

YEAR IN REVIEW

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The Australia Council's strategic plan, *Directions 1999–2001*, provides a framework for the Council to deliver 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. This framework enables Council to provide, as part of Commonwealth reporting requirements, a clear and concise 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 corresponds with the outcome/output budget framework and the strategic plan's priorities. Examples of activities are used here for illustration. Full grant and expenditure details are to be found in the lists beginning on page 95.

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*.

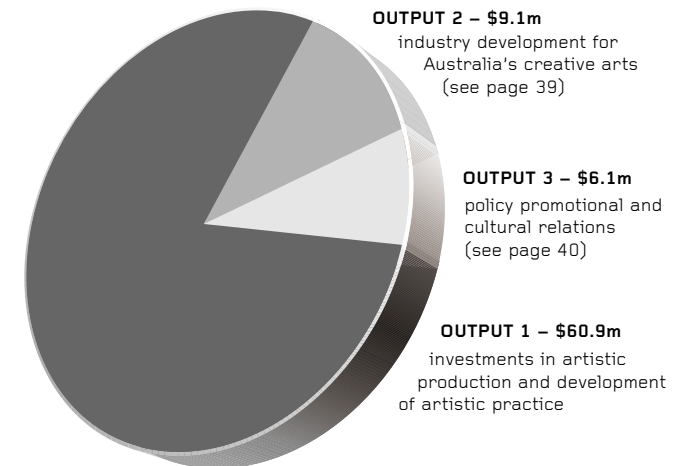
OUTCOME 1

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.

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 appreciation, participation in, enjoyment and celebration of the arts with and through our civic institutions is enhanced.	3. Policy, promotional and cultural relations services.

OPERATING EXPENSES BY OUTPUT 1999-2000



Summary by outcome 1999-2000

Outcome 1 (Outputs 1 & 2)	\$70 million
Outcome 2 (Output 3)	\$6.1 million
	<u>\$76.1 million</u>

In pursuing this 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 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 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 great majority of its resources – budget, time and attention – to the delivery of funding support to 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 21,800 copies of the *Handbook* were distributed in response to requests. Some 4,486 grant applications were made to Council.

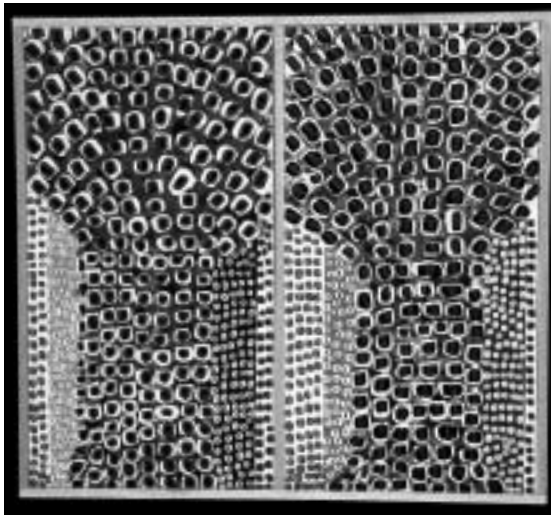


IMAGE: *Black Fella/White Fella Trees* by Pauline Briggs, funded by the Aboriginal and Torres Strait Islander Arts Board.
PHOTO: Courtesy Moree Plains Shire Gallery.

During 1999–2000 the Australia Council made 1,642 investments to the value of \$65 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 Funds and the Board provide grants through a suite of generic funding categories which address the Australia Council's stated outcomes. These categories are New Work, Presentation and Promotion, Development, Triennial Grants, Fellowships, Partnerships and Commissions. Additionally, the Council, the Funds and the Board 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 artists, 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 establishment of a major Planning for the Future project, as well as the further implementation of the Regional Arts, Arts for a Multicultural Australia and National Aboriginal and Torres Strait Islander Arts Policies.

Investments in the creation of new work

Across the Board and Funds a total of \$10.2 million was invested in the creation of new work under the New Work, Fellowships and Commissions grant categories.

Aboriginal and Torres Strait Islander Arts Board Fellowships for 1999–2000 were received by:

- Lance Chadd Tjyllyungoo (WA) to create a major body of work for exhibiting in 2001. He will travel Western Australia to paint the region's people, landscape and wildlife;
- Walter Christopher Saunders (Vic) to write and pursue the production of four dramatic scripts for film and television;
- Ashley Djardie (NT) to create paintings and dupuns (hollow-log burial poles). The dupuns are integral to Yolngu cosmology and transferring these stories onto the logs creates an added dimension.

The Community Cultural Development Fund Fellowship program acknowledges community cultural development workers who have made outstanding contributions to the field. A Fellowship allows such workers to undertake a self-devised two-year program of professional development. Barry Benning, a country musician from Tennant Creek, is using the Fellowship to undertake workshops and a tour to remote Aboriginal communities with his band, the Benning Brothers. The band also recorded a CD during this Fellowship.

Other Fellowships were awarded to: Peter Keelan (WA) to visit the Solomon Islands, Romania and Zimbabwe to collaborate with local musicians; Tony Le Nguyen (Vic) for international travel to work with

Vietnamese communities now living in five different countries; and Catherine Simmonds (Vic) for international travel to experience other forms of community cultural development theatre practice.

In Dance, Igneous Inc (NSW), a small company integrating differently-abled dancers, was supported to work collaboratively with children and senior citizens to create *The Hands Project*. Lisa O'Neill (Qld), in conjunction with the Queensland University of Technology's Catalyst Pine Rivers project, is creating a site-specific work with artists from the Vulcana Women's Circus and ten young dancers aged 15 to 25 from the Pine Rivers Shire. Steps Youth Dance Company (WA) presented *Around the World in 80 days – in 8 ways*, loosely based on the Jules Verne novel and drawing on the talents of local emerging choreographers and performed by young people. Melbourne-based

physical theatre group, Born in a Taxi, presented *The Enormous Club 2*, a fusion of dance, theatre and improvisation at the Adelaide Festival Fringe. Nikki Heywood (NSW) presented *Inland Sea*, 'a physical vision depicting the landscape of the Australian psyche, following six diverse figures past the backblocks and on to the back of beyond.' Dancehouse (Vic) presented its annual event celebrating the diversity of contemporary work by independent choreographers from around Australia: *Bodyworks '99*. Dance Fellowship grants to Rosalind Crisp (NSW) and Dianna Laska-Moore (Qld) enabled them to undertake two-year programs of research and development including travel to New York, Tokyo and Amsterdam. A New Work grant to choreographer Anna Smith (Vic) has produced *Blood Red*, using material developed as part of *Invisible Knowledges*, a major research project initiated by Shirley McKechnie and

IMAGE: Expressions Dance Company's performance of *Vanities Crossing*, choreographed by Maggi Sietsma and funded through the Dance Fund.
PHOTO: Rob Maccoll.



funded by the Australian Research Council. Tasmanian artist Jerril Rechter used her Fellowship grant on secondment to the Next Wave and Melbourne International Festivals, integrating dance expertise and perspectives into their development of performance programs and special projects. Rechter is also artistic director of the Launceston-based



IMAGE: *Visionary Images* billboard images produced in collaboration with disadvantaged young people, artists and the community. Salvation Army (Vic) Property Trust, funded through the Community Cultural Development Fund.

Stompin' Youth Dance Company, which has been commissioned by the Department of Education and the Arts (Tas) to conceive and implement an interactive multimedia online learning and performance project created by and for young people.

The Literature Fund allocates approximately half its annual budget towards grants for writers. In 1999, 71 New Work grants were awarded to writers from a highly competitive field of 441 applicants. Prestigious two-year Fellowships were awarded to environmentalist and historian, William Lines; to young adult fiction writer Sonya Hartnett; and to poet Mark O'Connor to write two books of poetry – one on the Sydney Olympic Games and the path of the Olympic flame.

Children's writers, poets and young writers featured strongly amongst the New Work grants awarded. More than 20 grants went to writers under the age of 35.

Young fiction writer, Sunceta Peres Da Costa, who achieved international recognition with her first novel, *Homework*, received a grant to research and write a



new novel. She was also supported by the Literature Fund to undertake a prestigious six-week residency at Yaddo Artists' Colony in New York.

Three New Work grants were awarded for projects in languages other than English including: Armenian writer Toros Ziflian to write a collection of short stories and a play script; and poet Van Hung Vo to write a collection of poems in Vietnamese reflecting on spiritual and political issues affecting Vietnamese people.

Established poet, librettist and performance writer Alison Croggon received a grant to undertake three major works, including a novel in poetic prose. Selected as the second Australia Council Cambridge University writer-in-residence, Croggon also spent a successful six months at Pembroke College, Cambridge

University, where she completed two new works to be published in the UK in 2001.

Organisations supported through Triennial grants and through the Major Organisations Fund also developed a range of new work, including the Sydney Dance Company's new work by Graeme Murphy, *Air and Other Invisible Forces*; and the Australian Ballet's new full-length work by Natalie Weir, *Mirror, Mirror*, to a new score by Robert Griffin Morgan. Playbox presented Elizabeth Coleman's *Secret Bridesmaid's Business*; the Queensland Theatre Company staged a new musical by Wesley Enoch and John Rodgers, *The Sunshine Club*; and Black Swan developed *Plainsong*, a site-specific work by David Britton with music by Iain Grandage, presented at the 2000 Perth International Arts Festival.

Recognition and assistance to individual artists is offered through the Music Fund's Fellowships category. Receiving two-year Fellowships to assist professional developmental opportunities and the creation of new musical works across the genres of contemporary folk, music theatre and contemporary classical music, were: Shane Howard (Vic), lead singer/songwriter of legendary rock/folk band Goanna; internationally acclaimed composer Liza Lim (Qld); and Lyndon Terracini (NSW), Artistic Director of Northern Rivers Performing Arts in Lismore.

The Fund assisted the creation or creative development of new Australian works by established and emerging composers for performance in a variety of contexts. Examples include Music for Everyone Inc (ACT) for a commission from Mary Mageau to compose a new work for recorder and string orchestra; TasDance

(Tas) to commission composer Charlie Chan to create a new musical work for their production of *Treasure Island* and Western Australian Youth Orchestra for a commission from James Ledger to compose a work for five Australian youth orchestras.

Support for regionally based music activity includes funding for festival and concert presentation, community music development and the creation of new musical works, such as Northern Rivers Performing Arts (NSW) for the creative development of composer and librettist Brian Howard's new contemporary opera, *The Obsessed*, based on the short story about old and new worlds by the young Chinese writer, Liu Heng.

The New Media Arts Fund supported Back to Back Theatre Co (Vic) for the creative development of *Soft*, a multi-discipline event merging architectural design, physical and virtual live performance, character animation and surround sound. Back to Back Theatre Co is an acclaimed professional theatre company with an ensemble of actors with intellectual disabilities.

Brisbane Powerhouse (Qld) received support for stage two of a major public art work, *The Building that Speaks*, created by artist Robyn Backen and commissioned by Brisbane City Council. *The Building that Speaks* uses the existing exterior windows and portholes on the main entrance of the Powerhouse as a frame from which to blink morse code messages. Stage two will see the development of an interface between the interior and the exterior of the building.

Rainer Linz (Vic) was assisted to create an interactive sound environment for gallery installation, *Info Noise*, to be exhibited at



IMAGE: Vitalstatistix performing *My Vicious Angel* at the Australia Council's 4th Australian Performing Arts Market (APAM) held in Adelaide in March 2000 and supported through the Audience and Market Development Division. PHOTO: Don McLennan.

the Institute for Contemporary Art in London in late 2000. *Info Noise* has origins in pre-war Yugoslavia. It investigates the topic of information noise in the form of a multimedia spectacle with both philosophical and psychological content. Using projected newspaper headlines from the international press, it attempts to demonstrate how ideas, symbols and icons can be transformed by different media. *Info Noise* is a collaboration between Rainer Linz, Serbian artist Gordana Novakovic and UK computer programmer, Doug Clinton.

The Marrugeku Company (NSW) received a grant toward a new production of *Crying Baby*; a large-scale outdoor inter-cultural performance employing the artforms of contemporary Indigenous dance, physical theatre (stilts and aerial), Kunwinjku dance and music, film, installation, weaving, contemporary sound art and composition.

PACT Coop Ltd Youth Theatre (NSW) received support for *Replicant Hotel*, directed by Caitlin Newton-Broad, which will offer a new media process for collaborative writing/making strategies for 15 young people. PACT youth theatre and a group of young visual artists and writers will work in a cross-disciplinary process to build a 'hotel' reeling from future shock. Young performers will create the life of the hotel's itinerant inhabitants. *Replicant Hotel* will culminate in an exciting performance/media environment and will be inhabited over a four-week public season.

Jackie Smith (Vic) was assisted to support a collaboration between Performance Art creative team, Jackie Smith and Moira Finucane and UK visual artists, Art2go (James Barret and Robin Forster). The New

Media Arts Fund supported the Australian artists for a three-week workshop period and for costs relating to a performance season to be premiered in Manchester.

Salamanca Theatre Company (Tas) received a grant for a collaboration between diverse artists in the creation of *Panopticon*. The Panopticon, an innovation of the 18th century, was designed to revolutionise criminal reform by completely isolating prison inmates in a circular arrangement of inward pointing cells. While denying prisoners all contact with each other, it allowed constant surveillance from a central watchtower. This theory was adopted by many prisons, including the penal settlement at Port Arthur, Tasmania. Salamanca Theatre Company wants to engage in the Panopticon theory, using its structure to disrupt the fundamental premise of traditional theatre. The collaboration between design and technology artists in the development of this project will be a vital and challenging component.

Fellowships are awarded for two years to three outstanding practitioners in New Media Arts.

In a career spanning more than 30 years, Paul Brown has been at the forefront of combining computational sciences with fine and applied arts practices. During his two-year Fellowship, Brown will spend 12 months as artist-in-residence at the Centre for Computational Neuroscience and Robotics at the University of Sussex in the UK, a world centre of excellence for research into emergent behaviours. As well as contributing to the work of the Centre, Brown intends to consolidate and develop his skills in computational methodology, particularly genetic programming.

John Conomos has made exceptional contributions to Australian and international new media practices, as both a distinguished, prize-winning artist and as a respected critic. The three projects he intends to work on during his Fellowship will allow him to create major multimedia works bridging video, film, sculpture, sound installation, performance and poetry, and substantially push and consolidate new collaborative and hybrid concerns, skills and boundaries.

Originally trained as a visual artist, Patricia Piccinini has continued to extend her art practice by utilising cutting-edge digital technology and hybrid approaches embedded in new media practices. Her work in recent years has received critical acclaim and has been included in major international and Australian exhibitions. Her Fellowship project, *Wilderness*, is a series of installations investigating the fluid relationship between the natural and artificial in contemporary culture.

Alongside the extensive range of works developed by companies funded in the Triennial grants category, the Theatre Fund continues to support many individuals and companies to create new work. Examples include; Brink Productions (SA) for Howard Barker's *The Ecstatic Bible*, produced in collaboration with The Wrestling School, UK, for the 2000 Telstra Adelaide Festival; Jigsaw Theatre (ACT) for *Kera Putih*, a cross-cultural production for young people aged seven to twelve. Written by Julie Janson, the work uses traditional Indonesian dance, music and story elements from the *Ramayana*; Yirra Yaakin Noongar Theatre (WA) for

Dallas Winmar's play *Aliwa*, based on the life stories of the three sisters of Indigenous playwright Jack Davis; and Rock 'n' Roll Circus (Qld) for its invigorating collision between circus and piano recital in *Sonata for Ten Hands*. This production saw the circus performers work alongside acclaimed pianist Tamara Anna Cislowska performing Schumann and Brahms at the Brisbane Powerhouse.

Three individual artists were offered Theatre Fellowships in recognition of their outstanding achievements. The Fellowships will allow playwrights Andrew Bovell (SA), Patricia Cornelius (Vic), and writer/director Jenny Kemp (Vic), to undertake various projects across a two-year period relatively free from economic pressures. Both Bovell and Cornelius were part of the writing team behind the lauded Melbourne Workers Theatre production, *Who's Afraid of the Working Class?*

IMAGE: *Hunting in Packs #2* a touring youth theatre project addressing crime prevention and other youth issues. Developed by Southern Youth Theatre Ensemble and the City of Onkaparinga Crime Prevention Unit, funded through the Community Cultural Development Fund. CARTOON: David Follett





IMAGE: In the year in review Council's web site underwent a major redesign, including improved navigation and accessibility.

Many Visual Arts Craft Fund New Work applicants were supported to create works in preparation for an exhibition or site-specific installation. Such projects are increasingly multifaceted, with several spanning more than twelve months.

New Work applicants were funded from every state, concurrent with a small increase in regional applicants, with 1999 being the second year that emerging artists were assessed separately from established artists. Ten per cent more emerging artists applied this year, emphasising the relevance of the program sub-category. There were 13 successful applicants from non-English speaking backgrounds, representing 25 per cent of all successful New Work applicants. In total, some 472 artists applied for New Work grants and 53 were successful.

Two-year Fellowships were awarded to two craftspeople and three visual artists, from four different states. It was evident to the Fund that Australia as a whole continues to foster many extraordinarily gifted and accomplished artists and craftspeople. Fellowship recipients for 1999-2000 were Dale Frank; Nicholas Mount; Susan Norrie; Robert Rooney and Margaret West.

Investments in the development of creative arts practice

A total of \$4.3 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.

The First National Indigenous Film Conference and Festival was staged this year with support from the Aboriginal and Torres Strait Islander Arts Board, as was the Indigenous Screen Arts Professional Development Initiative to support writers, directors and actors in South Australia.

This year the Community Cultural Development Fund established an innovative new program to support 12 people in internships in local communities around Australia. The internships are cost-matched by the individual's employer and provide tailor-made development opportunities to people to build and strengthen cultural life in their communities.

Projects supported through the Community Cultural Development Fund Emerging Communities initiative are primarily concerned with the development of skills and creativity, resulting in expressions of community voice. Such projects include: a Nigerian youth community cultural dance and development project by the Nigerian Women's Association (NSW); and The Migrant Resource Centre of SA's project to facilitate creative links with artists from small, isolated and emerging communities in Adelaide.

One of the Australia Council's priority areas is the promotion and

encouragement of Young and Emerging Artists. Through this program the Community Cultural Development Fund has identified and supported projects that employed emerging artists (under 26 or in the first five years of their practice as a professional). Such projects include: Insight Out Youth Arts Inc (WA) to undertake the planning, organisation and facilitation of a series of workshops for 'at risk' young people which will lead to the publication of two editions of *GiBBER* magazine; and Lynette Lewis (NT) to write a modern-style cabaret of the Dreamtime story *Garrlgayi and Gunbi*.

A constant challenge for dance and movement artists is how to gather the time and resources required for the ongoing professional skills development so vital to the evolution of dance. The Dance Fund has a strong track record of providing professional development opportunities both here and overseas. This year they include:

- Shaun Parker (SA) spent six months in New York on secondment to Meredith Monk and her company to extend his knowledge of voice composition and its relationship to choreography.
- Aboriginal artists in the rural community of Walgett have benefited from a program of workshops to increase their skills in creating dance with young people. This Development grant to the Walgett Shire Council also helps address local issues of unemployment, health, alcohol abuse and crime.

The Literature Fund continues to support writers to spend time in residence at studios overseas. These residencies offer writers opportunities to write in new and stimulating surroundings and to establish an international profile. Eight overseas

residencies in Paris, Rome, Canada and Ireland were funded in 1999-2000. They included: six-month residencies at the Keesing Studio in Paris for Brian Castro; and for Ken Bolton and Andrew Lindsay at the B.R. Whiting Library in Rome; and six-week residencies at the Tyrone Guthrie Centre in Ireland for Deborah Robertson and Warrick Wynne.

The Music Fund Developmental support includes assistance to service organisations for annual jazz co-ordination/development programs in Queensland, South Australia, Victoria and Western Australia; and resourcing and development of a national orchestral network and co-ordination for The Orchestras of Australia Network (Nat).

New Media Arts Development included a grant to Oron Catts and Ionat Zurr of \$50,000 for a one-year residency to



IMAGE: Eleanor Whitcombe receives her Literature Emeritus award from Nicholas Hasluck, Chair of the Literature Fund.
PHOTO: Patrick Riviere.

research and develop the Tissue Culture in Art Project. The residency will be with Harvard University and Massachusetts Institute of Technology, where they will work with Professor Joseph Vacanti, a world leader in tissue engineering. The opportunity to extend their work into the use of tissue culture and tissue engineering as a medium for artistic expression at this prestigious institute will facilitate many exciting outcomes, not

only for the project but for Australian new media practices.

In the Visual Arts/Craft Funds' Development category the eleven overseas studios were enthusiastically sought. The category in total received 335 applications, requesting a total of \$4,128,587, including studio stipends, whilst \$502,360 was allocated to support 45 projects. Many independent residencies, as well as participation in workshops, conferences and international exhibitions were funded through this category.

Investments in quality productions

A total of \$26 million was invested in quality productions through the Major Organisations Fund and under the Board and Funds' Triennial Grants category.

The Australia Council's triennial assistance encourages excellence in the arts and high standards in public accountability and service through outstanding organisations. Some 150 Australian arts organisations are supported in this way.

Triennial support from the Aboriginal and Torres Strait Islander Arts Board enabled five organisations to develop strong administration and innovative programs: the Kimberley Law and Culture Centre (WA) to assist and promote the ceremonies, songs and dance of the Kimberley region in North-Western Australia; Magabala Books (WA) to publish authentic literary artistic material; the National Indigenous Arts Advocacy Association (NSW/Nat) for a strategy to protect and promote Indigenous artists' copyright, intellectual and cultural property rights; the Woomera Aboriginal Corporation (Qld) for Mornington Island Dancers touring and community programs; and the Association of

Northern, Kimberley and Arnhem Aboriginal Artists (NT) (ANKAAA) for the undertaking of activities to assist in the development of the Aboriginal arts and craft industry in the local areas.

Through its Triennial Grants category the Community Cultural Development Fund supported Community Arts Networks in New South Wales, Queensland, South Australia and Western Australia to provide advice, information, skills development and training to communities and artists.

The Community Cultural Development Fund also provided Triennial Grants to disability arts organisations in South Australia and Victoria and regional arts organisations in Tasmania and the Northern Territory to further enhance the progression of community cultural development practice in a diverse range of communities.

Yirra Yaakin Noongar Theatre (WA) is supported by the Fund to develop community-based projects with Aboriginal and Torres Strait Islander communities and artists in Perth and across Western Australia. Much of this work feeds into other areas of the company's program, highlighting the vital connection between the community and the creative process in professional arts practice.

The Dance Fund understands that to sustain the current levels of dance activity and maintain some fundamental links and career pathways, organisational structures are of vital importance. Nine companies were supported under the Triennial program, including Perth-based Buzz Dance Theatre for a program devoted to the creation and presentation of work which resonates with young audiences. Key features include works in the Festival

of Perth, the Awesome Festival and the Australian Youth Dance Festival; community development programs; regional touring and residencies in outer-metropolitan areas; and Danceworks' (Vic) research, development and presentation of new choreographic work by experienced choreographers.

All of the above groups as well as Chunky Move, Dance North, Expressions, Leigh Warren & Dancers, Restless Dance Company, The Choreographic Centre and the national service organisation Ausdance are operating with existing Triennial Grant agreements.

The Literature Fund uses triennial support to maintain a national infrastructure of writers organisations including the ACT Writers' Centre (ACT); NT Writers' Centre (NT); New South Wales Writers' Centre (NSW); Queensland Writers' Centre (Qld); SA Writers' Centre (SA); Tasmanian Writers' Centre (Tas); Victorian Writers' Centre (Vic); and the WA State Literature Centre (WA).

Three of the nineteen organisations supported by the Music Fund are: Chamber Made Opera (Vic) to commission and develop new works and present two contemporary music theatre productions annually; ELISION Ensemble (Qld) to assist with their program of concerts, music theatre, music-installation and recording projects; and the Sydney Children's Choir (NSW), as a contribution towards professional conducting fees. The commissioning of new work by leading composers for performance by young singers is a central policy aim of the choir.

The New Media Arts Fund supports three Triennial organisations: the Australian Network for Art and Technology; Open

City Incorporated (NSW); and The Performance Space Limited (NSW).

This was the third year that the Theatre Fund offered support to outstanding theatre organisations under its Triennial grants category. Twelve companies were offered support, bringing the total number of organisations now funded in this category to 34.

The breadth of work is considerable. The Flying Fruit Fly Circus (NSW/Vic) which celebrated its 20th anniversary in 1999



and continued its acclaimed work with young participants at its Albury/Wodonga base. A new production, *The Gift*, toured to the New Victory Theater in New York to excellent reviews. Sidetrack Performance Group (NSW) celebrated a 20-year commitment to contemporary performance and cross-cultural work with the production of the first English language version of Theo Patrikareas' *The Promised Woman*.

The Visual Arts/Craft Fund supported 35 organisations on multi-year funding,

IMAGE: IHOS Opera presented its Music Theatre Laboratory on *Images from the Life of Nikola Tesla* in Salamanca, Tasmania June 2000. PHOTO: Lucia Rossi.



IMAGE: Brink Productions and The Wrestling School's production of Howard Barker's *The Ecstatic Bible*, funded through the Theatre Fund.
PHOTO: David Wilson.

working to negotiated performance agreements. They include four magazines, five service organisations, six touring agencies, seven craft councils, and thirteen contemporary arts spaces.

Artback NETS (NT) continued the success of their unique outreach program by combining visual and performing arts themes in their touring program – for example Yothu Yindi was brought to outback audiences through both posters and CDs. Contemporary Art Space of Tasmania once again proved that the heritage atmosphere associated with Hobart was no bar to presenting the most vibrant of visual arts. Located in Sydney, the National Association for the Visual Arts, acting on behalf of all visual artists, made their voice felt across Australia, whilst Object – also in Sydney at Circular Quay – showcased Australian craft to many international visitors.

The Major Organisations Fund supported The Australian Ballet; the Australian Chamber Orchestra; the Australian Dance

Theatre; Bangarra Dance Theatre; Circus Oz; Company B Belvoir; Melbourne Theatre Company; Musica Viva; Playbox Theatre Centre; Queensland Ballet; Queensland Theatre Company; Sydney Dance Company; Sydney Symphony Orchestra; Sydney Theatre Company; and the West Australian Ballet.

Investments in the presentation and promotion of Australian work

A total of \$5.4 million was invested in the presentation and promotion of Australian work under the Presentation and Promotion category.

A survey exhibition on the work of Australia's foremost Aboriginal ceramic artist, Thancoupie, at Brisbane City Gallery was supported by the Aboriginal and Torres Strait Islander Arts Board. Through its grants programs the Board supported a wide range of innovative projects which will continue to excite international audiences with exchanges, collaborations and touring. Ilbijerri Aboriginal Theatre Company (Vic)

received support to stage Jane Harrison's *Stolen* at London's Tricycle Theatre. Rick Roser (Qld) and his dance troupe received \$10,800 for performances at a cultural festival at Bergamo, Italy, during June 2000. Roser also conducted workshops in traditional skills of didjeridu, stone tool, bark string and fire making. A permanent installation of Aboriginal artwork was a gift to the Italian regional government.

The Literature Fund supported a number of Australian writers to attend international festivals and other literary events in Canada, Europe, New Zealand, South Africa and the South Pacific including: Sonya Hartnett, Thomas Keneally and Roger McDonald at the Vancouver International Writers' Festival; Readings at *Expolangues* in Paris by Nikki Gemmill, Gail Jones, Julia Leigh, Frank Moorhouse, Andrew Reimer, David Reiter, Beth Yahp and others; Richard Flanagan at the International Writers' Festival in Slovenia; Andrew Bovell at the British premiere of his play, *Speaking in Tongues*, at the Derby Playhouse; and Readings by Nick Earls, Susan Geason, Jackie Huggins and John Marsden at *Bernheim Invite l'Australia* in New Caledonia.

The Literature Fund also assisted a number of writers to attend smaller festivals around the country, including those with a strong youth/regional focus, including; the Next Wave Festival (Vic); and the South-West Youth Litfest (Busselton, WA).

Some excellent new titles by emerging and developing writers were published in Australia with Literature Fund support during 1999-2000. Approximately 80 new titles were assisted by the Literature Fund. Notable titles include:

- Adam Aitken, *Romeo and Juliet in Subtitles* (Brandl & Schlesinger);
- Brian Castro, *Looking for Estrelita* (University of Queensland Press);
- Inga Clendinnen, *Tiger's Eye* (Text Publishing);
- Chandani Lokuge, *If the Moon Smiled* (Penguin);
- Mal Morgan, *Beautiful Veins* (Five Islands Press); and
- Judith Wright's autobiography, *Half a Lifetime* (Text Publishing)

The Literature Fund supported 14 Australian literary magazines in 1999-2000 including *Australian Book Review*; *Heat*; *Hecate*; *Overland*; *Meanjin*; and *Westerly*. The Fund also continued to support the online journal, *Australian Humanities Review*, and *Voiceworks*, a literary magazine publishing the work of writers under 30.

Music Fund support in regional festivals, including: Nymagee Outback Music Festival in far north-west NSW, for performances and workshops by country music group, The Flood; and the Australian Festival of Chamber Music (Qld) as a contribution to the 20th-century Retrospective concert series.

Other music festivals supported Australia-wide encompass diverse music genres. Examples include: Pro Musica Festival of Chamber Music (ACT); the Melbourne International Jazz Festival; the Woodford Folk Festival (Qld); and Seajazz Spectacular in Geraldton, Western Australia.

Concert activity supported across Australia also showcased many musical styles: the Australian Brandenburg Orchestra's (Nat) series of baroque and classical music; the Adelaide Chamber Singers for professional fees and marketing costs for its subscription

season; The Boite (Vic) for its professional artists series featuring artists of non-English speaking background; Club Zoo (WA) for its monthly new music events in a club environment; and a season of short multimedia performance works by Warren Burt and Robert Randall (Vic).

The New Media Arts Fund supported Casula Powerhouse Arts Centre (NSW) for *Cyber Cultures: Sustained Release*, a six-month exhibition, screening and performance program of interdisciplinary new media works. The program is made up of four themed exhibition capsules; 'Infectious Agents', 'Posthuman Bodies', 'New Life' and 'Animation Playground'. Casula believes that it is important for emerging communities in Western Sydney and surrounding regions to have access to contemporary new media arts work to allow them to consider the impact that technology has on their lives and the continuing integration of technology into visual and popular culture. Casula Powerhouse will also tour components of *Cyber Cultures: Sustained Release* to regional arts centres.

Experimenta Media Arts (Vic) received support toward the London component of *Orbital*, an interdisciplinary media arts exhibition at the Lux Centre for Film, Video and Digital Arts, an exhibition curated for the Arts and Cultural Program of *Heads Up, Australian Arts 100* festival in London. The new media artists selected to exhibit are Brook Andrew and Raymond Peer, Nigel Helyer, Megan Jones, Nicola Loder and Margie Medlin. Kim Machan (Qld) received a grant for the marketing of *Art Rage for Kids*, a selection of new media works suitable for six- to twelve-year-olds sourced from previous *Art Rage: Artworks for Television* series. The original television series is a rich resource featuring a huge

cross-section of artistic process, and presents an extraordinary mix of poetry, computer-generated imagery, music, film, video and sculpture. *Art Rage for Kids* will be fun while presenting a quality art experience.

As part of the Councils' encouragement of international audience development opportunities, several tours were supported including: 5 Angry Men (Vic) tour to the UK, Germany, France, Italy and



Denmark with *The Bells*, an outdoor theatre performance. *The Bells* uses a combination of mechanical and electronic devices connected to five mooring (bell) ropes to create a series of composed musical pieces; and Ilbijerri Aboriginal & Torres Strait Islander Theatre (Vic) to tour *Stolen* to London for *Heads Up, Australian Arts 100* festival and then to the USA, Canada, Hong Kong, the Philippines and Malaysia. Written by Jane Harrison, *Stolen* explores the experiences of the stolen generation from an Indigenous perspective.

For the Presentation and Promotion grant category in the Visual Arts/Crafts Fund, comparing the very large event proposals – such as the national and international biennales and surveys – with the 'bright idea' exhibitions that originate from a variety of sources was a challenge. This period saw a significant rise in interest in biennales, with Adelaide, Brisbane, Melbourne, Sydney and Perth either presenting or researching large-scale biennale type exhibitions, thereby directly



opening up new audiences to the concept of critical artistic debate. It was reported by the organisers of these events that not only were attendance figures strong, but that the typical Australian family now evidently felt encouraged to comment on the individual exhibits – both while at the exhibition and later at home across the dinner table.

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 78 people were members of the Funds and Board appointed by the Minister for the Arts and a further 44 were participating peers providing specialist advice and perspectives to the Funds and Board. The names of these peers are detailed in the grants lists beginning on page 95.

Grant applications for funding are assessed by artists, artworkers 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 report is provided by the Board and Funds 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. The Council sees its Fund/Board members as a resource to learn and refine its practices. In the year in review 16 assessment reports were produced. In addition, the Board and Funds contribute to the development of projects which promote arts leadership and arts development.

The Aboriginal and Torres Strait Islander Arts Board supported the 4–5 November meeting of the National Indigenous Cultural Alliance (NIACA) in Cairns (a network of Indigenous organisation-based arts officers). The meeting, attended by approximately 40 delegates and facilitated through the Community Arts Association of NSW, developed a strategic plan for the development of the NIACA network.

IMAGE: Issue No 105 of *Artforce*, the quarterly newsletter of the Australia Council.

IMAGE: The Bell Shakespeare Company's production of *A Midsummer Night's Dream* funded through the Major Organisations Fund.
PHOTO: Jeff Busby.



IMAGE: Tankstream Quartet, Musica Viva, funded by the Major Organisations Fund.
PHOTO: Courtesy Musica Viva.

The Community Cultural Development Fund Emerging Communities initiative was designed specifically to address the needs of recently arrived and minority migrant communities and artists in the initial stages of re-establishing their cultural life in Australia. Promoted in partnership with key service providers for migrant communities from non-English speaking backgrounds, this targeted advocacy has shown very positive results.

The Community Cultural Development Fund New Worker Internships program aims to provide recently appointed community cultural development workers with a period of induction in the field and, if required, with the Australia Council. It also offers opportunities to work alongside more experienced community cultural development workers and assists in accessing professional development through suitable conferences/seminars.

As a response to feedback resulting from the DARE National Community Cultural Development Conference in 1997, the Fund initiated the Critical Debate project. Throughout 1999 there were national focus groups and consultations with the field. The end result will be a collection of commissioned papers to be made available for the purpose of increasing critical debate. The Art and Community Conference was held in Melbourne in October 1999. With the theme of new

connections in the new century, this gathering of 700 delegates provided opportunities for strengthening networks and establishing new relationships.

International Pathways is a partnership between the Council's Music Fund and Audience and Market Development Division, while the Brass and Concert Band initiative was developed as a pilot project by the Music and Community Cultural Development Funds to provide opportunities for musical development for community bands in South Australia, Victoria and Tasmania through the placement of musicians and community music workers with the bands.

Opportunities for networking and exchange of information included the State and National Jazz Co-ordinators' Forum and a forum with State/Territory Youth Orchestras and Youth Music Australia.

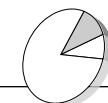
This year the New Media Arts Fund produced a new publication, *Evolve*, outlining the programs supported by the Fund and illustrating this diagrammatically. It is hoped artists will have a better idea of the focus of the Fund's support as a result of this information. The *Alchemy* International Masterclass for new media artists and curators convened by the Australian Network for Art and Technology at the Brisbane Powerhouse in May 2000 was helped to bring together the interdisciplinary elements of the work the Fund has been supporting, and provided a focus for the field to look at emerging practice areas.

The Theatre Fund continued its Technical Theatre Worker Initiative with the Banff Centre for the Arts in Canada. Two theatre

workers were seconded to the Centre in 2000: Paul Jackson (Vic), a lighting designer; and John Zeder (NSW), a production manager.

During the period in review, Visual Arts/Craft Fund undertook several strategic initiatives designed to complement the Australia Council's main corporate and policy directions, as the Council itself entered a new and vigorous phase of development.

One important strategic initiative, *Enlarging Perspectives Continued*, follows up the earlier *Enlarging Perspectives Forum* at Nexus in Adelaide. This will look at the diversity of cultural and visual narratives of Australian artists and will showcase the 'excellence in diversity' associated with multicultural arts in Australia.



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 Funds and the Board.

The Government's Major Performing Arts Inquiry focused strongly on improving the business practices of the major performing

arts companies through increasing earned income and improving the quality of management and governance. The Major Organisations Fund supported the Inquiry from July to December 1999 through its Strategic Business Initiatives. The Fund also supported a ground-breaking conference, *Globalisation and the Live Performing Arts*, presented by Circus Oz and Monash University.

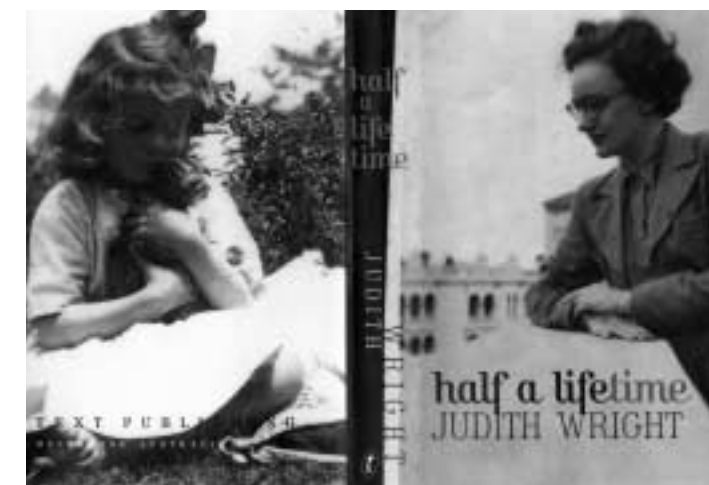


IMAGE: Book jacket of Judith Wright's autobiography, *Half a Lifetime*, edited by Patricia Clarke and published by Text Publishing Company with the assistance of the Literature Fund.

Building management and entrepreneurial capacity

The Council's strategies to develop marketing skills within the arts sector include publications such as *What's My Plan? A guide to developing arts marketing plans*.

During the year in review the Council assisted a range of arts organisations to access professional audience development expertise. Programs in 1999-2000 included overseas touring assistance to major companies, attendance at international arts and craft fairs and other export strategies.

This year the audience development and arts marketing web site *fuel4arts* enjoyed a 226 per cent rise in membership, 233 per

cent increase in visitor sessions and 383 per cent growth in subscribers.

Much of the work of the Arts Development Division also leads to growth in the management and entrepreneurial abilities of artists and arts organisations. For example the Major Organisations Fund met with each funded organisation to advance their strategic business plans in the year in review.

Market development initiatives

The Audience and Market Development Division assists arts marketing consortia such as Canberra Arts Marketing, artsMARK in Darwin and Arts Around Adelaide to more effectively market their members' artistic products and services.

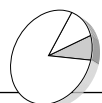
The Council supported several cooperative arts marketing ventures this year including a Chunky Move and Arena Theatre Company program targeting school audiences and County Arts WA's evaluation of its regional television audience development project.

The Council's fourth Australian Performing Arts Market, held to coincide with the Telstra Adelaide Festival 2000 and the Adelaide Festival Fringe, was the largest and most successful to date. Council worked with every State and Territory on this event. New Zealand also participated.

OUTCOME 2

The second outcome Council pursues is to enhance Australians' appreciation, enjoyment and celebration of, and participation in, 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.



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.

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;
- ensuring the sustainability of the arts sector.

Promoting the value of the arts

Council's major focus and public achievement in promoting the value of the arts was the release and launch of *Australians and the Arts: What do the arts mean to Australians?*, a research report commissioned by the Australia Council from Saatchi & Saatchi Australia. The most comprehensive research undertaken to date into the Australian population's relationship with the arts, it attracted national and international attention. It was published in hard copy, CD-ROM, and is available on Council's web site.

The Prime Minister launched the report on 21 June 2000 at Parliament House and a national steering committee has since been established to implement recommendations. This body includes a wide range of Australians drawn from the education sector, the media, business and the arts such as Greig Pickhaver (media personality H.G. Nelson), leading businessman Chris Knoblanche, musician and conductor Richard Tognetti, sporting promoter and presenter Jane Flemming. The Council was very pleased that so many eminent Australians agreed to assist in implementing the strategy.

In addition to developing a broad strategy for positive attitudinal change towards the arts, Council also continued to profile the wide range of arts practice it funds in the mainstream media and

through special events. The Council's Public Affairs activities profiled arts achievement and initiative through 61 media releases, many special events, publications, launches and other initiatives.

Council's Audience and Market Development's New Audiences Program assists artists and arts organisations to promote the value of their work to wide and new audiences. The composite of this initiative broadens Australians connections to the work of artists in their communities.

The importance of artists in Australia is promoted each year as the Funds and the Board present a number of annual awards in recognition of artists whose work represents outstanding achievement in their field.

IMAGE: Council's Chair, Dr Margaret Seares and the Prime Minister, John Howard, at the launch of *Australians and the Arts: What do the arts mean to Australians?* in Canberra on 21 June 2000.
PHOTO: David Foote/AUSPIC.



The Australia Council's Red Ochre Award was awarded to Justine Saunders at a ceremony at Bangarra Dance Theatre, Walsh Bay on 16 December 1999 for her outstanding contribution to Australian theatre and film.



IMAGE: The Council produced many new publications in the year in review, including *Selling the Performing Arts*, a research report recommending ways audiences for the performing arts might be expanded.

The Ros Bower Award is offered by the Community Cultural Development Fund and the Ros Bower Memorial Trust to recognise significant commitment and dedication to community cultural development. Ruby Red, respected for her artistic integrity, commitment to social justice issues, and for her work in isolated and marginalised communities was the 1999 recipient of the Ros Bower Award.

Bunna Lawrie, singer/songwriter and founding member of the band Coloured Stone, was the first Indigenous artist, as well as the first rock musician, to receive the Don Banks Music Award, which publicly honours music artists of high distinction who have made an outstanding and distinguished contribution to Australian music.

The 1999 Visual Arts/Craft Emeritus Award was awarded to Helge Larson in recognition of his outstanding and lifelong contribution to the crafts as a jeweller, silversmith, teacher, advocate and curator. The Visual Arts/Craft Emeritus Medal was awarded to Bernice Murphy, co-founder and former Chief Curator and Director of the Museum of Contemporary Art, in recognition of her outstanding and lifelong contribution to the arts.

Many funded projects also serve to promote what art can be and do for Australians, such as the Victorian Salvation Army billboard project with young people: *Visionary Images* (Community Cultural Development Fund).

Youth and the Arts

'Youth and the Arts' has been targeted by the Council as one of its four key areas for development in its strategic plan, *Directions 1999-2001*.

Since 1997 Youth and the Arts has been the focus of extensive policy development through a process of broad, national consultation. The overall intention behind this work was for the Australia Council to build a coordinated national approach to the creative development of young people. The results of the consultation process were published in *Youth and the Arts Framework*, launched by the Chair of Council, Margaret Seares, during the Youth Performing Arts Australia Conference in October 1999.

The strategies outlined in *Youth and the Arts Framework* come under the central headings: advocacy and publication; youth panel and peer support; arts education strategies; and public forums and presence.

The first, and perhaps most important, outcome of these strategies was the formation of the Youth Panel which met for the first time in Sydney in November 1999. The panel has 13 members from across the country and represents a great diversity of artform practice including work by, for and with young people.

The Youth Panel met again in March in Adelaide and in May in Sydney. The Minister for the Arts and the Centenary of Federation, the Hon Peter McGauran MP, was a guest at their meeting in Adelaide and discussed a range of their interests and priorities, including making the Australia Council more accessible to young people.

The Panel issued a free promotional postcard targeting young people and encouraging them to contact the Australia Council to find out about grant programs and other sources of help and information. The card, which depicts the

work of young Melbourne-based artist Spiros Panigirakis, was distributed nationwide with a particular focus on remote and regional areas.

Youth and the Arts Framework states that 'the Panel's role will be to articulate the needs of young people and to advocate for them. The Panel will improve access for young people by bringing their informed ideas to Council'. The Youth Panel members have been given unprecedented access to the Australia Council and have attended policy and assessment meetings, public briefings and *Planning for the Future* Vision Days. The panel has been developing a range of recommendations about the internal and external workings of the Australia Council, as well as developing some of their own strategic initiatives with a national, multi-artform focus. The Youth Panel's tenure was extended in June to the end of July 2001.

The Panel has been part of the review of the Australia Council's funding programs and has developed strategies to promote Council's services to younger artists.

The work supported by Council continues to reflect an evolving youth focus. The New Audiences Program tests innovative approaches to opening up the arts to young people and this year supported a wide range of initiatives from the Art Bytes Bus Crawl in Townsville to moving Musica Viva concerts into nightclubs.

Support for youth-focused work this year included the National Young Writers Festival in Newcastle (Literature), the *Voices on the Coast* in Maroochydore (Literature), the Spare Parts Puppet Theatre tour of *The Bugalugs Bum Thief* (Theatre), support to *Bondi Youth Wave* (Music), *Steps Youth Dance Company* (Dance) and *Art Rage for Kids* (New Media Arts).

IMAGE: Minister for the Arts, Peter McGauran met with Council's Youth Panel in Adelaide in March. PHOTO: Don McLennan.





IMAGE: Spare Parts Puppet Theatre's production of *The Bugalugs Bum Thief*, by Tim Winton and co-adapted by Noriko Mishimoto, funded through the Theatre Fund. PHOTO: Angelo Falduzzi.

A partnership between Melbourne Theatre Company and Hothouse Theatre developed a work for Melbourne and regional youth audiences based on Morris Gleitzman's successful children's novel, *Second Childhood*; a partnership between Queensland Theatre Company and Arena Theatre Company developed a multimedia performance work for eight- to twelve-year-olds, *Game Girl*; a partnership between Sydney Theatre Company and Flying Fruit Fly Circus will develop a physical theatre work for eight- to sixteen-year-olds for schools touring, including regionally.

Building a greater international focus
Council's international focus was strengthened by greater emphasis on coordination and promotion. The Australia Council has had tangible achievements this year.

The late Howard Arkley's exhibition, *The Home Show*, at the 1999 Venice Biennale drew critical attention at the beginning of the year in review and *Heads Up, Australian Arts 100*, a major festival of Australian arts co-presented with the National Council for the Centenary of Federation in London, was a major highlight in 2000.

The Visual Arts/Craft Fund maintained its international studio program, with eleven studios in eight countries. In addition, numerous artists and craftspeople self-



generated a range of individual projects, which also resulted in the development of Australian arts practice.

During the year, Council began to develop an Arts Export Advisory and Information Service, following research in collaboration with Arts Victoria; published *Let's Tour!*, a guide to touring performing arts internationally; and supported Australian participation in international book fairs, visual arts and crafts fairs and dance festivals.

Council built a focus on Australian arts around the world through strategic initiatives including the Visiting International Publishers Program which coincided with Adelaide Writers' Week in March; and the fourth Australian Performing Arts Market. In June *ausarts 2000*, a partnership with the Olympic Arts Festival based at the Sydney Media Centre, saw an impressive array of arts information presented to the world media via a purpose-built web site, 10,000 arts snapshot sheets and a comprehensive international arts touring diary in preparation for the Sydney 2000 Olympic Games.

International initiatives in this year were considered strategic and powerful: over 30 Asialink residencies extended artists' work and *Heads Up, Australian Arts 100* struck a strong chord to mark the beginning of

Australia Week in London; Australia's Centenary of Federation celebrations which began in June.

To support international market development for Australian arts, Council established placements for experienced arts managers in key markets for Australian arts and artists.

The Audience and Market Development Division continued to support international tours by high-profile performing arts companies, including the Company B/Black Swan co-production of *Cloudstreet* to Switzerland, Ireland and the UK; The Australian Ballet tour to New York, presenting five Australian works, including *Rites*, in collaboration with Bangarra Dance Theatre; liaison with all Australian embassies and diplomatic posts on arts market development and a leading role in the Australia International Cultural Council (AICC) established by Foreign Minister Downer. The AICC created the Commission for International Cultural Promotion which met for the first time on 7 May and committed support of \$1 million towards the *Promoting Australia's Culture Abroad* strategy in 2000.

The Music Fund and the Audience and Market Development Division combined forces to create the *International Pathways* fast-track funding initiative which saw Jimmy Little and Karma County appear at WOMAD festivals in Hanover, Reading and Seattle; the Marai band perform at the 21st European Broadcasting Union

International Folk Festival, Czech Republic; and the Australian Art Orchestra perform in Singapore, the UK, Denmark, Finland and the Czech Republic. This initiative continues to create opportunities for artists to think more strategically about international activities, focusing on both artistic and market development.

Council's support for Australian artists in overseas studios and residencies heightens this international focus, such as Gail Jones' residency at the Paris Keesing Studio (Literature).

International collaborations supported include *Info Noise* between Rainer Linz from Victoria, Gordana Novakovic from Serbia and Doug Clinton in the UK (New Media Arts Fund).



IMAGE: Bangarra Dance Theatre's production of *The Dreaming* funded through the Major Organisations Fund. PHOTO: Gerald Jenkins, courtesy Realtime.

POLICIES

Regional Arts

The Australia Council has moved 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.

The Australia Council's extensive support of regional arts, growing networks in regional Australia and research with Australians in regional and urban Australia led to Council's decision to establish a Regional Arts Panel this year.

The Panel is a catalyst for Council to address the particular needs and circumstances of regional artists and communities and effectively advance the implementation of Council's 1996 regional policy. The Panel will provide specialist expertise, advice and encouragement to Council regarding the particular circumstances of regional arts and communities, inform the Council of current arts activities in regional areas and advise on the means to improve the delivery of Council programs to regional Australia.

The Council hopes that the Panel will incorporate a regional arts perspective into Council programs and our contribution to regional arts development in Australia, as well as forge new partnerships to promote the value and development of regional arts.

Regional arts development is an ongoing Council policy focus. Regional issues are vitally important to Australians across the country and are of major significance to Australian contemporary arts. Some 20



IMAGE: Jimmy Little and Karma County received an International Pathways grant for a tour to Europe and North America. PHOTO: Gerrard Needham.

process to meet the Government's IT outsourcing objectives, with the transitional date for transfer to the external IT service provider of 30 June.

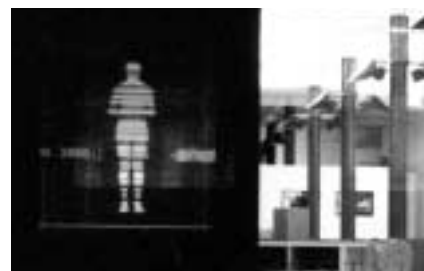
The Council coordinated 209 Ministerial briefings, through briefing sessions, liaison and an induction pack during the year in review. Ministerial briefings and liaisons are a key service delivered by Council to the Government.

Strong effective relationships with local, State, Territory and Federal Government agencies are vitally important to supporting the arts. Council was pleased with the cooperation between State and Territory agencies on issues ranging from the major tax education program to consultation on research activities.

Council staff across all the artform sections conducted a total of 57 client information sessions in 16 locations across all States, including many regional meetings. Over 900 people attended the sessions, who generally gave positive feedback about their usefulness, particularly with regard to the Council making an effort to 'connect away from Sydney'.

funding to two key national organisations to provide accessible policy advice and analysis to the arts sector, the community and to government – the Arts Law Centre and the Australian Copyright Council.

A significant initiative was the presentation prepared by the New Media Arts Fund for the National Innovation Summit held in Melbourne in February. Council advocated strongly for collaboration between industries and the



arts promoting the cultural and economic benefits of linking creativity and innovation in all spheres.

Library services contribute to all aspects of Council's outputs. In addition to providing internal services, the Library also provided services to a total of 1,550 external users, with a further 168 inter-library loans, 235 holders of reader's tickets and a total of 3,400 general enquiries.

During the year the Council completed the IT outsourcing tender assessment

events to mark the launch of the *Australians and the Arts* report and Council's relocation to new premises. A total of 24 publications was published during the year in review, including three editions of Council's newsletter, *Artforce*, which had an average circulation of 8,500 per issue.

The publication *Hands On* explains how community cultural development practices can contribute to the enrichment of community life, and how community involvement can transform arts practice.

This year the Australia Council launched a new, more user-friendly *Support for the Arts Handbook* reflecting the commitment to make Council's programs as comprehensible, transparent and accessible as possible. The *Handbook* is posted on Council's web site (www.ozco.gov) as is information on Council's activities, priorities, policies, publications and links to a diverse range of arts organisations. The site was completely re-developed this year and received an average of 3,500 page views per week.

An evaluation of the effectiveness of the Australia Council grants category framework was completed this year. The review produced a number of refinements and clarifications which will improve the operation of Council programs in meeting the needs of the diverse Australian arts sector.

Council research and policy advice to Government, the industry and the community contribute to this output. Examples include government briefings, program reviews, fact sheets, submissions to Government inquiries, and reports to Government. The Council also continued

IMAGE: Details of *Cybagent 2000*, installation video by Carla Gottgens and Samantha Slicer, video projection, funded through the New Media Arts Fund. PHOTO: Courtesy of the artists.



IMAGE: *Australians and the Arts: What do the arts mean to Australians?* A report from Saatchi & Saatchi Australia commissioned by the Australia Council was the most comprehensive research undertaken to date into Australians' relationship with the arts.

per cent of Council's funding benefits projects and organisations reaching regional Australia. For example, support for national touring exhibition agencies through the Visual Arts/Craft Fund, ensured this Australia Council policy objective was delivered from 'studio door' to 'art gallery door'.

Council also aims to encourage new partners and supporters for arts activity in regional areas. We recognise that the metropolitan cultural sector can learn from the demonstrated resourcefulness and cooperative approach in many regions.

Through a collaboration between Audience and Market Development, Arts Queensland, the Regional Galleries Association of Queensland and Museums Australia (Qld), an audience development specialist will be working to serve selected regional areas of Queensland.

The Council, through Audience and Market Development and in collaboration with the Northern Territory Department of Arts and Museums, also assisted regional audience development through the placement of a specialist in the Alice Springs region.

Regional Arts Australia (RAA) and Council collaborated in placing five regional audience development specialists within the RAA network in Queensland, New South Wales, South Australia, Victoria and Western Australia over two years. As well as working with organisations one-to-one, the specialist will encourage greater cooperation among arts and cultural organisations in a particular region or regions and help build strategic alliances and relationships between regional arts and cultural

organisation, local governments and local business. The specialists will use the coordinating framework offered by the RAA and its member agencies to link with each other and to collate and disseminate information.

Three further goals inform the development and implementation of our regional arts programs. Council seeks to:

- increase opportunities for regional artists to undertake professional development;
- support projects at the national level which have significance for all regional artists and communities; and
- promote the value of the arts to all Australians, wherever they live.

The Australia Council supports regional arts development through both its mainstream programs and through special initiatives which seek to address the above goals. These funded activities and initiatives cover all artform areas and have taken place across regional Australia throughout the year in review.

In relation to local government, the Council and the Australian Local Government Association convened a national future forum in Melbourne on 15 December 1999 to inform and focus their continued engagement in the future.

National Aboriginal and Torres Strait Islander Arts

Council's newest policy in Aboriginal and Torres Strait Islander Arts continued to gain momentum.

Through the Aboriginal and Torres Strait Islander Arts Board, the Australia Council assists Aboriginal and Torres Strait Islander people to claim, control and enhance their cultural inheritance and

generate new forms of artistic expression across all areas of arts practice.

The Australia Council recognises the fundamental role of the Board as the leading authority in Aboriginal and Torres Strait Islander arts, and actively promotes the unique Aboriginal and Torres Strait Islander cultures as integral to Australia's identity.

The Board supports this right through its grant categories and through the implementation of a national Aboriginal and Torres Strait Islander Arts Policy (NATSIAP). The policy maps a coherent plan for arts development, regional cultural development, intellectual property and moral rights, as well as increased exposure of Indigenous arts in regional, national and international markets.

Discussions with field organisations and other agencies has progressed the

development of the Council-allocated total of \$250,000 for projects under the policy for community advocacy and consultation: towards Aboriginal and Torres Strait Islander editor training and Aboriginal and Torres Strait Islander curators' training and Aboriginal and Torres Strait Islander marketing and distribution.

In November 1999, the Board supported the National Aboriginal and Torres Strait Islander Visual Arts and Crafts Conference in Cairns. Attended by some 165 delegates from across Australia and representing various parts of the Indigenous visual arts industry, the Conference made recommendations concerning authenticity copyright, intellectual property and cultural integrity, and helped provide direction for the Council, the arts and government sectors on these issues.

The National Indigenous Arts and Cultural Alliance meeting supported by

IMAGE: Participants in the 3rd National Aboriginal and Torres Strait Islander Arts Playwrights' Conference in Adelaide in March.
PHOTO: Brendan Read.



the Board was attended by 45 Indigenous arts officers from all levels of government and the non-government sector nationally. The meeting mapped out a strategic path for the establishment of a professional development and information network for Indigenous artists and arts organisations.

The UNESCO-sponsored Museum Managers' Workshop, managed by the Board, was attended by around 35 Indigenous museum and keeping-place

Winmore's play *Aliwa*, based on the life stories of the three sisters of Indigenous playwright Jack Davis (Theatre).

The 3rd National Aboriginal and Torres Strait Islander Playwrights' Conference, held as part of the Telstra 2000 Adelaide Festival of the Arts, brought together around 45 Indigenous playwrights, directors and actors to workshop and produce six scripts and to assess and develop a further five scripts by Indigenous playwrights. This ten-day project funded by the Board enabled participants to meet and elect a working group to plan the next Conference, to attend seminars on the history of the Indigenous playwriting and, in conjunction with the Australian National Playwrights Conference, issues in writing for Indigenous theatre.

The Dance Fund supported Tracks Inc's (NT) professional development project of nine weeks learning from key Aboriginal artists from the Lajamana/Walbirri and Nguia/Tiwi communities. Tracks' co-directors, Tim Newth and David McMicken, are analysing movement vocabulary and choreographic processes to understand the contemporary qualities of these forms, commonly labelled 'traditional'.

The Music Fund presented its most significant award, the Don Banks Music Award, to Indigenous rock musician Bunna Lawrie, singer/songwriter and founding member of the band Coloured Stone.

The Major Organisations Fund supported Bangarra Dance Theatre's presentation of *Dance Clan 2*, which included *Minymaku Inma*, a new work developed by Frances Rings in partnership with six female

dancers from the Central Desert region and a collaborative music performance by emerging Indigenous performers, *The Stiff Gins* and *Bibir*, and icon Indigenous musicians, Jimmy Little, Archie Roach and Ruby Hunter.

The Audience and Market Development Division partnered Arts Queensland to undertake a major Indigenous arts marketing project in Far North Queensland. Browns Mart Community Centre in Darwin is being supported by the Division in partnership with the Northern Territory Department of Arts and Museums to develop an Indigenous performing arts marketing project.

Arts for a Multicultural Australia Policy developments this year were significant. The Australia Council members reshaped and reinvigorated the Council's Arts for a Multicultural Australia (AMA) policy on the advice of its Multicultural Advisory Committee.

The committee saw consultation involving more than 400 stakeholders as a vital part of the development of the new objectives and strategies for the policy. The field responded positively to Council's AMA Implementation Discussion Paper issued in late 1999.

To foster enhanced dialogue with the field, Council initiated a regular AMA bulletin. The bulletin has been received very positively and the mailing list continues to grow.

Council's five-year strategy for implementation of the new AMA policy is designed to positively demonstrate Council's support for and promotion of the maintenance and expansion of cultural diversity across all areas of

practice to truly represent the variety of traditional and innovative arts practices of all Australians – coinciding with the Government's New Agenda for a Multicultural Australia.

In 1999 Council applauded the National Multicultural Advisory Committee (NMAC) report *Australian Multiculturalism for a New Century: Towards inclusiveness*. The Council's Multicultural Advisory Committee met with Neville Roach, Chair of the Prime Minister's National Multicultural Advisory Council, on 15 May 1999. Council was pleased that in 2000 the new body succeeding the NMAC, the Council for a Multicultural Australia, included an Australia Council member, Dr Helen Nugent.

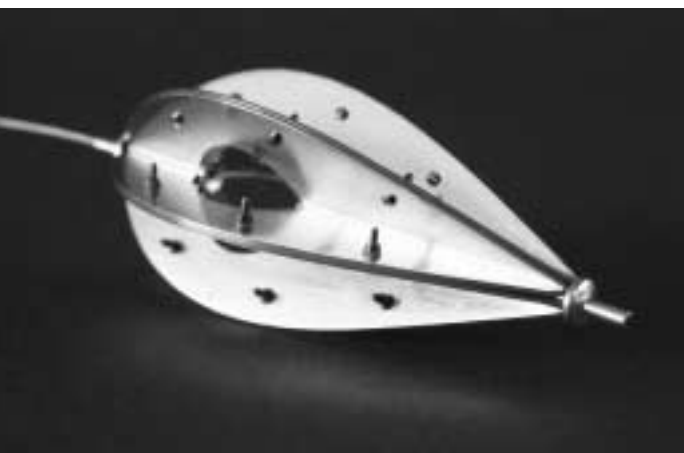
The allocation by Council in 1998–99 to the implementation of AMA policy was surpassed by Council's allocation this year of \$300,000, as the first of a series of long-term commitments to the cultural diversity of Australia's arts. Council's AMA resources have been directed to strategic use for long-term impacts.

Strategic planning for the implementation of AMA includes both new initiatives and strategies to be delivered through existing programs. The implementation plan for the AMA has been developed to support the effectiveness of the successes within the Arts Development and Audience and Market Development Divisions. Consequently Australia Council Multicultural Advisory Committee jointly invested in the Multicultural Arts Marketing Ambassadors Strategy with the Audience and Market Development Division.

Multicultural audience development specialists were recruited by the

IMAGE: Jewellery by Tracy Clement, stainless steel, funded through the Visual Arts/Craft Fund.

PHOTO: Courtesy of the artist.



managers from Australia and the Pacific Island Member States of UNESCO. The workshop, which focused on women's and youth issues, was a professional development forum which provided an opportunity for skills transfer and development and for policy development. Strategic management skills were developed and the group made recommendations and contributed to policy development for international museum agencies and UNESCO.

Indigenous work is supported by all Council programs. Some examples this year were: creation of new work by Yirra Yaakin Noongar Theatre (WA) for Dallas



IMAGE: Wu Lin Dance Theatre's production of *NUSHU: The Women's Script* funded through the Dance Fund. PHOTO: Jim Hooper, courtesy of Realltime.



IMAGE: Terrapin Puppet Theatre's production of *Alice*, funded through the Theatre Fund.
PHOTO: Glenn Dickson.

Melbourne Symphony Orchestra, Tandanya, The Museums and Galleries Foundation of NSW, Black Swan Theatre with Perth Theatre Company and Kulcha Multicultural Arts (WA), and the Immigration Museum with the Hellenic Antiquities Museum and Melbourne Museum. These positions and Multicultural Arts Marketing Ambassadors were funded by the Audience and Market Development Division.

The year saw the celebration of the many years of cross-cultural work in examples such as the Sidetrack Performance Group's (NSW) production of Theo Patrikareas' *The Promised Woman* (Theatre); Jigsaw Theatre's (ACT) *Kera Putih* (Theatre); the Gilgamesh project (WA) which combines South-Indian classical and temple music, West-Javanese Gamelan and vocal percussion from a wide variety of traditions (Music); and *Our Voice in a New Space* (Vic), a mentoring and cultural exchange with newly arrived refugee women and the Northern Metro Migrant Resource Centre (Community Cultural Development Fund).

A collaboration between Playbox Theatre Company and the Vietnamese Arts

Cultural Exchange Project developed *Meat Party* with an Australian Vietnamese production team headed by director, Duong Le Quy, for presentation in the 2000 Melbourne International Festival of the Arts. This collaboration has been supported by the Major Organisations Fund through a Partnership grant.

The Visual Arts/Craft Fund supported Nexus in Adelaide to curate an exhibition to be developed by Niki Vouis, Mehet Adil and Hossein Valamanesh, looking at the diversity of cultural and visual narratives of Australian artists. The exhibition will be shown and promoted online and through a tour.

A sophisticated cross-cultural arts education program was also developed for the staff and peers of the Council. This resource will be made available to arts organisations across the country.

BUDGET

The 1999–2000 reporting year is the first year of accrual budgeting in the Commonwealth. Appropriations for expenditure are classified as being 'departmental' or 'administered'. The appropriation to Council in 1999–2000 was classified as 'departmental'. Under this system, funding to the Council, through the annual appropriation, was based on the price of outputs the Council delivers to the Government as the purchaser of these outputs.

The Council's appropriation in 1999–2000, in the first year of the accrual budgeting framework, was \$76,158 million compared to \$72,292 million in 1998–99. The increase was due principally to additional funding for certain Government policy initiatives namely Contemporary Music Development Program and the Major Festivals Initiative. The Council also received an allocation of \$1.5 million for the second Youth Arts Festival, *noise!* Funding for Regional Arts and Young and Emerging Artists continued in 1999–2000.

The Council's appropriation included funding for depreciation of non-current assets and capital use charge for the first time in 1999–2000.

The year under review is the second year of the Council's triennial funding agreement. This agreement provides the Australia Council with a greater funding certainty to provide secure long-term commitments and strategic advice to a number of organisations, thereby giving them the opportunity to enhance their financial management and planning process.

Internal Audit and Australian National Audit Office reviews

KPMG Chartered Accountants continued as Council's internal auditors. In accordance with the Council's 'strategic audit plan', KPMG conducted three audit examinations on disbursements, receipts and grants administration which confirmed that Council's internal controls were operating effectively. An audit on the Council's computer systems was carried out in 1999–2000. This included an audit on Council's existing systems and an audit on security and control issues relating to the new grants management system due to be implemented in 2000–01.

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 inspection were satisfactory.

Fraud Control

Having developed a comprehensive Fraud Control Plan in 1995, Council undertook a review of the system in the financial year 1998–99. The outcome of this review was that the Council was assessed as a low-risk entity. Council will undertake a further review in 2001–2002

Insurance

The Council's insurance policy for 1999–2000 included a Director's and Officer's liability cover.

GOVERNMENT INITIATIVES

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

Regional Arts Fund

The Australia Council manages the Commonwealth Regional Arts Fund (an investment of \$2.5m over 1999-2000). About 90 per cent of this fund is devolved to the State and Territory Governments.

As part of the effective management of the Commonwealth Government Regional Arts Fund, the Council supported the establishment of *Signal*, an online venture with the Australian Broadcasting Corporation and Regional Arts Australia to bring together news and information about regional arts activities in communities across Australia. This enables members of regional communities, the arts sector and media workers to access inexpensively and immediately the excitement and richness of arts happening in regional Australia.

The Council was also pleased to support the second national regional arts conference to be held in October 2000 in Esperance, Western Australia.

National projects supported by Council include the Regional Arts Australia (RAA) Quick Turnaround Grants Program, which makes grants of up to \$1,000 available to country-based groups and individuals who urgently require funding to ensure the success of their projects. The Australia Council provided RAA with \$200,000 for 1999-2001. By June 2000 over 50 projects had been funded across all States, for projects as diverse as jazz workshops for youth in rural Tasmania, to documentation of a

the Tiwi Music Program at Bathurst Island (NT).

Another initiative contributed \$150,000 of the Regional Arts Fund to the Adelaide 2000 Festival Regional Program to assist with the inclusion for the first time of festival events for country people. This lighthouse project successfully demonstrated the viability of building relationships between Australia's major performing arts festivals and regional communities. A key element of the program was *Plenty*, a series of four events held in country centres involving a communal meal, music, processions and related community events.

Young and Emerging Artists Initiative

The Australia Council administered the Commonwealth Government allocation of \$1,250,000 for Young and Emerging Artists Initiatives. Within the Youth and the Arts Framework this allocation has had a stronger focus on youth.

Great success has been achieved by the Aboriginal and Torres Strait Islander Arts Board, Funds and the Audience and Market Development Division by taking action designed for significant impact on the most strategic needs in their sectors. Council's national overview and artform expertise has allowed the support to be directed to areas where it can make a critical difference not only to the people and organisations who received it, but also the development of the arts in Australia.

Art work supported includes Aboriginal and Torres Strait Islander Arts Board funded projects:

- David Carriage (NSW) \$10,000 for workshops on arts and craft, edible bush foods and local culture. He aims to encourage local Aboriginal youth to



produce art and craft, as well as provide cultural education for people from different cultures;

- Margaret Chatfield (Qld) \$10,000 to develop a collection of works for the Queensland Fashion Awards and to work collaboratively with a fashion designer;
- Alan Hilt (NSW) \$7,850 to further develop his writing skills with an aim to develop a series of books for publication;
- Malla-Dale Oliver (Qld) \$15,600 for *Tribal Visions* – research into and creative development of designs and techniques that can be applied to fashion garments;
- Renee Smith (ACT) \$10,000 to develop her skills as a visual artist, as well as to explore and develop innovative ways to express her cultural heritage;
- Shane Williams (NSW) \$10,000 to further develop skills within performing arts by working with a range of professional theatre workers;
- Wayne Williams (Vic) \$5,800 to further develop his contemporary urban Indigenous style and investigate his cultural and historical heritage by connecting with the few remaining elders.

The Board also explored the establishment of a youth arts initiative with a State

education and training authority to enable career management skills for professional Indigenous artists and artworkers to be accessible through the TAFE system.

More than 30 per cent of all Community Cultural Development Fund supported projects are with/for and about young people. This year the Fund allocated eight grants to individual artists in their first five years of community cultural development practice or organisations proposing significant participation in projects by young and emerging artists under the Young and Emerging Artists Initiative.

The Dance Fund supported emerging artists to be seconded to funded companies:

- Billie Cook – Buzz Dance (WA);
- Jillian Page – Dance North (Qld);
- Tamara Steele – Danceworks (Vic);
- Sasha Rappel – Expressions (Qld); and
- Deon Hastie – Leigh Warren and Dancers (SA)

The Literature Fund allocated support for 11 mentorship programs around the country and as a result 53 emerging writers will have the opportunity to develop their work. These include 'e-mentorships'.

The Major Organisations Fund provided special Young and Emerging Artists support to the State Theatre Company of South Australia, Queensland Theatre Company and the Queensland Ballet to assist mentorships between the Artistic Directors of these companies and nine young artists, four writers, two directors and three choreographers.

The Music Fund's Initiative offers significant performance and promotional opportunities to young and emerging artists as part of a festival platform and/or

IMAGE: *The Eye of the Whirling Theory*, Sharon Jewell, oil on plywood. With support from Council's New Audiences program, the Regional Galleries Association of Queensland is offering regional Queensland students a chance to help manage a visit of the TransVISUAL touring exhibition to their schools.



- opportunities for young artists; and
- Next Wave Festival's (VIC) *kickstART* program with creative and promotional outcomes for young artists.

The Visual Arts/Craft Fund supported a range of initiatives, including a national survey exhibition of emerging artists at 200 Gertrude Street (VIC) and the Centre for Contemporary Photography, mentorships for artists aged 26 years and under, and facilitating mentorships with major arts museums for young Indigenous curators.

Contemporary Music Development Program

The Australia Council continued to manage this program through the year in review.

ELISION contemporary music ensemble was supported by Council, through the Contemporary Music Development Program, to undertake a three-year international market development initiative to market the ensemble to international audiences. The Elision Ensemble has targeted a range of markets for this initiative, including dedicated new music circuits in Europe, the major international arts festivals circuit in Europe and North-East Asia, and visual arts and sound-art venues and circuits in Europe and North-East Asia.

In partnership with Musica Viva Australia, the Council, through the Contemporary Music Development Program, has supported a major international market development strategy to promote a select number of Australia's finest music ensembles to international audiences. Musica Viva will work with The Song Company, the Goldner String Quartet and Synergy

developmental opportunities, such as mentorships.

The New Media Arts Fund supported the Choreographic Centre in Canberra to provide an emerging artist residency giving new media practitioners facilities to work in a collaborative or hybridised process.

The Theatre Fund struck several partnerships with organisations under its Young and Emerging Artists Initiative:

- Varuna Writers' Centre (NSW) to assist young performance writers to develop new works;
- Browns Mart (NT) and the Melbourne Fringe Festival (VIC) to broker professional development

Percussion in this important initiative, which reinforces Council's and Musica Viva's commitment to securing a place for the finest contemporary Australian music ensembles in overseas markets.

The Contemporary Music Export Marketing Advances program provides repayable advances for the development of international markets for Australian recorded product of broad commercial appeal. Advances are available to Australian-owned independent record labels or managers representing artists who are on the verge of success, but lack the resources to effectively promote themselves in international markets. Advances are to be fully repaid in two years, providing an ongoing resource for continuation of the program.

In the year in review, ten advances have supported the promotion of Australian bands in the UK, USA, Europe, Canada, Japan, India, Malaysia and South Africa, including:

- Michael Chugg Management (Sydney) for *Mick Hart* targeting the USA and Europe;
- Martian Music (Sydney) for *Charlie Chan* targeting the USA and Europe;
- Fruit Music (Adelaide) to target the USA and Canada;
- Melody Management (Sydney) for *Jimmy Little* and *Karma County* targeting the UK, USA and Canada;
- Stephen Gibson (Sydney) for *Steve Gibson* targeting Canada; and
- Jambo Music (Melbourne) for *Phil & Jerry* targeting Asia.

The Music Managers Forum (Australia) has been supported through the Contemporary Music Development Program for three years to develop effective business and marketing skills and

resources for professional music managers, including targeting regional centres.

The Association of Independent Record Labels (AIR) has also received support through the Contemporary Music Development Program for a three-year period. Representing Australian-owned independent record labels, AIR's focus will be to develop national and international markets for Australian music releases.

Through the Contemporary Music Development Program, the Music Network has been supported to produce a weekly, one-hour radio program featuring Australian artists for promotion in the USA, UK, Japan and within Australia.

A report commissioned from consultants Virtual Insight has been completed containing recommendations for implementing a major online strategy for marketing contemporary Australian music.

Major Festivals Initiative

The Major Festivals Initiative is a special Federal Government initiative to support the commissioning, development and showcasing of new, large-scale Australian performing arts productions at Australia's major international arts festivals in Perth, Adelaide, Melbourne, Brisbane and Sydney. An initial three-year allocation of \$1.5 million was supplemented by a further commitment of \$1.5 million for 1999-2001. With this support, recent significant new works have been realised, including the Sydney Dance Company's *Mythologia* and Bangarra Dance Theatre's *Skin*. *Mythologia* is a collaboration involving the choreographer Graeme Murphy, composer Carl Vine, rap artists, and the Sydney Gay & Lesbian Choir. *Skin*, choreographed and directed by Stephen

IMAGE OPPOSITE PAGE: Sue Healey, *Suite Slip'd & Not Entirely Human*, funded through the Dance Fund. PHOTO: Ilana Rose/Ikcontact, courtesy of Realltime.



IMAGE: Black Swan Theatre Company's production of *Plainsong*, funded through the Major Organisations Fund. PHOTO: Francis Anjridich.

Page, is a work in two parts: *Shelter*, inspired by the works of the late Emily Kame Kngwarreye and realised by installation artist Fiona Foley; and *Spear*, a collaboration with singer-songwriter Archie Roach. Both *Mythologia* and *Skin* will be presented at the Energex Brisbane Festival 2000 and the Sydney Olympic Arts Festival.

***noise!*: Youth Culture and the Arts Festival**

Plans for the next national youth culture and the arts festival were unveiled during the year in review with confirmation of its name as *noise!*

The Council was pleased to announce Brandon Saul as Executive Producer of *noise!* Brandon also undertook this role for the first national youth festival, LOUD.

noise!, to be presented in October 2001, will be a festival delivered via the Internet, radio, television and print. Work began this year to negotiate media and other partnerships essential to ensuring the festival's success.

A national campaign to alert young people about the event and ways to participate will begin in late 2000 and development of content will commence in 2001.