, building on Corrugated Iron's *Bicycles for Timor* project.

Placements in overseas studios, in eight countries, were again offered in Barcelona, Berlin, London, Los Angeles, Tokyo, Rome, Taipei, Paris, Milan and New York, to visual artists and craft people alike. This program continues to be uniquely valued by Australian artists, laying the foundation for future creative arts practice development.

Council continues to support artists and organisations through strategic initiatives focusing on specific areas of music practice or supporting emerging artists. Key initiatives in 2000-2001 included the preliminary development of the Australian Instrument Makers' Initiative to support research and development of this sector, and Contemporary Music Pathways. The latter supports emerging contemporary musicians through two key strategies: (1) a partnership with State and Territory Arts Departments to value-add to agreed projects of mutual benefit; (2) a festivals initiative which will provide a

platform for emerging bands and offer promotional and mentorship opportunities.

Support for music development with wide reaching benefits for diverse community groups includes Dandenong Ranges Music Council's highly successful *Attitude* program that further developed and showcased the talents of artists with disabilities, and the Bondi Pavilion Community Cultural Centre's Musician in Residence and Bondi Youth Wave programs.

INVESTMENTS IN QUALITY SERVICES AND PRODUCTIONS THROUGH TRIENNIAL GRANTS

The Australia Council's triennial assistance encourages excellence in the arts and high standards in public accountability and service through outstanding organisations. A total of 167 key Australian arts organisations are supported in this way.

A total of \$38.7 million was invested in quality productions through the Major Performing



Arts Board and under the other Boards' Triennial Grants category. A list of the companies supported by the Major Performing Arts Board can be found on page 107.

During the year, the major performing arts companies produced 52 new works, including *Tivoli*, a collaborative work by The Australian Ballet and the Sydney Dance Company, and a new David Williamson work, *The Great Man*, by the Sydney Theatre Company. In addition, 43 new productions of existing work were

undertaken with the companies performing a total of 151 capital city seasons.

The Council supported a national platform of 34 visual arts/craft organisations. Organisations funded include State/Territory craft councils, National Exhibition Touring Agencies around Australia, contemporary art spaces in every State and Territory, several art journals and two national service organisations. To assist the staff of craft councils to further develop their skills a Craft



Leadership Program was trialled in 2000. This three-year commitment is designed to encourage senior staff to develop international projects that benefit Australian craftspeople, by participating in overseas conferences and other industry opportunities.

Key music organisations were engaged in concert-giving or innovative productions. The Song Company performed early music alongside contemporary music in most of its touring programs around Australia, and collaborated with Director Nigel Kellaway on a group-devised work, *Little George*, presenting the music of Josquin and the ensemble aspect of the company from new perspectives. Chamber Made Opera's major presentation for 2000 was *Gauquin, a synthetic life*, composed by Michael Smetanin with text by Alison Croggon.

Synergy Percussion presented different perspectives on contemporary percussion through performance of newly commissioned

pieces, other works, and collaborations such as the 4th *Beat It!* concert and TaikoOz's presentation of Taiko drumming.

Council continued to provide support to Magabala Books Aboriginal Corporation, the Association of Northern Kimberley and Arnhem Aboriginal Artists, the Kimberley Aboriginal Law and Cultural Centre, the Woomera Aboriginal Corporation, and the National Indigenous Arts Advocacy Association. A one-year allocation was also given to Songlines Aboriginal Music Corporation, Port Youth Theatre Workshop and the National Aboriginal Dance Council to support them in their work.

Among the Theatre Board's 37 Triennial Grants, key organisation Arena Theatre Company (Vic), praised for its innovative work for young audiences, premiered *Eat Your Young* at the 2000 Telstra Adelaide Festival, with further national and international seasons planned for 2001.

Terrapin Puppet Theatre (Tas) produced a new work, *The Dark at the Top of the Stairs*, and deckchair theatre (WA) continued its commitment to producing contemporary Australian theatre, a highlight being the production *Jimmy and Pat Meet the Queen* - a new work adapted by Mary Morris from the book by Pat Lowe, with illustrations by Jimmy Pike.

Other key organisations supported include:

- The Australian Network for Art and Technology (SA) as the peak network and advocacy agency for artists working with science and technology;
- Open City Incorporated (NSW) to produce the bi-monthly publication *RealTime*;
- The Performance Space (NSW);
- the national network of State Writers' Centres, crucial to the infrastructure of the literature sector, to deliver a diverse range of advisory services, promotional activities and professional development programs for the Australian writing community,

IMAGE: Jon Rose at Wogarno Station, Mt Magnet, as part of the Totally Huge New Music Festival (Tura Events Company). Funded by the Music Board. PHOTO: BECK @ X-Events.

IMAGE: *Placement*, Stompin Youth Dance Company. DANCERS: Luke George and Stephanie Lake. Funded by the Dance Board. PHOTO: Carlos Alcaide. IMAGE DESIGN: Daniel Callan.



particularly new writers; and

- The National Exhibition Touring Agency for the touring of visual arts and crafts through regional Australia.

INVESTMENTS IN THE PRESENTATION AND PROMOTION OF AUSTRALIAN WORK

A total of \$4.1 million was invested in the presentation and promotion of Australian work.

Support for overseas tours as part of Council's encouragement of international audience development opportunities included:

- Marrageku Company (NSW) for *Crying Baby*, the story of an orphan boy neglected by his tribe and of Kumnjikuime's (a form of rainbow serpent) retribution. The work will tour to the Oerol Festival (Netherlands), the Hasselt Festival (Belgium) and the Donegal Festival (Ireland);
- Denis Del Favero (NSW) to present and promote his work, *Requiem*, as part of Open Art Munich, Munich's premier arts festival. A video, internet and radio project, *Requiem* investigates a news report dealing with the massacre of a group of young boys during the 1999 Kosovo War; and
- Wu Lin Dance Theatre to tour *Journey of the Northern Tiger* to North China at the Friendship Palace Theatre (You yi gong).

Based on choreographer and performer Sun Ping's journey from Harbin to Australia, the work draws on the company's experience of ballet and Chinese, Indian and contemporary dance.

Australia's community cultural development workers are being recognised internationally as leaders and innovators in their field. The Council has supported artworkers to present papers and show artwork developed through CCD processes at major events and conferences overseas, including Canada, Korea, Vietnam, Indonesia, USA, UK, France, Greece, South Africa, East Timor, Japan and Italy.

Significant music festivals that gained support celebrated the quality and diversity of music-making in Australia. Festivals included the 2001 Brunswick Music Festival, the Canberra Chamber Music Festival, the Fairbridge Festival in Western Australia, the 2001 Melbourne Autumn Music Festival of Early Music, the 2001 Melbourne International Jazz Festival, the seventh annual *What Is Music?* Festival in Melbourne and Sydney, and the National Festival of Women's Music. Other concert activity included the 50th anniversary presentation of Astra Chamber Music Society's concert series of contemporary chamber and

choral music in Melbourne, and the Australia Ensemble's subscription series, concerts and workshops.

Touring activity included George Rurrumbu's *Nerrbu Message* visit to communities in the Northern Territory, emerging bands Andalusion and Pulse in regional Queensland, and The Ecumenical Migration Centre's (Vic) theatre production, *The Torch*, through regional Victoria. Focusing on multiculturalism and reconciliation against the backdrop of the Olympics, the latter project also included workshops for local people of non-English speaking backgrounds in each town visited.

A significant opportunity for the promotion of contemporary Australian jazz artists emerged through a Partnership with Hilton Cordell Productions for the production of a ten-part series on Australian artists, with ABC TV.

Within Australia, Council continued to support all capital city writers' festivals and more than a dozen smaller regional and genre-based festivals, five of which focused on children's literature and/or young writers. Highlights included the vibrant National Young Writers' Festival, Geelong Children's Book Festival and Byron Bay Writers' Festival.

More than 30 highly diverse visual arts/crafts exhibitions received funding, including a Robert McPherson survey at the Art Gallery of Western Australia, a craft and visual arts exhibition on the theme of gold at the Bathurst Regional Art Gallery, and an exhibition of Tasmanian craft work at the Salamanca Arts Centre as part of the *10 Days On The Island* Festival. The Craft Council's Public Presentation Scheme was repeated in Western Australia, South Australia and Tasmania, allowing individual craft practitioners to offset costs in the display of their work at commercial and other venues.

LEADERSHIP AND A NATIONAL OVERVIEW OF ARTS DEVELOPMENT

The Australia Council's grant decision-making and policy-making processes are based on the principles of operating at arm's length from Government and the use of peer assessment.

During the year, members of the Boards appointed by the Minister for the Arts and participating peers provided the specialist advice and viewpoints which underpin Council's national perspective and leadership. The list of peers who participated in grant assessments commences on page 89.

Grant applications for funding are assessed by artists, arts workers and people associated



with the arts from around the country. They bring to the process expert knowledge of the work being undertaken in this country. The Council's national overview provides artists and arts organisations with the capacity to see themselves in the context of the best in the nation.

An assessment meeting report is provided by the Boards after each funding round and is sent to all applicants and interested bodies. The arts community can see evidence of Council leadership in these regular reports.

IMAGE: *The Dark at the Top of the Stairs* by Noëlle Janaczewska, Terrapin Puppet Theatre 2000. Funded by the Theatre Board.
PHOTO: Eddi Safarik.

IMAGE: Untitled Lino Cut from the publication *Risking Art*. Funded by the CCDB. ARTIST: Ben Connellon, The Artful Dodger's Studio.
PHOTO: Peter Cajamento.

The Council sees its Board members as a resource from which to learn and refine its practices. In the year in review 17 assessment reports were produced. In addition, the Boards contribute to the development of projects which promote arts leadership and arts development.

In late 2000 the Council revised its suite of grant categories. The changes for 2001 included establishing a Key Organisations category (replacing Triennial Grants and Special Programs) and an Arts and Skills Development category (replacing Development).

The Boards' work includes many functions in addition to application assessment. For example, the Major Performing Arts Board initiated a meeting of key representatives of the major performing arts companies (Board Chairs, general managers, artistic directors) to facilitate a discussion of issues of national concern and to develop strategies to address the Major Performing Arts Inquiry's aims of improving artistic vibrancy, access and financial viability. The meeting was also attended by the State funding agencies that jointly fund the major performing arts companies.

The Council has initiated projects which improve access to resources and expertise for communities, community artists and students. Two important initiatives have been the Key CCD web site to be developed and maintained by the Community Arts Network SA and a major research project to be undertaken by the Centre for Popular Education, University of Technology Sydney.

OUTPUT 2

Industry development for Australia's creative arts is characterised by:

- initiatives to build the management and entrepreneurial capacity of artists and arts organisations and market development
- initiatives for the benefit of Australia's artists and arts organisations.

These initiatives are geared to achieve business development results (improvements in markets, audiences and business practices) and are predominantly developed and implemented by the Audience and Market Development Division and through strategic initiatives of the Boards.

The Major Performing Arts Board is charged with implementing the recommendations of the Major Performing Arts Inquiry. A large number of the Inquiry's recommendations encourage the improvement of business practices of the major performing arts companies through increasing earned income and enhancing the quality of management and governance. The initial implementation process, including the finalisation of tripartite contracts between the companies, the Board and the relevant State Government, was completed in June 2001.

BUILDING MANAGEMENT AND ENTREPRENEURIAL CAPACITY

To further develop skills and ensure high standards of governance, strategic planning and program evaluation, the Community Cultural Development Board engaged RPR Consultancy to deliver a workshop program designed to meet the needs of key CCD organisations in each State and Territory.

The Council provided strategic advice to the major performing arts companies on business planning and financial reporting as part of its focus on improving the financial viability of those companies. The Board also assisted six smaller companies to improve their private sector income by providing seed funding for a new development staff position.

Council's online audience development and arts marketing resource, *www.fuel4arts.com*, was redesigned and launched at the Australian Institute of Arts Management's national conference in Brisbane in October 2000. The Council initiated site continues to evolve and play a vital role in enhancing audience development knowledge and skills. It has a national and international membership of more than 3,000. Also, *SAUCE*, an online guide to every aspect of arts promotion was

completed and is available free online via *www.fuel4arts.com*.

In partnership with the Australia Business Arts Foundation, Council supported the delivery of a national program of workshops on building arts and business partnerships. In addition, Council supported seminar presentations by visiting US arts marketing specialist Joanne Scheff at the Australian Institute of Arts Management's conference in Brisbane, in October 2000, and in Sydney, Melbourne and Adelaide.

Market Development Initiatives

Through Council's Cooperative Marketing Program nine formal and informal groupings of professional arts organisations were assisted to pursue joint marketing and audience development initiatives across Australia. Support was also provided, in partnership with the relevant State and Territory arts support agencies, for three marketing consortia: Canberra Arts Marketing, ArtsMark (Darwin) and Arts Around Adelaide. Council provided further support for a State-wide audience development and arts marketing specialist service in Tasmania, in partnership with Arts Tasmania.

A pilot project conducted in partnership with the New South Wales Ministry for the Arts and Accessible Arts continued work on arts marketing and audience development relating to people with disabilities.

Council funded Performing Lines to coordinate a service devoted to developing high-quality promotional video material for Australian performing artists and groups. A two-year pilot Emerging Producer Placement with Performing Lines is being supported by the Audience and Market Development Division and the Dance Board.

IMAGE: *SAUCE*. Written by Judith James. Web site design by Toadshow Pty Ltd. An Australia Council project initiated by the Audience and Market Development Division.

OUTCOME 2

The second outcome Council pursues is to enhance Australians' participation in, and appreciation, enjoyment and celebration of, the arts with and through our civic institutions.



To achieve this outcome the Australia Council delivers a range of policy, promotional and cultural relations services.

One of these services is the awarding of special recognition for outstanding achievements.

During the year this has included:

- the presentation of the Red Ochre Award on 12 December 2000 to acclaimed photographer Mervyn Bishop;
- acknowledgement of the work of Sally Marsden with the 2000 Ros Bower Award. Sally has pioneered the use of art to assist illness recovery and to provide young people with creative solutions to complex social problems;
- the presentation of Emeritus Awards to the eminent poet, Bruce Dawe, and pioneering publisher/writer, John Hooker. These Awards acknowledge the achievements of writers over the age of 65 who have made outstanding and lifelong contributions to Australian literature;
- the Don Banks Music Award presented to acclaimed jazz musician Allan Browne; and
- the Visual Arts/Craft Emeritus program honoured Bea Maddock, a Tasmanian-based



coordinator for this multifaceted initiative, bringing together writers associations, publishers, booksellers, libraries and other stakeholders.

Creative and strategic planning underpins the work of the Australia Council

The Planning for the Future project drew on the input of all Boards, Advisory Committees and Divisions to investigate in-depth current and future issues of sustainability in the arts. A host of artists, arts organisations and members of the wider community responded to the *Planning for the Future: Issues, Trends and Opportunities for the Arts in Australia Discussion Paper* between February and April 2001. One response from Ausdance National (a Dance Board key organisation) represented 220 individuals.



This work has underpinned not only the development of the Council's new Corporate Plan for the 2001-2004 period, but also the strategic planning by all Boards for particular areas of practice.

Facilitating policy and industry reform

The Council works to facilitate policy and industry reform in constructive ways. During the year in review examples of achievements have included:

- major advances in government legislative reform guided and informed by the Australia Council and a range of arts leaders and organisations. Improvements to the Ralph and Moral Rights legislation showed the effectiveness of well-researched, thoughtful advocacy on issues of vital importance to the arts, business reform, intellectual property and other rights. The effect of the landmark Moral Rights legislation was soon evident in the proposed redevelopment of the Australian National Gallery precinct in that the original architect was formally involved in discussion about the redevelopment;
- sponsorship of the Paralympics Cultural Festival, *Invincible Summer*. The outcome will be a detailed audience survey analysis

visual artist and one of Australia's leading printmakers, with the 2000 Emeritus Award. Sue Walker, Director of the internationally successful Victorian Tapestry Workshop, received the 2000 Emeritus Medal.

OUTPUT 3

Council's policy, promotional and cultural relations services are delivered through:

- promotion of an understanding, enjoyment and appreciation of the arts by Australian citizens and civic institutions;
- promotion of an appreciation, understanding and respect for Australia's culture internationally;
- policy analysis and advice; and
- understanding of key issues and challenges facing artists and arts organisations that can fundamentally affect the ongoing development of the sector.

The Book Industry Assistance Plan *Books Alive!* campaign made substantial progress during the year in review. Managed by Council, the *Books Alive!* campaign engaged a project

IMAGE TOP: Australia Council CEO Jennifer Bott presents a Writer's Emeritus Award to poet Bruce Dawe for his outstanding and lifelong contribution to Australian literature. PHOTO: Patrick Rivere. IMAGE BOTTOM: Mervyn Bishop receives his Red Ochre award. PHOTO: Michael Hutchings.

- of Australians' responses to this extraordinary cultural program;
- a submission to the Commonwealth Inquiry into the Definition of Charities and Related Organisations in January 2001, pointing out the value of charitable status to the viability and work of many Australian arts organisations; and
- in April, a 'learning circle' of Government and non-Government leaders in the arts, film and heritage sectors to build expertise and analysis on world trade matters. The group worked via round table and online discussions.

Research work by Council

Research takes a variety of forms including:

- the *Visual Arts Industry Guidelines Research Project* which is developing material on codes of practice, remuneration rates, ethics, contracts, legislation, etc. relevant to work in the visual arts. This is one of many examples where Council is a collaborative partner in large-scale research projects with industry and university partners;
- the release of *The Arts Economy 1968-98*, a 30-year analysis of changes in the arts in Australia using a wide range of economic data from the ABS and other sources. This was one of many major research initiatives during the year;
- the implementation of a successful information and media strategy around the publication of *The Arts Economy 1968-98*. This created widespread interest from both local and international media in the growth in the Australian arts sector and particularly Indigenous arts; and
- the convening of a summit in September 2000 by the Chairs of the Australia Council, Australian Research Council and the Australian Academy of Humanities to increase public and corporate support for tertiary-level creative arts research. This has led to the establishment of a cooperative arrangement between the Councils to foster and respond to creative arts research partnerships.



Cultural relations

The Australia Council continues to play a prominent role in the Australia International Cultural Council (AICC) and its interdepartmental working group. The Commission for International Cultural Promotion and the Department of Foreign Affairs and Trade (DFAT) once again committed substantial funding to the AICC for coordinated international cultural promotion activity in 2000-2001. AICC funding is aimed at maximising Australia's 'comparative advantage' by focusing on artforms and/or presentational styles that are characteristically Australian, in particular to support major activity in priority countries and regions.

Council appointed a Berlin-based Arts Market Development Officer in May 2000, co-funded by the Council and the Australian Embassy, Berlin, to identify and exploit new opportunities for arts and artists in the important German market.

The Australia Council plays an active role in nominating individuals for the DFAT-funded

IMAGE: Hans Guldberg's *The Arts Economy 1968-98: Three decades of growth in Australia*, a major new research work tracking the development of the arts in Australia over 30 years.



Cultural Awards Scheme (CAS) incoming visitors program, advising on itineraries and briefing visitors. This year visitors included Maria Magdalena Schwaegermann, Deputy Director of the Hebbel Theater, Berlin; Yuko Hasegawa, Artistic Director of the Istanbul Biennale and chief curator at the Contemporary Art Museum, Kanazawa (Japan); Susan Norton, Director Special Events, National Geographic Society, Washington; and Kim Kyung-A, Editor-in-chief, *Art in Culture* magazine (Korea).

Council attended the 10th meeting of the Australia-Japan Cultural Mixed Commission in Tokyo, provided input to the Australia-Japan Conference for the 21st Century in Sydney in April 2001, and held numerous briefing sessions with visiting arts and cultural delegations and Australian officials based in Australian embassies overseas.

Promotion, information and communication

The Council's Public Affairs section is responsible for arts promotion strategies, Council publications, web site development, media and general inquiries, and the distribution of information packages to stakeholders in the arts and Government.

Among its achievements in the past year was a highly successful strategic initiative to

promote Australian arts internationally to visiting media at the Sydney 2000 Olympic Games. Providing information and profile is a key part of the Council's work at every level. The Olympic Games presented an unparalleled opportunity to build the profile of Australian arts before a global audience. An initiative to reach out to international broadcast media was mounted, establishing an arts cell within the international media contingent for the first time. In partnership with the Olympic Arts Festival, *Ausarts2000* distributed information to more than 15,000 local and overseas media representatives and attracted 127,000 hits to its purpose-built web site. The *Ausarts2000* project team also dealt with more than 300 direct media inquiries and staged four high-profile media briefings involving prominent Australian artists and visiting media. In the period before, during and after the Sydney 2000 Olympic Games, Council forged strong relationships with broadcasters, especially from the USA, Brazil and Germany, which resulted in extensive coverage of Australian arts and culture globally.

In addition, media strategies focusing on multicultural arts publications and activities of Council were developed for non-English speaking media, and others (centring on initiatives such as the Youth Panel and Emerging Artists) were directed at the youth media.

A substantial redevelopment of the Council's web site has been completed, featuring improved architecture for quicker location of information, improved screen readability, significant addition of content and extra categories of information. Additional staff resources have been allocated to enable development of Council's Online Action Plan and web site maintenance.

Council introduced a new communications vehicle for its key arts and government stakeholders - a regular newsletter released after each Council meeting, outlining decisions, new initiatives and current issues

affecting the arts. A new advertising strategy aimed at simplifying information about grant programs and initiatives was also introduced.

A new area of work has been the first-stage development of a network for arts publicists, as part of Council's Promoting the Value of the Arts Strategy.

A total of 66 media releases on Council-related activities and initiatives were issued during the year. The Public Affairs section dealt with over 1,600 media and general inquiries by phone and email.

The role of the Australia Council Library is to anticipate and meet the research and information needs of the arts community as well as staff and peers. A total of 3,697 inquiries (2,013 internal to the Council; 1,684 external) were satisfied directly by Library staff and resources, while a further 134 items were borrowed through the Inter Library Loan (ILL) system for use by Australia Council staff. The Library made its resources available to other institutions throughout Australia by lending 114 items on ILL. Over the past year the Library purchased, catalogued and processed 2,196 new items for inclusion in the collection and subscribed to 305 journals. The Library issued 43 new Readers' tickets to external clients and has 185 current ticket holders.

POLICIES

REGIONAL ARTS

The Australia Council has made significant moves to increase recognition of the distinctive qualities which characterise regional arts practice and to demonstrate to the Australian community the quality, extent and diversity of the artistic life which flourishes in regional Australia.

In October 2000 Council set up a Regional Panel so that its services and programs could be delivered with the benefit of direct advice from regional perspectives across the country.

Twelve people from all States and Territories, most completely new to Council and energetic in their contribution of diverse regional experience, met several times during the year and will report with a range of proposals to Council in the new financial year.

Regional arts is an ongoing Council concern and a standing item on all Council meeting agendas. The Council resolved during the year to meet in at least one regional centre each year, choosing Rockhampton in Queensland as the first venue.

In addition to the central administration of the Commonwealth Regional Arts Fund, the Australia Council's Boards and Divisions all play a substantial role in supporting regional



arts activities. A comprehensive audit of expenditure this year identified that 27.2% of grants and 24.9% of expenditure benefited regional arts. These figures contrast with a regional population in Australia of approximately 20%.

The launch of the Regional Panel has already seen an increased awareness of issues facing artists and companies working in isolated areas.

Ten regional audience development specialist positions supported through Audience and Market Development continued their work around Australia through a strategic regional

IMAGE: Melbourne Symphony Orchestra. PHOTO: Jeff Busby.

IMAGE: CCDB Fellowship recipient Christian (Bong) Ramilo is investigating virtual communities and online community development practice. PHOTO: Christian Ramilo.

audience development initiative established in partnership with Regional Arts Australia and five member agencies in New South Wales, Victoria, South Australia, Western Australia and Queensland, and with Arts Queensland, Arts NT, Arts WA, Arts ACT and Arts Tasmania.

During the year in review, 23 of the 29 major performing arts companies toured to 138 centres in regional and remote areas across the country, presenting 343 seasons of theatre, music, dance and opera. Thirty-six seasons of Playbox's *Secret Bridesmaid's Business* were presented in all States, in centres from Cairns to Bunbury. Bell Shakespeare undertook 35 seasons of *Much Ado About Nothing* in Victoria, Western Australia, Queensland, New South Wales and the Northern Territory, while Black Swan toured *Bidenjarreb Pinjarra* to seven remote centres in Western Australia.

The Queensland Theatre Company commenced an initiative to build strategic alliances with four regional partners, developing individually tailored projects that are generated from within each community: in Cairns (Just Us Theatre Ensemble); Townsville (Hard Sun Theatre); Mackay (Opera North); and Toowoomba (University of Southern Queensland and the Empire Theatre).

Through the Regional Theatre Communities Initiative Southern Edge Arts (WA), Just Us Theatre Ensemble (Qld), Darwin Theatre Company (NT), Corrugated Iron Youth Arts (NT) and Hothouse Theatre (NSW) were funded to expand their relationships with their local communities and increase the sustainability of theatre in their region.

Three of the 11 organisations funded in this period by the Dance Board through the Triennial grant category are regionally based: Dance North (Townsville), Tracks Inc (Darwin) and Tasdance (Launceston).

The Community Cultural Development Board is committed to ensuring access to and participation in creative and collaborative processes for all Australians. In addition to regionally targeted initiatives, the Board has supported regional activity such as the

Borrungar Artist Group (WA) to create public artwork acknowledging traditional Nyungar culture; *Crossroads* (Qld) workshop program leading to performance and exhibition by people with disabilities in the Mackay region; and *Motoyuki Niwa* (Qld) to develop the Community Identity project in consultation with four regional communities in Queensland.

The peers and staff work to provide services and access across regional Australia in a great number of ways. For example the Visual Arts/Craft Board Program staff gave public talks to artists and organisations in a variety of regional locations including Townsville, Albury and Wagga Wagga, as well as in all capital cities and in Sydney's west. And regional arts was the focus of the [www.fuel4arts](http://www.fuel4arts.com) web site Mentor program over December 2000-January 2001.

NATIONAL ABORIGINAL AND TORRES STRAIT ISLANDER ARTS

Council's Aboriginal and Torres Strait Islander Arts Policy was further consolidated this year with the creation of a position dedicated to advancing the policy's application throughout Council.

The Audience and Market Development Division, in collaboration with the Aboriginal and Torres Strait Islander Arts Board, Arts Queensland, Arts WA and Arts NT, continued the implementation of three strategic Indigenous arts marketing and audience development initiatives in Far North Queensland, the Northern Territory and Western Australia.

The CCD and Aboriginal and Torres Strait Islander Boards developed a joint initiative Land, Art, People, with themes of cooperation and reconciliation. The project will target Indigenous and non-Indigenous communities and artists in regional Australia.

Due to the increasing need to protect the intellectual property, copyright and moral rights of Indigenous artists and communities, Council has engaged the professional services of Indigenous Intellectual Property lawyer Terri Janke to develop protocols for both music

and literature. Council has also funded the National Association of Visual Arts to develop and produce a Visual Arts Indigenous Protocols kit.

The protocols are designed to assist both Indigenous and non-Indigenous artists and cultural industry workers to understand the methodologies and ethics required when working in the Indigenous arts and cultural sector.

The Council is working with the Aboriginal and Torres Strait Islander Commission to co-sponsor the next National Aboriginal and Torres Strait Islander Visual Arts Conference being planned for early 2002.

Council funded the Kapululangu Aboriginal Women's Association to assist six women from the Wirrimanu community (WA) to participate in a two-week exchange with Indigenous Canadian, Hawaiian and Pacific Peoples in Hawaii. A further two weeks were spent in Canada where they attended the Pacific Peoples' Partnership Conference. The Kapululangu Aboriginal Women's Association also received support to facilitate four cultural camps and twelve workshops in traditional and contemporary arts, led by women elders.

The Bawinanga Aboriginal Corporation was funded to allow artists from Maningrida to participate in an exchange project with Collectif 12 dance-cum-performance troupe based in Mantes-de-Jolie, France.

Following on from the dynamic involvement of Indigenous arts professionals at the Aboriginal and Torres Strait Islander Arts Vision Day in December 2000, the ATSIAB unit

held a two-day strategic planning consultative workshop in Melbourne in May 2001. The workshop was attended by members of the Board, the Grants Assessment Committee, State Indigenous Arts Officers and invited artform practitioners. The Board is developing a five-year strategic plan to focus and guide its work and decisions.

The Visual Arts/Craft Board concluded negotiations with the Museum and Art Gallery of the Northern Territory for an Indigenous curator mentorship, which will see the museum's revised displays re-installed in a new, culturally sensitive manner.

The Major Performing Arts Board supported Bangarra Dance Theatre's productions of *Skin* and *Tubowgule* as part of the Olympic Arts Festival. Company B received support for a substantial mentorship between Indigenous writer, Dallas Winmar, and Company B's Artistic Director, Neil Armfield, to advance script and dramaturgical development of her work, *Aliwa*.

The 8th Festival of Pacific Arts (FOPA) was held in New Caledonia from 23 October to 3 November 2000. The Festival was the largest to date with close to 2,000 delegates from the 24 participating Pacific nations. The Australian delegation included dancers, musicians, visual artists and crafts people, and was assembled under the direction of Artistic Director Rea. The theme for the Festival was 'Pacific Cultures on the Move Together'.

In association with the FOPA, the 4th Biennale de Noumea d'art contemporain (Contemporary Art Biennale) was held at the Tjibaou Cultural Centre, Noumea. The

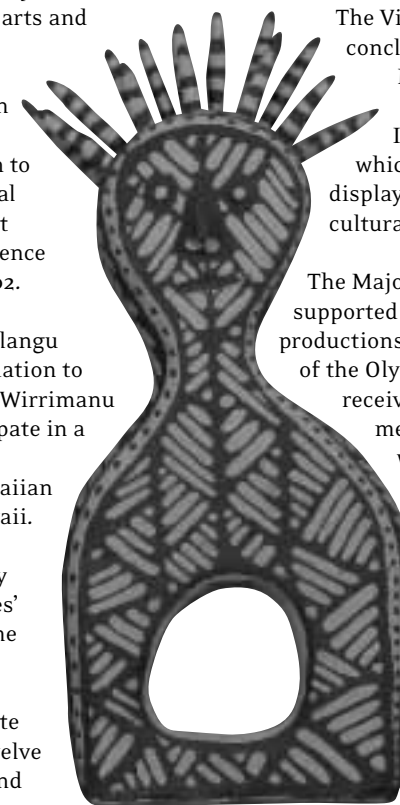


IMAGE: *Jinani* by John Patrick Kelantumama. Ceramic, 2000, Tiwi design. Selected for the Noumea Biennale of Contemporary Art. PHOTO: Lucio Nigro.



exhibition included the work of Wiradjuri artist Brook Andrew, Gurinji photographer Brenda L Croft and Ngarrindjeri basket weaver Yvonne Koolmatrie among others.

ARTS IN A MULTICULTURAL AUSTRALIA

This year saw the publication and launch of the new Arts in a Multicultural Australia Policy. This was the result of two years of consultation and strategic planning work by the Australia Council Multicultural Advisory Committee and the multicultural arts field. The strategic direction has been endorsed by Council and to date the support and improved communication have seen the first phases of implementation very well received. This is a policy document that will generate international interest and receptivity.

The key characteristics of the AMA policy include a five-year strategic vision that is outwardly focused, delivers across Council's objectives, produces effective change and applies real investments in the field.

Council has committed to a long-term investment for the implementation of the

policy. The following initiatives are some examples delivered in partnership with key organisations.

The *Persistence of Difference* was an Arts in Focus Forum held in Melbourne to coincide with the Melbourne Festival in November 2000. Increasing opportunities for critical debate and networking within the multicultural arts sector is one of the areas of attention for the AMA policy.

In partnership with the Australia Council's Multicultural Advisory Committee, Audience and Market Development continued support for the currently Melbourne-based Multicultural Arts Marketing Ambassadors' Strategy with an increase in the number of host organisations. This strategy combines partnerships between Multicultural Arts Victoria, the School of Creative Arts, University of Melbourne and major arts organisations based in Melbourne who gain the benefit of the Ambassadors' knowledge upon completion of an intensive professional development process. Five multicultural audience development specialists continued their placements in nine arts and cultural organisations across Australia. Arts Queensland, with assistance from Audience and Market Development, completed a guide to marketing cultural diversity.

Council has also collaborated with SBS radio and television in Melbourne for a national multicultural visual arts acquisitive award. The work will be installed in the Federation Square building and a key aspect of the award is an accompanying tour of regional centres in Victoria.

The Department of Immigration and Multicultural Affairs is involved in a whole of government approach with an Inter-Departmental Committee to develop and implement a strategic plan for Multicultural Australia. The Australia Council has participated in this process at the national meetings and as a member of a working group to develop the strategic vision. The Deputy

IMAGE: *The Taxidriver, the Cook and the Greengrocer*. This publication was the result of research supported by Council's AMA initiative. It attracted great interest nationally and internationally.

Chair of Council, Helen Nugent, sits on the Council for Multicultural Australia.

The Australia Council held its first national summit with key multicultural arts organisations working across a range of artform areas in May 2001. The summit included the two-day *Arts and Business: Developing the Partnership* workshop with the Australia Business Arts Foundation and an industry round table to plan and test models for national promotion and presentation of work.

STRATEGIC PRIORITIES

The Australia Council's four strategic priorities this year have been:

- promoting the value of the arts;
- youth and the arts;
- building a greater international focus; and
- ensuring the sustainability of the arts sector.

PROMOTING THE VALUE OF THE ARTS

Promoting the Value of the Arts is a major Council initiative managed through the Audience and Market Development Division. Following the successful completion of the research phase with the launch of *Australians and the Arts* in June 2000, work focused on consultation with the arts sector and the development and implementation of strategic initiatives.

All sections of the organisation make a contribution to this priority. For example, some Community Cultural Development projects foster partnerships with diverse communities in areas not traditionally associated with the arts. Projects such as *Mountain to Mangrove 2001*, a public art installation initiated by the Wildlife Preservation Society of Queensland, used creative processes for community education outcomes. *The West, Mining the Imagination*, a multi-arts project with the Tasmanian Trades and Labour Council and the West Coast Heritage Authority, also introduced new audiences to the arts.

IMAGE: Australia Council web site, *Arts Research in Progress* feedback form.

The main message from *Australians and the Arts* is that many Australians do not feel they are made welcome to attend or participate in the arts. To focus its efforts the Promoting the Value of the Arts Steering Committee identified four areas and formed corresponding working groups: Arts and Education, Involving the Arts Sector, Arts and Media Relations, and Branding the Arts.

Arts and Education

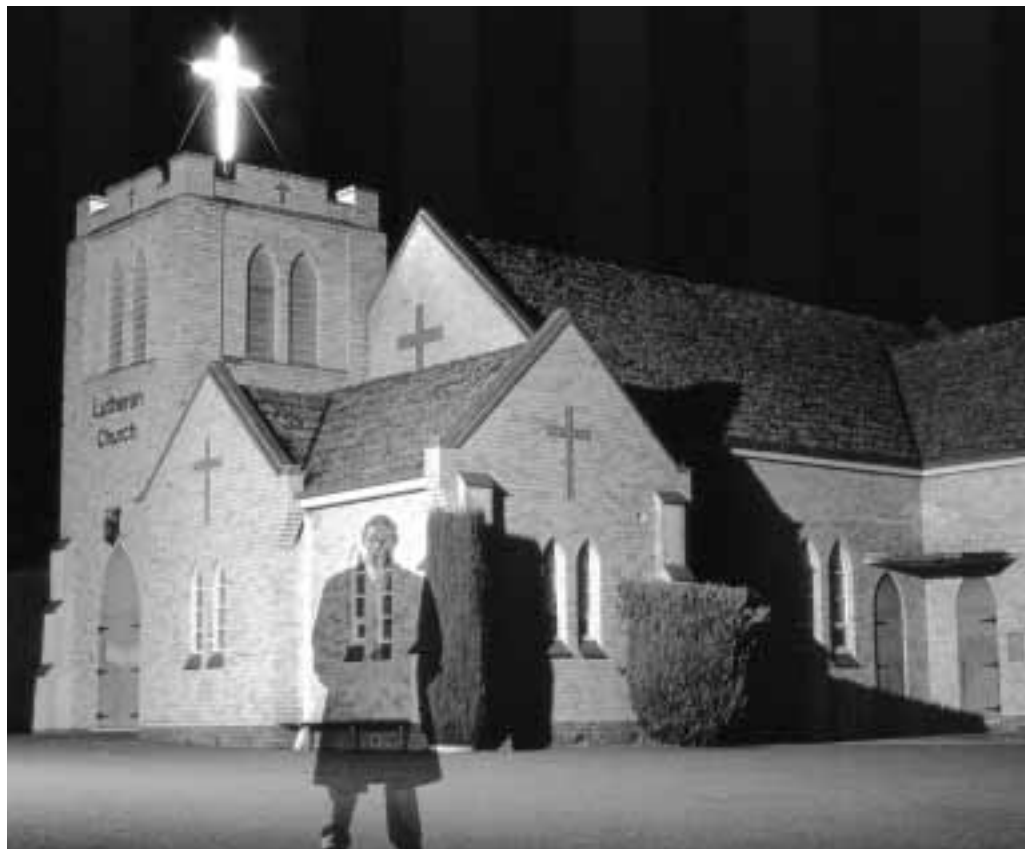
Building on the report's finding that 86% of Australians would feel more positive about the arts if there were 'better education and opportunities for kids in the arts', the Working



Group developed a strategy to strengthen the role and position of the arts in education.

Involving the Arts Sector

Council consulted extensively with the arts sector throughout all stages of the Promoting the Value of the Arts initiative. A vital and dynamic chapter in this work was a series of round table discussions and public forums



convened in association with State and Territory arts support agencies. Over 1,400 people have participated in eight forums in 2000-2001. Further forums will be held during 2001-2002.

Arts and Media Relations

In the area of arts and media relations, three major initiatives were approved by Council: a skills development program for arts workers managing media relations and arts publicity; greater networking and mentoring opportunities for publicity personnel in arts organisations; and awards for media coverage of the arts.

Council entered into a partnership with the Australia Business Arts Foundation Awards to profile innovative partnerships between the

arts and the media. The inaugural award will be made in 2002.

Branding the Arts

The Branding the Arts Working Group is focused on developing strategies which reach the initiative's target groups, primary and secondary school children, young people, families, and regional and outer metropolitan communities.

In the youth area, Promoting the Value of the Arts is working with *noise*, the national media-based youth culture and arts event, to reduce barriers to arts participation by young people. The project will deliver a web-based one-stop shop for accessing the arts Australia-wide with ever-changing information about arts activities aimed at young people.

IMAGE: Church, Darren Siwes, 2000, courtesy of Greenaway Art Gallery. Funded by the ATISA Board.

YOUTH AND THE ARTS

Council's Youth and the Arts Framework has provided a clear reference point to review and improve its engagement with the creative lives of younger Australians. One Framework outcome was the formation of the Youth Panel which was originally appointed for one year. The Panel was deemed to be such an effective and timely innovation that Council decided to extend its term of appointment until the end of 2001.

Margaret Seares, Chair of Council, attended the Youth Panel meeting held in Tuggeranong in January 2001. At this meeting the Panel members were given a detailed briefing on the Planning for the Future strategy and they subsequently developed a joint input to the strategy. In their response, the Panel members outlined their ten-year vision for the Australia Council's engagement with young people and the arts.

The Youth Panel has supported five forums on young people and the arts. The first of these was hosted by doppio-parallelo in Adelaide during August. Called HYPE, it explored how youth is culturally represented in the media including film, live performance, music, and electronic and print media.

The thirteen Youth Panel members have been given unprecedented access to the Australia Council which has included attendance at meetings of Council, Board - including Assessment, Policy and Vision days - and Promoting the Value of the Arts sub-committees, reading of copious reports, and contact with staff across the organisation.

Board staff contributed to the workings of the Youth Panel, and Panel representatives participated in the Board's assessment meetings - offering advice on youth arts practice as well as informing themselves of the grant process and quality of applications. This year a Youth Arts Group was formed, made up of staff representatives from each Division who have been given a particular

remit for matters related to young people. This Group has begun to work closely with the Panel on the provision of information and advice and the development of recommendations to guide the Council's approach to young people.

The Youth and the Arts Framework contained a range of strategies and the whole of Council has used these and the definitions of Youth Arts practice as a point of reference in its engagement with this key strategic development area.

Young people, from remote communities to major city centres, benefited from creative opportunities supported by Council. Some examples of youth and the arts initiatives include the *New Audience Program 2001*, a project of the Audience and Market



Development Division of Council. A total of \$500,000 was allocated under this program to support 21 projects. All of these are innovative marketing and audience development projects aimed at developing new youth audiences for the arts. They include a partnership between the Queensland Art Gallery and the Queensland University of Technology to develop an exhibition and set of supporting public and school programs targeted at young people from Indigenous and Vietnamese communities, and a collaboration between the

IMAGE: Gondwana Voices, Sydney Children's Choir. Funded by the Music Board. PHOTO: Ian Williams.

Australian Theatre for Young People and the Karratha Youth Theatre in the Pilbara region of WA.

For a second year the Council, with assistance from the British Council, was able to secure a placement for a young playwright/director at the Royal Court International residency. Young director Janice Muller was supported to participate in the program for 2001.

Marguerite Pepper Productions (representing Moving Pictures Productions) received a Partnership grant for the first stage of *i.d.*, a dance project aimed at 6- to 12-year-olds that interweaves an engaging story of two children whose unlikely friendship is fuelled by their interest and passion for dance. Moving Pictures Productions worked with the NSW Department of Education and Training and the Sydney Opera House to develop this production for initial performance at the Studio in July 2001. Following this season, the partners will also collaborate on the development of a CD-ROM for distribution to schools and will conduct workshops for dance teachers and students.

The Choreographic Centre received support to work with the Canberra Theatre Centre, to provide four emerging choreographers with an opportunity to collaborate in the creation of a full-length work, with access to significant production and human resources. Under the direction of Ruth Osborne, each emerging choreographer contributed new material created collaboratively with the youth performing ensemble, Quantum Leap. In a rare opportunity to work with new live music, the choreographers were partnered with a composition student from the Canberra School of Music (Institute of the Arts, ANU). The work, *Fork in the Road*, will be performed at the Canberra Playhouse as part of *On the Shoulders of Giants 2001*.

The Australian Festival for Young People (SA) facilitated *Sky Dive*; Restless Dance Company led a workshop program for young people with an intellectual disability; a playspace for children experiencing emotional, behavioural and educational difficulties was created

through a grant to the Department of Psychiatry at Westmead Hospital; and the Kunnunurra Youth Services (WA) conducted a series of workshops for skills development in visual and performing arts for young people in remote communities in the East Kimberly region. The Spaghetti Circus provided a 36-week circus training program for boys in northern NSW.

Key youth music organisations is another important area supported by Council. The West Australian Youth Jazz Orchestra (WAYJO) is one of Australia's premier youth jazz and improvisation ensembles. An important component of WAYJO's work is the commissioning, development and performance of new and innovative work created by its own young musicians/composers.

Fresh Cut 2002, an audience development strategy initiated by Crafts Queensland and the Institute of Modern Art in Brisbane, was funded to encourage cross-over of youth audiences and young practitioners and the linking of craft and visual arts audiences.

Many of the major performing arts companies continue to support activities that focus on youth. For example, Queensland Theatre Company's Education Unit produces high-quality innovative programs for school-aged children from preschool to Year 12.

The Major Performing Arts Board also funded two partnerships that focused on youth and the arts. The Bell Shakespeare Company worked with Salamanca Theatre Company to extend the reach of Bell Shakespeare Company's *Actors at Work* program to Tasmania; and the State Theatre Company of South Australia worked with Brink Productions to present *Killer Joe* in June 2001 as part of its subscription season.

Young Australians Reading, the research report supported by Council, was released by the Australian Centre for Youth Literature at the State Library of Victoria in April 2001. This report is based on interviews with young people conducted around Australia.

BUILDING A GREATER INTERNATIONAL FOCUS Spearheaded by Council's Audience and Market Development Division, 2000-2001 saw further emphasis on international marketing of Australian contemporary arts.

The ambitious multimedia installation of Victorian artist, Lyndal Jones, gained significant attention at the 49th Biennale of Venice. Using large-scale, synchronised video projection, the work was created specifically for the Australian Pavilion in Venice. ARCO 2001 (Arte Contemporaneo Madrid) was held in February 2001 and included representation by five Australian galleries in the lead-up to ARCO Australia 2002. Art Fair 2000 held in Melbourne in October 2000 reported sales of \$4.5 million, visitor figures of 20,000 and exhibits by 52 Australian galleries and 16 international galleries. The Visual Arts International Market Development Program assisted a number of commercial galleries to attend prestigious art fairs overseas to increase awareness and sales of contemporary Australian art.

Now in its fourth year, the Visiting International Publishers Program was held in May 2001 in conjunction with the Sydney Writers Festival, bringing to Australia international publishers, literary media and literary agents predominantly from Europe and the USA. The Literature International Market Development Program 2001 assisted fifteen publishers and agents to attend overseas book fairs such as the Frankfurt Book Fair.

Council presented three Australian companies, Danceworks, Gravity Feed and Multidimensional Performance Enhancer, at the prestigious Les Plateaux dance showcase of the Biennale Nationale de Danse du Val-de-Marne in Paris in September 2000. Melbourne-based choreographer Phillip Adams and his company BalletLab presented a short season of their work *Amplification* at Kampnagel Hamburg in Germany in January 2001, while Chunky Move premiered their new production *Hydra* at the Millennium Moves



International Dance Fair and Festival in Essen, Germany, in June 2000. At the Fair, Council was represented by Keith Gallasch, Managing Editor of Open City/RealTime, who, with Virginia Baxter, developed and edited Council's *In Repertoire* series of publications.

In Repertoire: A guide to Australian contemporary dance was promoted and distributed widely at the Essen Dance Fair. Other publications in the series include *In Repertoire: A guide to Australian contemporary performance - circus, physical theatre, outdoor, multimedia, site-specific performance*, which was launched at the First Asian Arts Mart in Singapore in June 2001 and promoted and distributed at the International Society for the Performing Arts' annual Congress, held at the Sydney Opera House, 12-15 June 2001; *Australia's Indigenous Arts*, in English and French editions, developed to promote the Australian Indigenous Program under Artistic Director Rea, at the 8th Festival of Pacific Arts held in Noumea, New Caledonia, in October 2000; and *In Repertoire: A select guide to Australian music-theatre*, which was launched at the 2000 Australian Performing Arts Market in Adelaide.

IMAGE: *Amplification*, Balletlab. DANCERS: Michelle Heaven, Stephanie Lake, Luke George, Shona Erskine and Geordie Browning, funded by the Dance Board. PHOTO: Jeff Busby. DESIGN: Design3deep.

Council continues to assist the major performing arts organisations to embark on international tours. Circus Oz presented a return season at London's prestigious Sadler's Wells Theatre and the New Victory Theatre, New York; Sydney Theatre Company presented *White Devil* at New York's Brooklyn Academy of Music following its premiere during the Sydney 2000 Olympic Arts Festival; Sydney Dance Company presented an eight-city tour of the new work *Mythologia* to major US cities; the Australian Chamber Orchestra toured to Europe; and the Black Swan Theatre Company to China.

Supported by Council, the 4th Australian Performing Arts Market, held in Adelaide in 2000, resulted in a number of significant international tours for Australian artists and companies negotiated directly as a result of presenting excerpt performances in the Market's Spotlight showcase program. The Australian Art Orchestra, under the artistic directorship of jazz musician and composer Paul Grabowsky and in collaboration with the South Indian Sruthi Laya percussion quartet, toured *Into the Fire* to Singapore, London (as part of *HeadsUp Australian Arts 100*), Germany (Hannover's World Expo 2000), Copenhagen, Finland and Prague. In 2001 William Yang toured a new work, *Blood Links*, featuring his unique monologue with slide projection, to the Six Stages Festival in Toronto, Canada, and the Taranaki Festival in New Zealand. Melbourne-based youth company Arena Theatre Company toured its new multimedia work *Eat Your Young* to the Taipei Arts Festival and Singapore Arts Festival in May-June 2001.

The Australia Council and the National Council for the Centenary of Federation presented *HeadsUp Australian Arts 100*, a significant 10-day program of contemporary Australian arts, in London in June-July 2000 to mark Australia's Centenary of Federation. A snapshot of some of Australia's best music, theatre, visual art, contemporary dance, film, literature, fashion, photography and new media arts, *HeadsUp* was staged in some of London's most



prestigious arts venues, as well as less traditional sites and spaces, from Wigmore Hall, the Barbican Centre, and the Victoria and Albert Museum, to the top of four-metre sway poles and in the London Underground.

Australian participation in the Triennale India in February 2001 was highly successful with the exhibition of work by Brisbane artist Eugene Carchesio, curated by Michael Snelling of the Institute of Modern Art, attracting substantial, positive media coverage and public comment. Eugene Carchesio received one of the nine Triennale awards presented by the organising authority, the Lalit Kala Akademi.

Australia was the invited nation at the 2000 German Craft Triennale, and a major exhibition of all forms of Australian craft was curated by the Art Gallery of South Australia for the occasion. This landmark exhibition of combined German and Australian work then toured to Adelaide and Sydney.

Applications for Australian participation in the next São Paulo Biennale were invited during this period. To foster Australian participation in international biennales, the Council established links with the Documenta, Berlin, Istanbul, Kwang Ju and Liverpool Biennales through a targeted program of assistance.

Council continued the Technical Theatre Worker Initiative with the Banff Centre for the

Arts in Canada. Two theatre workers were seconded to the Centre in 2001: Martin Kinnane (NSW), a lighting designer; and Paul Doyle (WA), a production manager.

Other international initiatives included supporting playwright Karen Mainwaring to take up residence at the Cité Internationale des Arts in Paris whilst her play *The Raindancers* was produced by the Comédie Française in March 2001.



Woo Company received a grant for a collaboration with Australian choreographer Lucy Guerin. The commission is for Lucy to create a new 30-minute dance work, *The Ugly Duckling*, based on the fairytale by Danish writer Hans Christian Andersen, and for the performance of an existing work *Robbery Waitress On Bail*. Woo Company is a Danish company of dancers that invites the new generation of outstanding international choreographers, specialising in dance theatre, to work and perform in Denmark.

The Gilgamesh Project received a grant for the development phase of *Gilgamesh*, a work drawing upon the ancient traditions of Southern Indian story-telling through text, music and dance, including aspects of religious ritual. The project is a multi-artform, multi-cultural, international collaboration of independent performing and design artists from Australia and India, dancers of the Daksha Sheth Dance Company and the Academy for Artists Research, Training and Innovation (AARTI), musicians of the Nova Ensemble (Western Australia) and Warogus (Indonesia), and Australian dancers recently graduated from the Western Australian Academy of Performing Arts.

Community Cultural Development recipients Tony le Nguyen (Vic) and Peter Keelan (WA) are establishing relationships and developing material with community-based arts organisations overseas. Tony's work is focusing on Vietnamese communities in Canada, France, Australia, USA and Vietnam; Peter is collaborating with contemporary and traditional musicians in the Solomon Islands, Romania and Zimbabwe.

International Pathways, an initiative of the Music Board and the Audience and Market Development Division, has offered increased flexibility to artists presenting work internationally. It also encourages artists to adopt a more strategic approach to their international activities. The program supported overseas tours and appearances by a range of artists including Blue Grassy Knoll, Rhibosome, New Blood, The Satellites, thea-tet and the Dave Graney Show.

ENSURING THE SUSTAINABILITY OF THE ARTS SECTOR

The Council contribution to sustainability of the arts is a multifaceted one. Financial support to key infrastructure through funding programs is a major foundation of this work.

One funded key organisation, Ausdance, staged a series of national dance summits in

IMAGE: Australia Council CEO Jennifer Bott and Minister for the Arts Peter McGauran at the Tricycle Theatre, London, for the opening of *Stolen*, part of *HeadsUp Australian Arts 100*. PHOTO: Conrad Blakemore.

IMAGE: *Steel Fracture*, Jo Croft and Stacy Callaghan, The Party Line. Funded by the New Media Arts and Theatre Boards. PHOTO: Milk and Honey Photography.



2000 specifically focused on exploring sustainability in this sector.

The Planning for the Future (PFF) strategy is a collaborative effort to drive arts funding policy into the future. This year the PFF strategy involved an extensive analysis of all available statistical data, Vision Days convened by each Board of Council, and the release of a public Discussion Paper. The substantial feedback has informed the development of Council's new Corporate Plan for 2001-2004 and the ongoing strategic planning for the Boards and Divisions.

Council's contribution to the defining of sustainability, making debates more sophisticated, more concrete, and more forward thinking, has been substantial and will have long-term impacts across the arts for years to come.

The Council Divisions have, as part of the Planning for the Future process, embarked on an infrastructure review aimed at identifying key issues to be addressed at an artform and sectoral level and strategic opportunities that will make a difference.

The Council continued to contribute to discussions about the small to medium performing arts sector (also known as 2nd and 3rd tier) and the visual arts sector at State, Territory and federal levels. The *Books Alive!* component of the Commonwealth Book Industry Assistance Plan was established this year as another major force for sustainability in the arts. The *Books Alive!* campaign promotes the intrinsic value of books, reading and literacy (particularly for children) and the books of Australian writers.

Council continued to provide advice to the Australian Taxation Office and relevant Ministers about taxation issues, in particular those relating to ABN requirements for Indigenous artists and the GST impacts on ticketing practices in the performing arts. The Council supported the Australian Major Performing Arts Group to stage a series of seminars on these impacts during the year in review.

The Visual Arts/Craft Board initiated a set of targeted research activities focusing on audience and sustainability issues. To facilitate the sustainability of the overall visual arts/craft sector five research projects were developed during the 2000-2001 period. These were Recurrent International Visual Arts Events - a study which examined major visual arts events around the world for potential Australian participation; Visual Arts/Craft Strategic Infrastructure Discussion Paper - an overview of the visual arts/craft 'eco-system'; Recurrent International Craft Events Discussion Paper - a study which examined major craft events around the world for possible Australian participation; and Research Study of Audiences of Contemporary Art and Craft - a major national study of

audience behaviours and motivations on the topic of who attends contemporary art events and why.

Building on its continued support for Asialink's extensive residency programs, the Council developed a partnership with Asialink and the Australian Indonesian Institute to pilot four projects which link Australian and Indonesian communities and artists. It is anticipated that this will be a long-term project aimed at the sustainability of community and culture in both countries.

During the year in review, Cultural Ministers from the Commonwealth and State Governments reached agreement on each of the 95 recommendations made in the Major Performing Arts Inquiry Report, *Securing the Future*. Following this, the Major Performing Arts Board was established and implementation of the recommendations has commenced jointly with the State funding agencies and the companies. The recommendations focus on building artistic vibrancy, improving access and securing the financial stability of the major performing arts companies.

OTHER STRATEGIC ACTIVITIES

ONLINE ACTION PLAN

The Commonwealth Government's Online Strategy requires all Commonwealth agencies to deliver all appropriate programs and services online by 2001. During the year Council undertook specific actions towards compliance with this strategy. In October 2000, it published its *Online Action Plan*, detailing its systematic approach to placing its information and services online; in September 2000 and March 2001, Council completed surveys as part of the Commonwealth online reporting framework established to monitor the progress of the strategy; and throughout the course of the year provided online information necessary to comply with the Strategy's Online Information Service Obligations.

A number of new Council policy, promotional and cultural relations services were delivered online during the year in review, including entry points for Arts and Disability; Regional Arts; a collection of online resources pertaining to World Trade and Arts and Culture; the 49th Biennale of Venice, featuring the work of Lyndal Jones; and *Books Alive!*, part of the Commonwealth Government's Book Industry Assistance Plan.



While online services can be a convenient method of service delivery for anyone, they are a particularly useful tool for national organisations like the Australia Council to overcome some of the impediments of being Sydney-based. In addition to the static information on Council's programs and services available on its web site, in the year in review Council made substantial progress towards increasing the level of the services

IMAGE: *Face Value*, Kate Champion. PHOTO: Richard Hughes.

IMAGE TOP: Performing group *Chrome* demonstrate the pleasures of reading (*Books Alive!* campaign). Funded by Literature Board. PHOTO: Patrick Rivere. IMAGE BOTTOM: Australia Council's web site. Images from Lyndal Jones' installation shots from *Deep Water/Aqua Profunda*, sound and video installation, 49th Biennale of Venice 2001.

it offers online, in particular, offering users a greater level of interactivity. Examples of this interactivity include a user registration system for access to high-resolution images of the 49th Biennale of Venice; an online project-update form for Council's Arts Research in Progress list; an online response form for the Council discussion paper, *Planning for the Future: Issues, Trends and Opportunities for the Arts in Australia*; and downloadable grant application forms in Word 97 format,



allowing applicants to save information in their electronically completed application forms for the first time.

BUDGET

The Council's appropriation in 2000-2001 was \$74.934 million compared to \$76.158 million in 1999-2000. The appropriation in 2000-2001 included funding for certain Government policy initiatives, namely Contemporary Music

Development Program, Major Festivals Initiative, Regional Arts Fund, and Young and Emerging Artists Fund.

In accordance with the principles of accrual budgeting, Council's appropriation also included funding for depreciation of non-current assets and capital use charge.

The year under review is the third year of the Council's triennial funding agreement with the Government. This arrangement provides Council with greater funding certainty, allowing it to give secure long-term commitments and strategic advice to a number of arts organisations.

In this reporting year, following recommendations from the Nugent Inquiry \$16.8 million was transferred from the Department of Communications, Information Technology and the Arts, representing the transfer of the remaining base funding for the symphony orchestras (\$6.95 million), Opera Australia and the Australian and Opera Ballet Orchestra (\$4.44 million), together with base funding increases for all the major performing arts companies and the structural adjustment package funding for 2000-2001 (\$5.4 million).

INTERNAL AUDIT AND AUSTRALIAN NATIONAL AUDIT OFFICE REVIEWS

KPMG Chartered Accountants continued as Council's internal auditors in 2000-2001. In accordance with the Council's strategic audit plan, KPMG conducted three audit examinations on disbursements, receipts and grant administration which confirmed that Council's internal controls were operating effectively. An audit on the Council's new grants management system's security and control issues was also carried out. This audit highlighted some issues which are currently being addressed by management.

The financial operations and accounts of Council along with the asset records were reviewed by the Australian National Audit

Office in pursuance of section 39(1) of the *Australia Council Act 1975*. The results of the audit were satisfactory.

RISK MANAGEMENT

Council developed a Risk Management Plan in the reporting year. The plan includes a risk management policy, a risk treatment plan and a risk register which will enable Council, on an ongoing basis, to enhance and monitor its corporate governance structure. A further analysis by Council of the risks highlighted in the plan will take place in 2001-2002.



GOVERNMENT INITIATIVES

On behalf of the Federal Government, the Australia Council administered the following initiatives.

REGIONAL ARTS FUND

The Commonwealth established this initiative to make a significant and sustainable contribution to regional arts development and to make the arts more

accessible to Australians in rural and regional areas.

The majority of the Fund was managed by the States and Territories. Through the Fund, Council was able to support a number of key projects.

The Regional Arts Australia National Conference *Creating Waves* was held in Esperance, WA. Council's assistance enabled volunteer arts workers from around Australia to travel to the conference. Council Chair

Margaret Seares provided a keynote address to what all described as the most successful event of its kind to date.

A national small grants program was administered by Regional Arts Australia member organisations. This strategy provides small grants through the delivery mechanism of regional arts networks to assist projects to move forward at critical times in their development.

IMAGE: *Cosi Fan Tutte*, Opera Queensland. Artists: Leanne Kenneally and Donna Balson (front seated) with Rosina Waugh (standing). Funded by Major Performing Arts Board. PHOTO: Rob Maccoll.

IMAGE: The Works 2000 (TTLG and Glenorchy City Council) 'Get a Job' series: Bridgewater High Students Jonathon Drake and Aaron Donnelly were among those who worked with artist John Vella to create a series of installations around the theme of looking for work. Funded by the CCDB. PHOTO: Lucia Rossi.

Stage 2 of Regional Arts Australia's Country Arts Promotion Project was supported to promote arts activities in regional Australia through the appointment of a national publicist and the development of a regional arts web site. The web site, including an online contact directory, is designed to act as a portal for regional arts. The aim is to provide opportunities to promote the arts in regional Australia and improve appreciation and understanding of innovative arts projects.

Support continued for *Signal*, a web site partnership between the Council, Regional Arts Australia and the Australian Broadcasting Corporation to promote regional artists, arts organisations and cultural events. *Signal* provides a source of information on regional cultural activities which can be utilised by media, particularly those located in regional Australia.

In June, Council announced a community outreach program for rural and regional centres to tie in with the 2001-2002 regional tour of *GREASE - The Mega Musical*, as presented by Sports Entertainment Ltd, the Gordon Frost Organisation and Really Useful Productions. This lighthouse project is a strategic opportunity to promote direct and effective forms of engagement with the arts to individuals, especially young people, and communities in some 40 rural and regional centres.

The special community outreach program comprises free parallel activities to engage students in schools, reach the local population and support professional development opportunities for regional artists and arts organisations. The program will involve a wide range of regional, rural, youth, community and education networks and organisations.

YOUNG AND EMERGING ARTISTS INITIATIVE

The Young and Emerging Artists Initiative has continued to achieve significant success across the spectrum of arts practice. Each Board and the Audience and Market Development Division devised targeted strategic initiatives designed to make a major difference through a limited investment.

Examples of these initiatives include partnerships with a number of organisations to specifically assist young and emerging artistic directors to undertake mentorships. These will be hosted by Urban Myth Theatre of Youth (SA); Footscray Community Arts Centre (Vic); PACT Youth Theatre (NSW); Jigsaw Theatre Company (ACT); Next Wave Festival (Vic); Powerhouse Youth Theatre (NSW); Patch Theatre (SA); Shopfront Theatre for Young People (NSW); Backbone Youth Arts Inc (Qld); Salamanca Arts Centre (Tas); Canberra Youth Theatre (ACT); and Outback Theatre (NSW).

Due to an increased focus on music theatre in recent years, a joint initiative of the Music and Theatre Boards was undertaken to support younger artists wishing to work in this medium. Seven mentorships were supported. They will be hosted by Arena Theatre Company (Vic); IHOS Opera (Tas); The Song Company (NSW); The opera Project (NSW); NORPA (NSW) and Opera Queensland (Qld).

The New Media Arts Board supported research into an initiative entitled *Time-Place-Space*, an interdisciplinary workshop program designed to develop increased support for innovation, research and development of cross-artform practice. Planned for 2002, it will be the first of three programs to be held



IMAGE: *Gridlocked Series*, 1999, Blown Glass, height 13cm ARTIST: Hilary Crawford. Funded by Visual Arts/Craft Board.
PHOTO: Dan Schutt.

annually in three different national/regional locations. It will be a two-week intensive training forum for 15 to 20 Australian artists engaged in performance practice and interested in hybridity as a methodology for making work. The workshop will be open to both emerging and established practitioners.

For the third consecutive year, the Literature Board supported mentorship programs for young and emerging writers around Australia run by a range of organisations including Varuna Writers' Centre, the Australian Society of Authors and the youth-run media company, Express Media Power Workshops. Feedback from previous programs attests to the overwhelming success and popularity of mentorships. Many of the writers mentored under these programs have gone on to achieve publication of their first book.

The Dance Board extended two initiatives supporting young and emerging dance and movement artists. First offered in 1999, the Emerging Performers Initiative recognises the barriers faced by young dancers in open competition with more experienced performers for jobs and aims to create a link between emerging dancers and companies via individually tailored professional development programs with leading dance companies. Building on the success of the 1999 initiative - three of the five emerging performers supported have since attained further employment with the companies to which they were seconded - the Board supported a further four young and emerging performers in 2000-2001. Tara Bollard was seconded to Buzz Dance Theatre (WA); Adrian Robertson to Dance North (Qld); Mia Hollingworth to Dance Works (Vic); and Kynan Hughes to Leigh Warren and Dancers (SA).

The Emerging Choreographers Initiative supported 10 choreographers to develop and perform compelling new works across a diverse range of dance and movement practices. In this third series of projects, the emerging choreographers were required to nominate a host organisation to guide and take on aspects of managing their project. Host organisations range from the Queensland

Ballet, to Footscray Community Centre, to Blue Moon Film and Video. All the hosts provide a range of benefits, particularly in overcoming the isolation felt by young, independent artists as they embark on their first public works.

Out & About, a Council initiative, has created opportunities for young and emerging arts workers to develop new skills, experience different ways of working and gain an understanding of different cultural and community needs. Nine exchanges were funded, involving a wide range of host organisations such as the National Institute of Circus Arts, Local Government Authorities, Big h'ART, Urban Myth Theatre of Youth, and Next Wave Festival which also received support from the Music Board for its music development and mentorship program.

The Music Board also supported a range of festivals to provide performance and promotional opportunities for young and emerging artists. Examples include support to the *Woodford Folk Festival* (Qld) for concerts specifically by emerging artists; and the *Totally Huge New Music Festival* (WA) to enable emerging composers and musicians to work with established artists such as Jon Rose on the Violin Factory project.

Nine Artist-Run-Initiatives (ARIs) were funded across Australia by the Visual Arts/Craft Board which recognises that ARIs have a special place in the encouragement of emerging artists, creating opportunities in the critical post-art-school period. These spaces act as radical incubators for the art of the future.

The Council provided special Young and Emerging Artists support to Musica Viva Australia to extend the scope of its *Ménage* program to Sydney as well as Melbourne. The *Ménage* program aims to engage 20- to 35-year-old audiences with performances in venues familiar to the target audience, such as nightclubs.

The Melbourne Symphony Orchestra and Tasmanian Symphony Orchestra were supported to provide professional development opportunities and high-profile public exposure



for young pianist Andrea Lam and young violinist Susie Park, respectively.

Opera Queensland received support to extend the Company's existing Young Artists Program to include an additional stream for younger, developing artists.

CONTEMPORARY MUSIC DEVELOPMENT PROGRAM

The Federal Government's Contemporary Music Development Program has demonstrated strong and significant support to the independent music sector across a range of initiatives including:

- Contemporary Music Export;
- business planning and market development; and
- the development of an online strategy for marketing Australian music.

There has been a significant impact in consolidating and increasing export opportunities, international touring, industry

professional development, international networking and access to resources.

During the year work began on establishing a cohesive industry-driven strategy for the ongoing development of Australia's contemporary music industry.

Export Marketing Advances

Since September 1997, \$957,905 has been advanced as non-interest-bearing Export Marketing Advances to 44 bands targeting various overseas markets. Returns to the Advances fund total approximately \$300,000, providing a pool of recycled resources for ongoing support.

Market Development

In November, four international jazz presenters were brought to Australia by Council, in association with the 2000 Wangaratta Festival of Jazz, to attend the Festival and visit Sydney, Melbourne and Brisbane with a view to programming

Australian jazz overseas. A project manager has been appointed to coordinate this initiative in 2001 and to set up forums and showcases in Wangaratta, Sydney, Melbourne and Brisbane.

Several new business planning and market development initiatives were supported, including:

- the Folk Alliance Australia for the development of Alliances at the national convention, Adelaide, 24-26 August 2001;
- Music Business Adelaide for a national showcase program of emerging artists from each State and Territory, 21-23 September 2001;
- the 5th National Entertainment Industry Conference (NEIC/MEMO) for a national access program to enable representatives from Indigenous, community, regional and independent music industry associations to attend the Conference in Sydney, 2-4 August 2001;
- National Independent Electronic Labels Conference (NIELC), October 2000 and October 2001 in Newcastle, for professional development of the independent electronic music sector within Australia and promotion of the sector internationally; and
- Australian Music Week, 9-15 October 2001, to support the conference and showcase elements of the program;
- *Kids My WAMI*, Western Australia's annual contemporary music event, held 6-16 September 2000, for national marketing and promotion;
- Broome Musicians Aboriginal Corporation (BMAC) for a week-long music industry development workshop, 7-12 October 2000, to coincide with the annual national Indigenous music festival *Stompen Ground*; and
- Folk Alliance Australia for the promotion and marketing of an Australian showcase featuring Shane Howard, Tulipan, *The Waifs* and Kerriane Cox at the North American Folk Alliance Conference, Vancouver in February 2001.

Major investment in two key independent organisations, Association of Independent Record Labels (AIR) and the Music Managers' Forum (MMF), has encouraged the growth of a viable and sustainable independent music sector. A new development initiative involves the trialling of a devolved funding program (coordinated by AIR and MMF with broad industry representation) to assist travel for music industry professionals and small music businesses operating from centres outside the major cities of Sydney and Melbourne and an International Extensions Fund giving professionals the opportunity to extend international marketing initiatives.



MAJOR FESTIVALS INITIATIVE

The Major Festivals Initiative (MFI) is a special Commonwealth Government Initiative which supports the commissioning, development and showcasing of new, large-scale Australian performing arts productions for Australia's major international arts festivals - Adelaide Festival, Brisbane Festival, Melbourne Festival, Perth International Arts Festival, Sydney Festival, and *10 Days on the Island* (Tasmania). The Sydney 2000 Olympic Arts Festival was also a member for the duration of its program.

IMAGE: Lyndal Jones. Installation shot from *Deep Water/Aqua Profunda*, sound and video installation, 49th Biennale of Venice 2001.

IMAGE TOP: *Mythologia*, Sydney Dance Company. Choreographed by Graeme Murphy for the Sydney 2000 Olympic Arts Festival and the 2000 ENERGEX Brisbane Festival. PHOTO: Richard de Chazal.

A number of major new Australian works developed with the support of the MFI have enjoyed national success and garnered critical international success. They include the Company B Belvoir and Black Swan Theatre (WA) co-production of *Cloudstreet*, based on the award-winning novel by Tim Winton and directed by Neil Armfield; and *The Theft of Sita*, a landmark international collaborative



project directed by Nigel Jamieson with Associate Director Peter Wilson and Indonesian puppetmaster I Made Sidia, with a jazz-infused gamelan score by Australian composer Paul Grabowsky, in association with Indonesian composer I Wayan Gde Yudane.

Recent successful productions include the Sydney Dance Company's *Mythologia*, featuring choreographer Graeme Murphy, composer Carl Vine, rap artists and the

Sydney Gay and Lesbian Choir, which premiered at the 2000 ENERGEX Brisbane Festival and the Sydney 2000 Olympic Arts Festival; the Marrugeku Company's *Crying Baby*, directed by Rachael Swain, choreographed by Raymond Blanco, with visual interpretation by Thompson Yulidjirri (keeper of the Mimi stories), which premiered at the 2000 Perth International Arts Festival and will be presented at the 2002 Sydney Festival; and the Elision Ensemble's Chinese ritual opera *Yue Ling Jie (Moon Spirit Feasting)*, directed by Michael Kantor, with composer Liza Lim and librettist Beth Yahp, which premiered at the 2000 Telstra Adelaide Festival and will be presented at the 2001 Melbourne Festival.

NOISE: NATIONAL MEDIA, YOUTH CULTURE AND ARTS EVENT

The development of *noise* for presentation in October 2001 continued throughout 2000-2001. Information on *noise* is available at www.noise.net.au.

noise media launches were held on 28 February 2001 in Sydney, and 6 March 2001 in Melbourne. During the year in review the *noise* team met with representatives of youth arts and various youth organisations around Australia in developing the *noise* program. Significant partnerships in the private and public sector have been developed.

The Council's Youth Panel played an important advisory role in the development of *noise*.

IMAGE: *Crazy Mickey*, a flash animation project card. Courtesy of *noise*. ARTIST: Bobbie Shaw.