

Australia Council Annual Report 2004–2005



The Australia Council for the Arts

is the Australian Government's arts funding and advisory body. It supports and promotes the practice and enjoyment of the arts.

The Council is a statutory authority established under the *Australia Council Act 1975*.

Led by a chairman appointed by the Governor-General on the advice of the Minister for the Arts, the governing body of the Council has expertise in the arts, public policy, law, corporate governance, administration, and financial and business management.

In 2004–05, the Australia Council had an appropriation of \$138.2 million and employed 136 full-time equivalent staff.

The Australia Council for the Arts

**delivering the arts to more Australians,
engaging more Australians in the arts**

2004–2005

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Australian Government



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Letter from the Chairman

16 September 2005

Senator the Hon. Rod Kemp
Minister for the Arts and Sport
Parliament House
Canberra ACT 2600

Dear Minister

I present to you the Annual Report of the Australia Council for 2004–05.

Under Section 9 of the Commonwealth Authorities and Companies Act 1997, the Councillors of the Australia Council are responsible for the preparation and content of a Report of Operations in accordance with Orders issued by the Minister for Finance. The following Report of Operations was adopted by resolution of the Council on 14 September 2005.

On behalf of the Australia Council, I thank retiring Council members Christine Pulvirenti, Michael Snelling and Richard Walley, who generously gave of their time and expertise in support of the arts, and I welcome new members Lesley Alway and Chris Sarra. I also thank continuing Council members, as well as Australia Council CEO Jennifer Bott, the Executive Group and Council staff for their dedication and efforts in a year of change.

The reporting year has indeed seen significant and important change at the Australia Council. The recommendations of the Council's organisational review were released in December 2004, and the ensuing debate about the most appropriate structures and processes to fulfil our mission was energetic and—I firmly believe—ultimately positive for Australia's varied arts sectors and the Council itself.



We want to engage more Australians and their communities in the arts, deliver the arts to more Australians, and help shape a more vital and sustainable arts sector.

Our aim is for the Council to be more than a central funding provider, to help broker relationships that benefit the arts in Australia across all Australian Government portfolios and all levels of government in Australia, and to continue to develop the important role of non-government support for the arts. We want to engage more Australians and their communities with the arts, deliver the arts to more Australians, and help shape a more vital and sustainable arts sector.

I sincerely thank my fellow Council members Terry Arcus, Adam Lewis, Ian McRae, Michael Snelling and CEO Jennifer Bott for serving on the review's taskforce. I especially acknowledge the important roles played in our reorganisation by former chair of the Community Cultural Development Board, Chris Tassell, and former chair of the New Media Arts Board and Visual Arts/Craft Board, Michael Snelling.

The reorganisation has asked for the utmost dedication and professionalism from board members and staff, and I am pleased to report that neither have been found wanting in this regard.

Finally, I would like to thank you and your Department for the support we have received over the past year.

Yours faithfully

A handwritten signature in black ink, appearing to read 'D Gonski', with a long horizontal flourish extending to the right.

David Gonski AO
Chairman

Letter from the CEO

The Australia Council has delivered programs in support of Australia's arts, at home and internationally, worth \$142.3 million in 2004–05.

Areas of activity in this period have included education and the arts, several major international showcases for Australian arts—particularly the Venice Biennale, the Musée du quai Branly in Paris, the Indian Triennale in New Delhi, and the CINARS performing arts market in Montreal—and the first funding outcomes of the Council's New Australian Stories initiative. Underpinning these activities has been the vital role of the Council's ongoing grant programs in fostering creativity.

The 2005 Federal Budget was a positive one for the arts. The Government renewed support for the highly successful Books Alive initiative, which promotes the intrinsic value of books, reading and literacy (particularly for children) and the books of Australian writers; the Young and Emerging Artists initiative and the NOISE youth arts initiative.

The Budget also included significant funding in response to the Orchestras Review to stabilise the orchestras financially. The Government agreed to the key recommendations of the Review, including establishing the six symphony orchestras as independent companies limited by guarantee, and asked that its additional funding be matched by appropriate contributions from each of the state governments and linked to the orchestras' acceptance of the key workplace changes. The Council's Major Performing Arts Board (MPAB) will implement these recommendations.

Also in the 2005 Budget, we received an additional \$3.9 million over four years for the remaining MPAB companies to improve their ongoing financial viability. The Australia Council was also pleased the Government increased the real dollar value of the support it provides to the arts by making the Council exempt from the 0.25 per cent increase in the efficiency dividend over the next two years. This result will greatly assist Australia's artists and arts organisations—its significance cannot be underestimated—and we will continue working with the Government with the aim of making exemptions like this ongoing.

Artsupport Australia, the Council's partnership with the Australia Business Arts Foundation, had an extremely successful year, as demonstrated by its Venice Biennale 2005 campaign raising nearly \$750,000 with the support of the Australian Commissioner, John Kaldor. This result underlines the importance the Council places on cultural philanthropy and its potential as a source of support for Australia's arts.

The Council's Annual Report this year uses a reporting framework that allows greater focus on our commitment to community benefit, and more comprehensive reporting of our allocation of resources (see page 21).



Organisational change requires great commitment and energy, and a shared vision for a 'better way of doing things'

Changes in the Council's management team during the year included the departure of the executive director of Aboriginal and Torres Strait Islander Arts, Ray Kelly, and the subsequent appointment of Lydia Miller to the role. The executive director of Corporate Affairs, Karen Twitchett, also resigned, as did the executive director of Policy Communication Research, Lisa Colley, after a lengthy career with the Council. The Australia Council has benefited enormously from the commitment of these staff members.

Finally, I want to thank every Councillor, staff and board member for their efforts in what has been an extraordinary year for the Australia Council as it undertook its first major organisational review in nine years.

In many respects it has not been an 'easy' year—organisational change requires great commitment and energy, and a shared vision for a 'better way of doing things'. The Council's management team and staff have maintained their focus through considerable change, continuing the essential work of supporting our nation's artists and arts organisations.

The public meetings we held around Australia about the 'new look' Australia Council were well attended and very positive forums for people to engage with the issues of our reorganisation.

It is worth noting our reasons for embarking on this new direction, and indeed the Council's overarching mission: towards excellent, innovative and distinctive artistic creation; towards all Australians engaged with and enriched by the arts; and towards vital and viable arts sectors.

The end of the reporting year finds the Australia Council positioned as a more flexible, well-informed and responsive organisation, directed towards an exciting future.

Yours faithfully

Jennifer Bott
CEO

Corporate Overview

The Australia Council for the Arts is the Australian Government's arts funding and advisory body. Its mission is to enrich our nation by supporting and promoting the practice and enjoyment of the arts.

Our vision is to:

- enable Australia's arts and its artists to pursue excellence
- preserve, maintain and develop the distinctive features of Australia's culture
- ensure all Australians have the opportunity to engage with the arts and to enjoy a rich cultural life
- shape a future Australia in which the arts play a meaningful and vital role in everyday life.

The Australia Council performs a crucial role in supporting Australian artists and arts organisations to create and present their work, to take advantage of opportunities to improve and develop their skills, and to tour and promote their work to wider audiences. It directly supports young, emerging, developing and established artists through a range of grant programs offered across all artforms, and it encourages arts and non-arts organisations to support and present artists' work, thereby expanding employment opportunities for all artists.

The Council also plays a vital role in developing new audiences for the arts both here and internationally, and in promoting appreciation of the value and role of the arts in the Australian community.

The Council's national focus reflects the culture and creativity of both regional and urban communities, at the same time honouring its statutory obligation to ensure access to, and participation in, the arts by all Australians. The arts of Aboriginal and Torres Strait Islander peoples are valued and supported. The Council also maintains and develops cooperative arrangements with state and territory arts funding authorities, local governments and key international agencies in all its activities.

The Australia Council was given statutory authority by the *Australia Council Act* in 1975. It replaced an earlier, non-statutory body called the Australian Council for the Arts, which was established in 1968.

The Council subsumed other arts-related government functions, such as the Commonwealth Literary Fund, which had supported writers since 1908, and the Commonwealth Art Advisory Board, which was set up in 1912 to develop a national art collection and, from 1927, to advise on matters relating to the visual arts. The Australia Council was granted considerably expanded functions and greater independence from government in its policy-making and funding roles than were its predecessors.

The work of the Australia Council has always been guided by two fundamental principles.

The 'arm's length' principle, which is enshrined in the *Australia Council Act*, ensures that decisions about specific grants are made at a distance from political processes.

The second principle is 'peer assessment' whereby decisions on grants are made by artists, individuals closely associated with the arts, and community representatives who are the peers of those being assessed. Grants are offered to artists and arts organisations whose proposals, in competition with those of other applicants, and within budgetary constraints, demonstrate the highest degree of artistic merit and innovation.

The Australia Council is committed to providing the best possible system of peer-assessed funding of creative work.

In pursuing its vision, the Australia Council has committed to six goals, which have shaped priorities during the life of its 2001–05 Corporate Plan:

- **Goal 1:** Support the excellence, diversity and the distinctiveness of Australia's artists and its arts.
- **Goal 2:** Increase community engagement with the arts and to promote individual participation in them.
- **Goal 3:** Win recognition of the arts as a key element in Australia's cultural, social and economic development.

- **Goal 4:** Improve the vitality and viability of the arts.
- **Goal 5:** Foster a greater emphasis on artistic innovation, experimentation, and research and development within a rapidly changing world.
- **Goal 6:** Maximise the organisation's capability to achieve its corporate goals through sound people and resource management and corporate planning processes.

The Australia Council's online presence is at <www.ozco.gov.au>. The offices of the Australia Council are at 372 Elizabeth Street, Surry Hills, Sydney NSW 2010.

Organisational structure

The Council announced a reorganisation of its structure and processes during the reporting period, to be implemented from 1 July 2005; see page 20 for more information. The information below about the Council's structure and governance is current at 30 June 2005.

The Council comprises seven divisions, each of which is headed by a director or executive director. The divisions are Aboriginal and Torres Strait Islander Arts, Arts Development, Audience and Market Development, Corporate Affairs, Finance and Services, Major Performing Arts, and Policy Communication Research (see diagram over page).

Aboriginal and Torres Strait Islander Arts supports the development and promotion of traditional arts practices and new forms of artistic expression among Aboriginal and Torres Strait Islander people in urban and regional areas and in all artforms.

Major Performing Arts aims to ensure that Australia has an artistically vibrant, financially viable and broadly accessible major performing arts sector.

Arts Development comprises seven arts sections plus the Operations section. The division supports excellence and diversity of arts practice through a suite of grant categories, strategic initiatives and multi-arts projects. Senior officers manage the grant assessment process and artform development for the boards: Community Cultural Development, Dance, Literature, Theatre, Music, New Media Arts and Visual Arts/Craft.

Audience and Market Development is responsible for the Council's work in the areas of national audience and market development, arts marketing skills development, and international marketing and promotions.

Policy Communication Research provides strategic advice and direction through policy, research and communication activities.

Corporate Affairs includes governance, human resources, and legal and compliance. It has a central role in the strategic management and development of the Council's corporate functions, with a strong emphasis on people practices.

Finance and Services provides administrative, information technology and operational support to the organisation.

The work of the Council, its artform boards and advisory bodies, is supported by a full-time staff of 143 located in Sydney. Staff are appointed under the *Australia Council Act*, on terms and conditions set out in the Council's Determination No 1 of 2000 and the Council's Certified Agreement.

Corporate governance

Governing body

The governing body of the Australia Council is responsible for the overall corporate governance of the organisation, including the determination of priorities and the policy and budgetary framework within which the Council and its boards, committees and advisory bodies operate, and for monitoring its achievements.

In accordance with the terms of the Australia Council Act, the Council has between 10 and 14 members, not including the CEO who is a member of the Council (*ex officio*). The chair is appointed by the Governor-General on the advice of the Federal Minister for the Arts and Sport, and members are appointed by the Minister. Terms of appointment are generally three years and the maximum is six years. Members are appointed with a view to achieving a balance of relevant expertise in the arts, business, management, public policy, corporate governance and administration, appropriate for regional, gender, ethnic and Indigenous community participation in the arts.

All new members attend a formal induction program where they receive a copy of the *Australia Council Manual for Members* and the Department of Communications, Information Technology and the Arts' *General Guidance for Directors of Statutory Authorities*.

Council members abide by the Code of Conduct for Holder of Public Office (the Bowen Code) that is reproduced in the *Manual for Members*. The manual also contains a section that outlines appropriate ethical standards for members with regard to, among other things, confidentiality and disclosure of Council business, conflicts of interest, political activity, sponsored travel and acceptance of gifts.

Organisational chart as at June 30 2005*

AUSTRALIAN GOVERNMENT	
MINISTER FOR COMMUNICATIONS, INFORMATION TECHNOLOGY AND THE ARTS	
MINISTER FOR THE ARTS AND SPORT	
AUSTRALIA COUNCIL	
GOVERNING BODY	ORGANISATION
<p>COUNCIL CHAIR: <i>Appointed by the Governor-General</i> David Gonski</p> <p>CHAIRS OF ARTS DEVELOPMENT BOARDS</p> <p>Community Cultural Development Board: Chris Tassell</p> <p>Dance Board: Shane Carroll</p> <p>Literature Board: Peter Goldsworthy</p> <p>Music Board: Graeme Koehne</p> <p>New Media Arts Board: Michael Snelling</p> <p>Theatre Board: Ian McRae</p> <p>Visual Arts/Craft Board: Lesley Alway</p> <p>ABORIGINAL AND TORRES STRAIT ISLANDER ARTS BOARD CHAIR: Chris Sarra</p> <p>MAJOR PERFORMING ARTS BOARD CHAIR: Mel Ward</p> <p>COMMUNITY REPRESENTATIVES: Terrey Arcus, Nicola Downer, Adam Lewis, Christine Pulvirenti</p>	<p>CHIEF EXECUTIVE OFFICER <i>Appointed by the Minister for the Arts</i> Jennifer Bott</p> <p>ARTS DEVELOPMENT Executive Director Ben Strout</p> <p>Community Cultural Development</p> <p>Dance</p> <p>Literature</p> <p>Music</p> <p>New Media Arts</p> <p>Theatre</p> <p>Visual Arts/Craft</p> <p>Operations</p> <p>ABORIGINAL AND TORRES STRAIT ISLANDER ARTS Executive Officer Jennifer Martiniello**</p> <p>ARTSUPPORT AUSTRALIA Joint initiative with Australia Business Arts Foundation Director Louise Walsh</p> <p>AUDIENCE AND MARKET DEVELOPMENT Executive Director Karilyn Brown</p> <p>CORPORATE AFFAIRS Director Karen Twitchett</p> <p>FINANCE AND SERVICES Executive Director Megan Coombs</p> <p>MAJOR PERFORMING ARTS Director Catherine Brown-Watt</p> <p>POLICY COMMUNICATION RESEARCH Executive Director Lisa Colley</p>
COUNCIL COMMITTEES	
<p>AUDIT</p> <p>DECISIONS REVIEW</p> <p>FINANCE</p> <p>NOMINATIONS AND GOVERNANCE</p> <p>NEW AUSTRALIAN STORIES</p> <p>DONATIONS FUND MANAGEMENT</p>	
ADVISORY BODIES	
<p>AUSTRALIA COUNCIL MULTICULTURAL ADVISORY COMMITTEE</p>	

* A new organisational structure was implemented, effective 1 July 2005. See www.ozco.gov.au/futureplanning for details.

** Lydia Miller commenced as executive director on 11 July 2005.

If a Council member at any time believes that they require legal advice on a matter, the chair advises the CEO to consult the director of Corporate Affairs on the procedure for obtaining this advice.

During 2004–05, the Council met six times: 26 August 2004 (Brisbane), 21 October 2004 (Horsham), 6–7 December 2004 (Sydney), 10 March 2005 (Sydney), 5–6 April 2005 (Hobart) and 22 June 2005 (Canberra).

Boards

The nine boards are the principal administrators of the Council's arts funding role and are the Council's main source of advice on the development of arts policy and grant programs.

The Minister establishes the boards under the Act. They function within the framework of the Council's Corporate Plan 2001–05 and related policies and budget allocations. Currently, most boards have seven members, including a chair.

The Aboriginal and Torres Strait Islander Arts Board has nine members, including a chair. The Major Performing Arts Board has eight members, including a chair.

Members may initially be appointed for four years but, in general, appointments are for three years (renewable for up to an additional three years). Board chairs, under the Act, are members of the Council. As with the Council, the Act specifies that the boards must include people who practise or have practised the arts or are otherwise associated with the arts, as well as a number of community interest representatives, as the Minister thinks fit.

The power to allocate grants has been delegated by the Council principally to the boards. In assessing grant applications, the boards are guided in their decisions by the expert advice of peers drawn from the Register of Peers. Peers are listed on the register for up to three years and may be invited once only by each board to assist at grant assessment meetings held at least twice yearly.

Peers also provide 'in-the-field' assessments and general policy advice to the boards, as commissioned. Under the Council's Conflict of Interest Code, board members and peers may not assess or advise on their own grant applications, or on grant applications through which they would be major beneficiaries through a third party. In the current year, 17 peers provided external assessment of applications, support material or performances, and 68 participated in grants assessment meetings. Their names are included in the 'Funding Analysis and Grants Lists' section of this report.

In addition to their role in providing advice to the Council, the artform boards develop their own policies within the framework of policies and priorities determined by the Council.

Funding decisions by senior officers

Certain senior officers of the Council are delegated power to make grants to pursue particular purposes already approved by the Council or its boards. When doing so, the senior officers concerned may consider assessment reports by peer experts, or panels of peer experts. In the current year, nine peers assisted at policy development meetings. A further seven peers participated in grant recommendation meetings. Their names are included in the 'Funding Analysis and Grants Lists' section of this report.

Ministerial directions

The Australia Council received no ministerial directions during the year. Two general policies from previous financial years continue to be noted, namely those on foreign exchange and cost recovery.

Insurance

The Council's insurance policies for 2004–05 included cover for directors' and officers' liability. The premium paid for this insurance cover was less than \$8000.

Fraud control

The Council has a comprehensive Fraud Control Plan which is reviewed every two years in accordance with the Commonwealth Fraud Control Guidelines 2002. The Fraud Control Plan and associated fraud risk assessments were reviewed in September 2004.

Fraud prevention, detection, investigation and reporting procedures are in place. The Council has collected and reported annual fraud data. In 2004–05 there was one instance of fraud detected that did not result in financial loss to the Australia Council. The Council remains committed to minimising the impact of fraud on its operations.

Committees

Appeals Committee

In October 2003 the Council approved a Rescission of Decisions Delegation that delegates powers to the Council chair and CEO, in consultation with the chair of the board concerned, to rescind a decision previously made by a board of the Council to approve a grant. In June 2005 the Rescission of Decisions Delegation was amended to include consultation with a committee chair or senior officer, if concerned in a grant decision. The Rescission of Decisions Delegation can only be exercised if the project outcomes contemplated in the grant application might not comply with all applicable laws, or could reasonably be deemed to be likely to have the effect of bringing the Council into disrepute.

The Council has also delegated powers to the Appeals Committee to consider and determine any appeal from a board, committee or senior officer of the Council regarding a decision to rescind a grant approval.

Members have not been appointed to the Appeals Committee as the delegation outlines the membership of the committee and the appeal process. No appeals were received during the year and the Appeals Committee did not meet. The delegation to the committee is included on page 148.

Audit Committee

Established in May 1998, the Audit Committee's objective is to oversee and review the Council's corporate governance obligations in relation to external accountability, financial reporting, internal controls, risk management, internal and external audit activities, and legal and financial compliance.

The committee acts in an advisory role and is not delegated to act on the Council's behalf. The committee is authorised to request information it requires from employees of the Council, including internal auditors, to discuss matters with external auditors and to seek independent professional advice as it considers necessary. Minutes are included in Council papers and the chair of the committee reports on relevant matters at Council meetings.

Membership of the Audit Committee comprises three 'non-executive' members of the Council and the CEO (*ex officio*). One of the Council members chairs the committee. Members of the committee at 30 June 2005 were chair of committee Ian McRae, Adam Lewis, Christopher Tassell and CEO Jennifer Bott.

Decisions Review Committee

The role of this committee is to examine requests for review of decisions from grant applicants who have reason to believe that correct decision procedures were not followed in relation to their applications. The committee does not assess the artistic merit of applications; its purpose under its charter is to ensure that the boards have followed correct decision-making procedures.

The membership comprises at least three Council members, none of whom may be board chairs, and the CEO. During the year the committee met on two occasions and approved both requests for review submitted to it. Members of the committee on 30 June 2005 were Council members Christine Pulvirenti, Adam Lewis and Nicola Downer and CEO Jennifer Bott (chair of the committee).

An evaluation of the grounds on which decisions may be reviewed was conducted during the year and the existing grounds were revised and a new ground of review added. The additional ground provides for a review if the person(s) making a decision were to take account of a matter adverse to an application or proposal without bringing that matter to the applicant's attention and inviting their comment on it. The matter in question must be outside those outlined in the *Support for the Arts Handbook*.

Two other requests for reviews of decision were determined by the Council during the year but did not proceed to the committee. One, due to time constraints, was upheld by the CEO using her authority under the Australia Council Act to manage the affairs of the Council. Another request was refused by the secretary of the Council after consideration of the reasons for the review claimed. The Council's delegation to the committee was subsequently amended to remove a procedural constraint enabling requests (in circumstances similar to the latter request) to be determined by the committee in future.

Finance Committee

Formed in September 1998, the Finance Committee's main functions are to monitor the Council's compliance with the terms and conditions of the Triennial Funding Agreement with the Australian Government, the Council's overall financial position, budget preparation and any other significant financial issues as they arise. The committee acts in an advisory role and is not delegated to act on the Council's behalf. The chair of the committee reports on relevant matters at Council meetings and the minutes of committee meetings are included in Council papers.

The committee is chaired by a member of the Council and includes the chair of the Council, the deputy chair, one other Council member and the CEO. Members of the committee at 30 June 2005 were Mel Ward (chair of the committee), David Gonski, Terrey Arcus, Lesley Alway and CEO Jennifer Bott.

Nominations and Governance Committee

The Nominations and Governance Committee facilitates and oversees a streamlined nominations process, through which the Council nominates members for the Council and its boards to the Minister, as required under the Act. The committee also advocates for the Council's nominations to the Minister and assists the Council on governance matters, advising as required. The committee acts in an advisory role and is not delegated to act on the Council's behalf.

The committee met five times during the current year, on 23 July 2004, 11 November 2004, 10 February 2005, 8 March 2005 and 17 May 2005. Issues discussed at these meetings are reported to the Council by the chair of the committee.

Members of the committee at 30 June 2005 were deputy chairman of the Council Terrey Arcus (chair of the committee), Council chairman David Gonski and CEO Jennifer Bott. In addition, board chairs attended meetings as required to address membership issues regarding their boards.

New Australian Stories Committee

The New Australian Stories Committee was established in August 2004 and was subsequently delegated with powers to make grants. The committee's role is to support the creation and presentation of new works through the New Australian Stories initiative, reflecting distinctly Australian stories by artists, writers, composers, performers and choreographers. This initiative was made possible by a one-off Australian Government special allocation to the Council. The committee met on 6 May 2005 to assess proposals.

Members of the committee on 30 June 2005 were committee chair and CEO Jennifer Bott, Peter Goldsworthy (chair Literature Board), Ian McRae (chair Theatre Board), Daryl Buckley (artistic director and musician), Rhana Devenport (curator and writer), Wesley Enoch (director and writer), Lindy Hume (artistic director, Perth International Arts Festival) and Scott Rankin (playwright and creative director).

Donations Fund Management Committee

In December 2004 the Council established this committee to accept and administer gifts made to the Australia Council Donations Fund in accordance with the requirements of the *Income Tax Assessment Act 1997* and the Register of Cultural Organisations. The committee and the CEO, who is the chair of the committee, have delegated powers from the Council to accept and administer such gifts.

The majority of committee members are independent of the current operations of the Australia Council. Members of the committee at 30 June 2005 were Jennifer Bott CEO (chair of committee), and Louise Walsh (director of Artsupport Australia), and external members Helen Nugent AO, Leon Paroissien AM and Philip Rolfe. The committee met once in 2004–05.

Council directions

The Australia Council Act provides that the text of all directions to its committees during the year must be included in the annual report. The delegations to the Appeals Committee, the Decisions Review Committee, the New Australian Stories Committee, the generic artform board delegation and the Major Performing Arts Board delegation are included from page 160, as the conditions and guidelines in each delegation are directions.

Advisory bodies

In addition to policy input from its boards, the Council relies from time to time on the expert advice of specialist committees and panels.

Australia Council Multicultural Advisory Committee (ACMAC)

ACMAC was established in 1989 to make recommendations to the Council on issues that may affect the full expression of cultural diversity in the work of the Australia Council. The committee develops strategies for and monitors the implementation of the Council's Arts in a Multicultural Australia policy. The committee is made up of members from each artform board, and the chair of the committee is a Council member.

Members of the committee at 30 June 2005 were Christine Pulvirenti (chair), Anita Maynard (Aboriginal and Torres Strait Islander Arts), Rose Cantali (Community Cultural Development), Sophie Masson (Literature), Paul Petran (Music), Wojciech Pisarek (Theatre) and Shane Carroll (Dance). The committee has vacancies for Visual Arts/Craft and New Media Arts.

During the year members Glyn Parry (Literature) and Reuben Gosfield (Music) completed their terms.

The committee met once on 11–12 November 2004. It convened four times by teleconference: 24 August and 29 October 2004; 9 March and 8 June 2005.

Members of the Australia Council at 30 June 2005



David Gonski AO (NSW)

BComm LLB, FCPA SIA (Aff) FAICD
Chairman

David was appointed chairman of the Australia Council on 2 May 2002 for three years and was reappointed for an additional two years on 2 May

2005. David is a member of the Finance Committee and the Nominations and Governance Committee. Well known for his authorship of the Gonski Report into the Australian Film Industry and subsequently a member of the Australian Government's Inquiry into the Major Performing Arts Sector, he is president of the Art Gallery of New South Wales Trust, chancellor of The University of New South Wales, and chairman of the Taxation Working Group for the Prime Minister's Business Community Partnership. Admitted as a solicitor in NSW and to the High Court, David is chairman of Investec Bank (Australia) Limited and Coca-Cola Amatil Limited, and a director of the ANZ Banking Group Limited and the Westfield Group.



Terrey Arcus (NSW)

MBA *Harvard* BSc
BE (Hons) *Sydney*
Deputy Chairman

Terrey was appointed to the Council as a community interest representative for three years from 22 June 2002 and as

deputy chairman of the Council from 24 December 2002. He was reappointed for an additional two years on 22 June 2005. Terrey is chair of the Nominations and Governance Committee and a member of the Finance Committee. He is co-founder and chairman of strategic advisory practice Port Jackson Partners Limited and a former director of McKinsey & Company. He was involved in the establishment of the Blood Cord Bank in Sydney and is currently a member of the National Gallery of Australia Foundation.



Jennifer Bott (NSW)

BA DipEd

Jennifer was appointed CEO and member (*ex officio*) of the Australia Council for five years on 8 February 1999 and reappointed for an additional three years on 8 February 2004.

She is a member of the Council's Finance, Audit, and Nominations and Governance Committees, and chairs the Decisions Review, Donations Fund Management, and New Australian Stories Committees. She is a member of Chief Executive Women, a trustee of Opera Australia Benevolent Fund, a life member of Musica Viva Australia and chair of Australians for the Return of the Parthenon Marbles. Jennifer is also a member of the Australia International Cultural Council, the Commission for International Cultural Promotion and the Committee for Economic Development of Australia (CEDA). Jennifer was general manager of Musica Viva Australia for seven years and Australia's Cultural Commissioner for the 2004 Olympic Games. She has also held senior management and board positions with other cultural organisations, including Opera Australia, AFS International/Intercultural Programs (NYC) and the Arts Council of Australia. Jennifer recently completed a three-year term as a member of the Australian National Commission for United Nations Educational Scientific and Cultural Organisation (UNESCO) and in 2002 she participated in the Benevolent Society's Sydney Leadership Program.



Lesley Alway (VIC)

BA (Hons) BEd *Melbourne*
MBA *Monash*

Lesley was appointed chair of the Visual Arts/Craft Board and a member of the Council for three years from 30 November 2004. Lesley is an arts manager

with experience in cultural organisations at all levels of government and special expertise in the visual arts. She was appointed the director of Heide Museum of Modern Art in Melbourne in August 2003 and is a member of the Arts Management Advisory Committee, School of Creative Arts, at the University of Melbourne. Lesley was the director of Arts Victoria from 1997 to 2000 and is a former director of Artbank. Lesley has also worked for Sotheby's Melbourne, in local government cultural management and arts education, and has been a consultant in business planning and cultural policy to various state and federal arts organisations.



Shane Carroll (NSW)

DipDance Australian Ballet School

Shane was appointed chair of the Dance Board and a member of the Council for three years from 21 May 2003. She has worked as a professional dancer

with the Nederlands Dans Theater and the Sydney Dance Company. Since retiring from performing in 1987, Shane has been a regular guest teacher for The Australian Ballet and Bangarra Dance Theatre as well as many schools, institutions and universities. She has also been a member of a number of committees involved with the funding of professional dance practice, including the NSW Ministry for the Arts Dance Committee, Ausdance NSW and International Theatre Institute. Shane was a member of the Australia Council's Dance Board from 1991 to 1992.



Nicola Downer AM (SA)

BA (Hons)

Nicola was appointed to the Council as a community interest representative for three years from 18 December 2003 and is a member of the Decisions Review Committee. She is a

member of the State Theatre of South Australia Board of Governors, the Helpmann Academy Foundation Board and the Adelaide Cabaret Festival Advisory Committee. She was chair of Country Arts South Australia from 1999 to 2004 and president of Regional Arts South Australia until June 2004. Nicola has previously been a member of the Australia Council's Promoting the Value of Arts Steering Committee, the South Australian Maritime Museum Advisory Board, the South Australia Tourism Commission Board and the Adelaide Festival of Arts Board.



Peter Goldsworthy (SA)

MB BS Adelaide

Peter was appointed chair of the Literature Board and a member of the Council for three years from 4 December 2001 and was reappointed for an additional 18 months from 4 December 2004.

Since graduating in medicine, Peter has divided his time equally between medicine and the writing of novels, short fiction, poetry and libretti for opera, including the Helpmann Award-winning *Batavia*. His novels have been translated into most major European and Asian languages. Among his many literary awards are the 1982 Commonwealth Poetry Prize and the Australian Bicentennial Literary Prize for Poetry. His first novel for seven years, *Three Dog Night*, won the 2003 FAW Christina Stead award, and has been short-listed for numerous other awards. His Collected Short Stories was published in 2004. Several of his novels are being adapted for the stage, and several for film. Peter is also chair of the Libraries Board of South Australia.



Graeme Koehne (SA)

BMus (Hons) MMus DMus Adelaide

Graeme was appointed chair of the Music Board and a member of the Council for three years from 19 December 2002.

He has been senior lecturer in music at the University of Adelaide since 1993.

Graeme was research affiliate and Harkness Fellow at Yale University from 1985 to 1987, and has served as a South Australian 'Arts Ambassador', the South Australian Government's Composer-in-Residence, chair of the Emerging Artists Panel of ArtSA and deputy chair of the Adelaide Chamber Orchestra. Among his best known works are the chamber opera *Love Burns*, the concerto for oboe and orchestra *Inflight Entertainment*, *High Art* for trumpet and orchestra, and the orchestral works *Rain Forest*, *Unchained Melody*, *Powerhouse* and *Elevator Music*. The success of Graeme's commissions for the Queensland Ballet, the Australian Ballet and the Sydney Dance Company (*Once Around the Sun*, *Nocturnes*, *1914*, *Tivoli*, *The Selfish Giant* and *Nearly Beloved*) established his reputation as Australia's foremost composer for ballet.



Adam Lewis (VIC)

MBA (Hons) *Illinois*
BElecEng (Hons)

Adam was appointed as a community interest representative to the Council for three years from 1 October 2001 and was reappointed for

an additional three years on 1 October 2004. He is also a member of the Audit Committee and the Decisions Review Committee. Currently managing partner of McKinsey & Company for Australia and New Zealand, he specialises in strategy and frontline performance improvements, and has applied these in the banking, telecommunications, biotechnology, manufacturing and logistics sectors. Adam was previously a member of the Melbourne International Film Festival Board.



Ian McRae (VIC)

CA

Ian was appointed chair of the Theatre Board and a member of the Council for three years from 24 July 2002 and was reappointed for an additional two years on 24 July 2005.

He is also chair of the Audit Committee. Ian has had a distinguished career as a senior administrator in the arts, including general manager of the Australian Ballet from 1991 to 2002 and administration manager at the Victorian Arts Centre. He is president of the Victorian College for the Arts, a member of the Australian International Cultural Council and the Tasmanian Arts Advisory Board, a director of Bangarra Dance Theatre and chair of the Australasian Classical Music Managers' Association. He was previously a chartered accountant with several business and accounting firms and has served on the boards of a number of arts industry bodies. He has been a member of the Board of the Heide Museum of Modern Art (1989–1998) and the Council of the Australian Ballet School (1990–1996) and was vice president of the Australian Entertainment Industry Association. He has also been a Board member of Bell Shakespeare Company and Orchestra Victoria and a member of the Victorian Council for the Arts.



Christine Pulvirenti (QLD)

BA *Deakin* AMusA AMEB

Christine was appointed as a community representative to the Council for three years from 24 July 2002 and was appointed chair of the Australia Council Multicultural Advisory

Committee by the Council in October 2002. She is also a member of the Decisions Review Committee. Christine is currently vice-president of the Regional Development Fund, Hinchinbrook; president of Hinchinbrook Arts Council; Far Northern regional director and vice-president of Queensland Arts Council; a member of State Board; a committee member of Art and Culture Regional Organisation of Councils (Northern Sector); a member of the Executive Committee of Ingham Arts Festival; entertainment coordinator of the Annual Australian Italian Festival in Ingham; and president of the Townsville and District Music Teachers Association. She has also been a board member of the Australian Festival of Chamber Music. Christine has been a professional music teacher for 35 years.



Dr Chris Sarra (QLD)

MEd BEd *QUT* PhD *Murdoch*

Chris was appointed chair of the Aboriginal and Torres Strait Islander Arts Board and a member of the Council for three years from 9 March 2005. In 2005 he was appointed director of the

Indigenous Education Leadership Institute in Queensland. Prior to that, from 1998, he was the principal of Cherbourg State School, a regional Aboriginal community school in Queensland. During this time, he developed highly innovative strategies to combat problems such as low results in literacy and numeracy, with amazing results. His academic research interests include Aboriginal identity within a contemporary society. Chris was named Suncorp Queenslander of the Year in 2004. He is a NAIDOC and Deadly Award winner and was Australian of the Year finalist in 2005.



Chris Tassell AM (TAS)

MSc Melbourne BSc (Hons) ANU

Chris was appointed chair of the Community Cultural Development Board and a member of the Council for three years from 25 June 2002 (his term was then extended for an

additional month). He is currently director of the Queen Victoria Museum and Art Gallery in Launceston and holds a number of positions in cultural heritage organisations both in Tasmania and nationally.



Mel Ward AO (VIC)

BE (Hons) MEngSc Queensland, FTS IVA

Mel was appointed chair of the Major Performing Arts Board and a member of the Council for three years from 4 November 2002.

He is also chair of the Finance

Committee. Mel is a director of Coca-Cola Amatil Ltd, Transfield Services Ltd, Insurance Manufacturers of Australia Pty Ltd, Macquarie Communications Infrastructure Group, Western Australian Newspapers, and ProMedicus Ltd. He was formerly managing director of Telecom Australia and chairman of Telecom Australia (International) Ltd. Mel was a director and chairman of the Australian Ballet between 1991 and 2002.



A staff member is elected by staff to represent them as an observer on the Council.

Ellie Prodromou, public relations officer for the Arts Development Division, was appointed to this position from October 2003–May 2005.

Mark Stapleton, manager of the Aboriginal and Torres Strait Islander Arts Board, was appointed staff representative in June 2005.

The Department of Communications, Information Technology and the Arts also has observer status on the Council. During the year this position was filled by **Dr Alan Stretton**, deputy secretary of Arts and Sport, **Lynn Bean**, acting deputy secretary of Arts and Sport, and **Mark Taylor**, acting general manager, Arts, Regional and Governance branch.

Richard Walley OAM (WA), chair of the Aboriginal and Torres Strait Islander Arts Board, completed his term on 30 November 2004.

Michael Snelling (Qld.), chair of the New Media Arts Board, completed his term on 1 November 2004.

Staff profile

The Council's staff profile reflects the diversity, flexibility and skills required to meet the changing needs of a dynamic arts sector. The Council's actual headcount at 30 June 2005 was 143, compared to 148 employees at the same time last year. This equates to 136.61 full-time equivalents.

Employee numbers by division as at 30 June 2005

Division	2004–05	2003–04
Arts Development	62	64
Aboriginal and Torres Strait Islander Arts	9	8
Audience and Market Development	22	18
Corporate Affairs, Office of the CEO and Artsupport	12	12
Finance and Services	15	16
Major Performing Arts	4	6
Policy Communication Research	19	24
Total	143	148

Employees broadly represent staff from Equal Employment Opportunity (EEO) targeted groups across all levels. The Council continues to focus on its employment targets for Aboriginal and Torres Strait Islander peoples, and people with a disability.

Data drawn from staff who volunteered the information

EEO Target Group	Representation 2004–05 (%)	Representation 2003–04 (%)
Female	76.5	75.7
Non-English speaking background	16.7	21.5
Aboriginal or Torres Strait Islander	1.4	1.4
People with a disability	2.1	2.0

Schedule and attendance of Council and committee meetings 2004-05

	Council		Finance Committee		Audit Committee		Nominations and Governance Committee	
	Meetings held while member	Meetings attended	Meetings held while member	Meetings attended	Meetings held while member	Meetings attended	Meetings held while member	Meetings attended
David Gonski	6	6	4	4	n/a	n/a	5	5
Terrey Arcus	6	6	4	4	n/a	n/a	5	5
Jennifer Bott	6	6	4	4	6	5	5	5
Lesley Alway	4	4	2	1	n/a	n/a	n/a	n/a
Shane Carroll	6	6	n/a	n/a	n/a	n/a	n/a	n/a
Nicola Downer	6	6	n/a	n/a	n/a	n/a	n/a	n/a
Peter Goldsworthy	6	6	n/a	n/a	n/a	n/a	n/a	n/a
Graeme Koehne	6	6	n/a	n/a	n/a	n/a	n/a	n/a
Adam Lewis	6	4	n/a	n/a	6	5	n/a	n/a
Ian McRae	6	6	n/a	n/a	6	6	n/a	n/a
Christine Pulvirenti	6	5	n/a	n/a	n/a	n/a	n/a	n/a
Chris Sarra	2	1	n/a	n/a	n/a	n/a	n/a	n/a
Michael Snelling	2	2	1	1	n/a	n/a	n/a	n/a
Christopher Tassell	6	6	n/a	n/a	6	5	n/a	n/a
Richard Walley	2	2	n/a	n/a	n/a	n/a	n/a	n/a
Mel Ward	6	5	4	4	n/a	n/a	n/a	n/a
Ellie Prodromou	5	5	n/a	n/a	n/a	n/a	n/a	n/a
Mark Stapleton	1	1	n/a	n/a	n/a	n/a	n/a	n/a

n/a = not applicable



Year in Review

IMAGE: Norma (pictured), a resident of Northcott Housing Estate in Surry Hills, Sydney, participated in Tenant by Tenant, an ongoing photographic mentoring project between Big hART and residents of the estate. Tenants are given the opportunity to photograph subjects of their choice, working with photographer Keith Saunders. Funded by the Community Cultural Development Board through a Skills and Arts Development grant. Photo: Sara with Keith Saunders

Year in Review

The Australia Council's mission is to enrich our nation by supporting and promoting the practice and enjoyment of the arts. The Council delivers these benefits to the community through direct and indirect support for artists and arts organisations, as well as through leadership, advocacy, and industry research and development.

The majority of the Australia Council's resources—both people and funds—are dedicated to supporting the creation and presentation of cultural works, as illustrated opposite.

This section reviews the Council's achievements, activities and strategic priorities during 2004–05, reported against its goals as defined in the Corporate Plan 2001–2005 and formal policies.

'Outputs' are defined by the Australian Government as the products and services the Council delivers, and 'outcomes' as what has been achieved in carrying out the functions assigned to the Council by the *Australia Council Act 1975*. The diagram opposite illustrates how the Council's Corporate Plan goals are linked to the outcomes and outputs framework.

Examples of activities described in this section are for illustration only—a complete list of grants, initiatives and programs begins on page 70. The Australia Council continues to administer Australian Government initiatives; these are discussed at the end of this section.

The Future Planning review of the Australia Council

In December 2004, the Council announced plans to reorganise the way it operates.

The plans represent a major shift in the Council's approach to supporting the arts, positioning the Council as an 'Arts Catalyst', an agent of support and change for the arts in Australia, and as a more flexible, well-informed and responsive organisation. It is designed to engage more Australians with the arts, deliver the arts to more Australians, and help shape a more vital and sustainable arts sector. The Council's last major organisational review was in 1996.

The reorganisation is the outcome of the work of the Future Planning Taskforce, a subcommittee formed by the Council to advise:

- how the Australia Council should best organise itself to effectively and efficiently support disparate arts practices and develop strategies to advance the arts in Australia
- what the strategic focus for the Australia Council should be over the next five or more years to ensure maximum positive impact in the sector.

Headed by the Council's deputy chair, Terrey Arcus, the Taskforce included Council members Michael Snelling (chair of the New Media Arts Board and Visual Arts/Craft Board), Adam Lewis (community interest representative) and Ian McRae (chair of the Theatre Board), and Council CEO Jennifer Bott. Consultant Duncan Peppercorn assisted the Taskforce.

The Taskforce studied previous Council reviews and models used by arts funding bodies worldwide, and considered possible review options.

Total Expenditure by Output and Outcome 2004-05

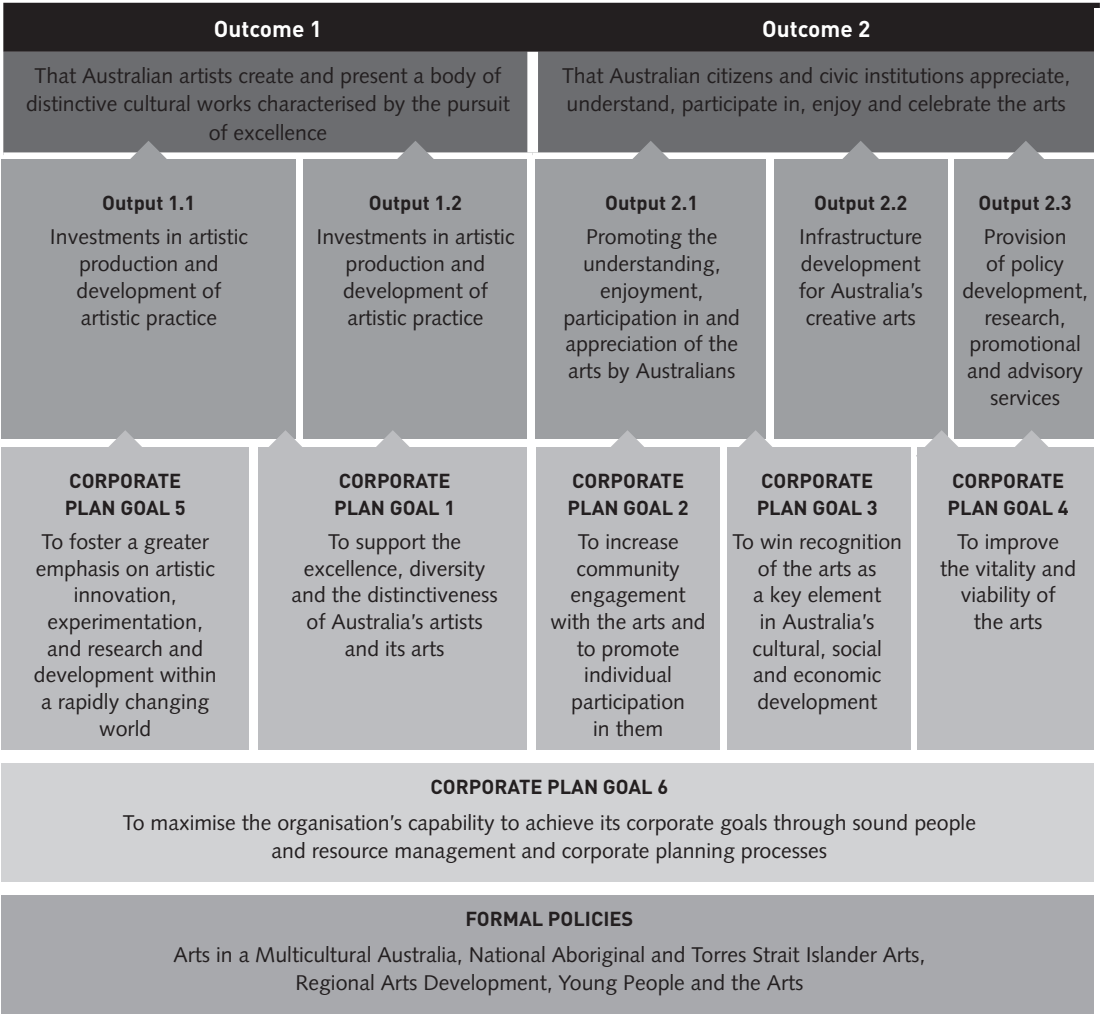
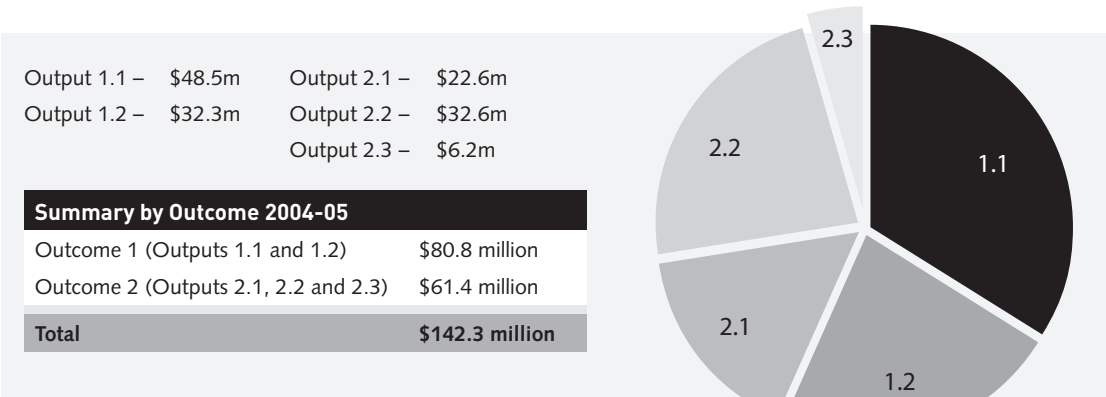




IMAGE: *The Cows* by Snuff Puppets will tour Europe in 2005 with support from Playing the World, a joint initiative of the Theatre Board and Audience and Market Development Division. Photo: Ponch Hawkes

Key organisational changes

The Council approved the following changes to its structures and processes on 5 April 2005.

Community Partnerships

Community Partnerships (CP) is a new section within the Community Partnerships and Market Development Division, previously the Audience and Market Development Division. It brings together the Council's work in the areas of community cultural development (CCD), youth, education, community and regional development.

The policy objectives of the CP section are:

- growth of a strong community cultural development sector, which is critical to achieving the Australia Council's vision, particularly in terms of valuing Australia's cultural diversity
- greater involvement in and support for CCD practice across all artform boards
- continued support for CCD as a practice and a process
- increased support for community engagement, including community cultural development
- increased opportunities for engagement with a wider range of community sectors
- improved coordination and collaborative development between multicultural arts, youth, education, Indigenous, regional and CCD programs and initiatives within the Council
- proactive investment in long-term sustainable outcomes for communities, through the arts
- building on the Australia Council's leadership role in fostering support for investment in arts and culture by local, state and federal agencies, and the private sector.

Key plans for Community Partnerships are to:

- create a dedicated CP Committee to provide strategy, advisory and policy leadership to the CP section (This will be a Section 17A committee of seven members and include leaders in CCD practice. The Council will appoint all members, except the chair, who will be a community representative on the Council)
- provide a budget of \$5.1 million for CCD-specific programs for each of the budget years, 2005–06 and 2006–07
- accept applications to all the advertised 2005–06 CCD grant programs, to be assessed by a committee of peers with CCD expertise

- manage, for 2005-06 and 2006-07, dedicated CCD grant programs through the Inter-Arts Office
- oversee triennially funded and program grant-funded CCD organisations (triennially funded organisations will be managed by the Key Organisations section in consultation with the director of CP)
- manage CCD awards as well as develop and support CCD strategic initiatives, with any new strategic activities funded from the Council's strategic allocations budget
- coordinate the Council's support for disability arts practice, including an evaluation of the Council's Disability Action Plan and proposed strategic direction
- from September 2005 to February 2006, conduct a scoping study from which will emerge new strategies and programs to achieve the Council's policy objectives in CP, including CCD (these strategies will have implications for financial resources, workload and therefore staffing within the new structure).

Inter-Arts Office and support for new media arts

The new Inter-Arts Office handles hybrid arts activities and develops strategies for supporting emerging arts practices that are outside existing artform categories.

Key plans for the Inter-Arts Office are to:

- offer a single grants category with a focus on hybrid arts practice and fund a fellowship specifically for hybrid arts practitioners, with decisions to be made by a peer assessment panel
- take responsibility for the New Media Arts Board's (NMAB) key initiatives and residencies
- fund NMAB triennially funded organisations managed by the Key Organisations section
- provide advice to artists, groups and organisations who are unsure where their proposal fits, and refer them to the most appropriate board or funding category (this includes assistance to artists, groups and organisations seeking funding from the Council's future CCD funding programs).

Future Planning milestones

17 June 2004	The Council meeting in Canberra agrees to form a Future Planning Taskforce
June–December 2004	Taskforce develops the Arts Catalyst organisational review
6 December 2004	The Council meeting in Sydney considers, endorses and publicly announces Arts Catalyst plans
6 December 2004–31 March 2005	Consultation period with staff, arts sector and public
23 February 2005	Proposed models for new Community Partnerships and Inter-Arts sections published on the Council's website, with an invitation for public submissions
11 March 2005	The Council meeting in Sydney approves general thrust of implementation plans for the reorganisation
31 March 2005	Closing date for public submissions on proposed models
5 April 2005	The Council meeting in Hobart approves final implementation plans
10 May–31 May 2005	Public meetings in all capital cities to present details of reorganisation
31 May 2005	New Media Arts Board formally disbanded
1 July 2005	Inter-Arts Office established
1 July 2005	Community Partnerships and Market Development Division established
31 July 2005	Community Cultural Development Board formally disbanded
1 August 2005	Key Organisations section established
July 2005–February 2006	<ul style="list-style-type: none"> • Recruit new directors • Establish Strategy section • Undertake scoping studies for Community Partnerships and new media arts



IMAGE: *Sail*, 2005, by Oliver Smith, is part of a collection of stainless-steel production cutlery that represents the successful union of innovative casting technology and the silversmith's craft. Funded by a grant from the new Maker to Manufacturer to Market strategic initiative of the Visual Arts/Craft Board. Photo: Sean Booth

All new media and hybrid art applications will be accepted for the advertised 2005 NMAB closing dates. From 2006, current levels of funding for hybrid art will be distributed through the Inter-Arts Office, while current levels of funding for new media art will be distributed through the Visual Arts/Craft Board (VACB) and the Music Board. The new media art funds allocated to the VACB and Music Board will be continually reviewed regarding changing application numbers and approvals for the practice in music and visual arts over the next couple of years.

As the VACB already funds new media art practice, the new funds it receives from the NMAB will be used to augment its existing programs and will be distributed through its normal grant categories. Funding for two of the NMAB's existing fellowships will also be transferred to the VACB, where new media artists will compete against other visual artists. The level of expenditure on this practice in the VACB will be monitored, with funding targets to ensure there is no drop in support for new media art.

The Music Board will offer a separate sub-category under New Work with funding quarantined, and also support new media projects through other categories.

Membership of both the VACB and the Music Boards will be increased to bring in more new media art expertise. If such expertise on the boards is not present at any time, it will be supplemented by guest peers.

As with Community Partnerships, a scoping study of new media arts in Australia will be conducted. The terms of reference for the study were finalised in late July 2005, and a tender for the project was issued in August. The Council supported Vital Signs, a national conference from 7–9 September 2005 exploring the past and future of new media and hybrid art in Australia. The conference was a valuable source of information and starting point for the scoping study. A report from the study will be submitted to the Council in late 2005.

Key Organisations

This new section manages the Council's relationships with the 145 small to medium arts organisations that are funded on a triennial basis outside the Major Performing Arts Board. It will help develop a better understanding of the health of key organisations and whole sectors in order to support their long-term sustainability, leading to more effective funding, strategic policies and well-grounded bids for new support.

The Key Organisations team will provide advice in relation to financial analysis, business planning, strategy, marketing, corporate governance, and the operational and strategic issues facing key organisations. It will also create development programs for arts companies to improve the impact of the Council's support for the sector.

Peer assessment of triennially funded organisations will continue, with the artform boards making funding decisions assisted by recommendations from the Key Organisations section.

Strategy

The new Strategy section develops plans for the Australia Council and supports the organisation in the creation of individual integrated plans by artform boards. The section also has responsibility for developing the Council's strategic plan, providing internal project management support, and managing research and analysis projects. This section replaces the Policy Communication Research Division, with the Communication section transferring to Corporate Affairs.

Artform director roles

The role of artform manager has been elevated to artform director. Artform directors retain primary authority over the grants process and key organisations,

but will take on the additional role of contributing to the development of strategic priorities for the entire Council and representing their artform area across all areas of Australia Council activity. Key to these new roles are external and internal artform profile and leadership.

Revised governance structure

The Taskforce proposed that an additional community representative be appointed to the Council's governing body, to chair the Community Partnerships Committee.

Consultation on the review

During the Taskforce's review, Council staff were consulted on how the organisation's current structures and processes could be improved. Staff and public consultation on the review began after the plans were endorsed at the Council's December 2004 meeting.

Consultation included workshops and seminars with artists and representatives from arts organisations,

Summary of Council communication about Future Planning

- 2 media releases to national general media (8.12.04 and 7.4.05)
- 15 media interviews by the CEO and chairman
- 80 letters to all federal, state and territory government ministers, funding agencies and key arts bodies
- 14 articles and letters to national and international publications
- 311 letters, emails and phone calls received from stakeholders. All correspondence was logged and received a reply. The main concerns voiced were:
 - o loss of CCD and new media arts identity, status and expertise
 - o new structures not serving CCD and new media art well
 - o reduction in peer assessment
 - o feared loss of support for arts and disability
 - o lack of consultation on changes
 - o call for moratorium on changes.
- 2 issues of the Australia Council newsletter devoted to the reorganisation, distributed on each occasion to 5500 subscribers
- 687 people attended public meetings in all capital cities (plus Cairns) about the Council's reorganisation, at which the Council's CEO and executive directors responded to 123 questions and comments from the floor
- 8798 page views and 5282 downloads from the Council's dedicated Future Planning web page since 1 February 2005 (the Future Planning page links to 38 news items, background documents, discussion papers, organisational charts and media articles)
- dedicated Future Planning intranet site, with 17 pages containing 56 documents and a question-and-answer section with answers to 158 questions posed by staff
- the Council's *Support for the Arts Handbook* published online and in print in February 2005. In light of the Future Planning review, several caveats were included about the July–December 2005 grant rounds and the assessment process for CCD and new media arts applications. When the Council decided that there would be no change to the grants programs being offered in 2005, it communicated via the Council's newsletter and website, and by direct mail to all recipients of the Handbook.



IMAGE: Daniel Borrett adds final touches to one of three murals on the Stuart Highway in Coober Pedy. Supported by the Community Cultural Development Board through a New Work grant, the murals depict life as a young person in Coober Pedy. Photo: Samantha Yates/Alex Kelly

and ongoing correspondence with interested parties (see 'Summary of Council communication'). Members of the Taskforce also met with many of the Australia Council's former general managers and chairs to discuss the proposed reorganisation.

The Taskforce held key workshops with arts leaders on 21 February 2005 to discuss proposed models for Community Partnerships and new media within the new structure. The models discussed had already incorporated modifications to the Council's original plans, and further feedback from these workshops and subsequent meetings was used to finalise discussion papers for public comment. These papers were posted on the Council's website with a closing date for submissions of 31 March 2005.

The Council received 51 submissions to the models by the closing date, most of which addressed the plans for Community Partnerships/CCD and Inter-Arts/new media, with some on the proposed Key Organisations section. A summary of the issues raised was posted on the Council's website, and the content of all submissions was considered in formulating the final organisational models.

All these consultations helped to define the operational plans for the reorganisation that the Council formally adopted.

Implementation

A Project Coordination Team was formed in December 2004 to plan for the implementation of the Future Planning project. Led by an external project manager reporting to the CEO, the team consisted of senior managers from each division and staff representatives.

The team's responsibilities included:

- approving and prioritising activities within the project related to business operations
- preparing and communicating progress to the Australia Council as a whole
- resolving 'road blocks' to the project within its delegated level of approval.

The Project Coordination Team formed working groups of key Council staff to draft operating models for the new Community Partnerships, Inter-Arts, Strategy and Key Organisations sections.

The implementation budget approved by the Council is \$1.008 million, comprising estimated redundancy costs (\$382,000), transitional costs (\$351,000) and other implementation costs (e.g. legal advice, recruitment costs, office fitout and removals; \$275,000).

Goal 1: To support excellence, diversity and distinctiveness in Australia's arts

During 2003–04 the Australia Council made 1912 investments to the value of \$80.8 million in supporting the creation and presentation of Australian artists' work.

This resulted in an estimated 40,000 artistic works presented with Australia Council support, 7800 of these being new Australian works—telling our own stories with our own images and voices.

The Council's support in many forms—for exhibitions, festivals, tours, residencies, mentorships, seminars, markets, professional development opportunities, and so on—is integral to the ongoing excellence, diversity and distinctiveness of Australia's arts. Several examples follow, listed under the Council board that supported them.

Funded through the New Work category of the **Dance Board**, Company Loaded presented their first season, *aqueous*, as part of the 2005 Perth International Arts Festival. Company Loaded presents work involving senior artists working with dance creators from around the world. This season comprised an existing work by Didy Veldman (UK) and commissioned works by Australian artists Natalie Weir, Jon Burt and Paea Leach. The season exceeded projected box office figures and audience numbers were among the strongest of all dance programs presented during the festival.

The **Music Board** supported excellence across a diverse range of Australian music through two-year Fellowship grants to Andrew Ford, composer, broadcaster and music journalist, and Douglas de Vries, one of Australia's most versatile guitarists and composers, performing in music genres from jazz to new tango and contemporary Brazilian music. Project Fellowships of \$20,000 each to Christopher Hale, Joshua Pyke, Andrew Schultz and Jon Rose facilitated significant creative and developmental projects. Their activities spanned contemporary music recording, an international jazz collaboration/recording, music theatre, and an experimental new work for chamber orchestra, electronics and 20 musicians involving Australian vernacular music. Carl Vine, distinguished composer and artistic director of Musica Viva Australia, was the 2005 recipient of the prestigious Don Banks Music Award.

The **Theatre Board** supported young and emerging artists Clare Britton and Halcyon Macleod (*My Darling Patricia*) to produce a new work in 2005 entitled *Politely Savage*. Funded through the Theatre Board's Young Artists Initiative, *Politely Savage* explored the cracks

in our exterior worlds and the people who slip between them. Incorporating puppetry, film and live performance, *Politely Savage* projected enchanting, archaic and unsettling images into an installation environment. The first season was performed at PACT Youth Theatre in Sydney, and it is designed to tour to outdoor spaces.

Rea, one of Australia's pre-eminent Indigenous new media artists was supported by the **New Media Arts Board** to create a new body of work entitled 'mouthin off'. The work deliberately and provocatively takes as its starting point the diverse languages of 'blak' political struggles within Australia from the 1970s to 2004. Rea will use a combination of new and old technologies, including digital video, sound, text and interactive installation to explore and address issues of Indigenous political representation, cultural identity and political survival. Rea will collaborate with Panos Courous, Stephen Jones and Gail Kelly in Sydney, Canberra and New York during 2005 and 2006.

In seasons throughout Australia in 2004–05, the **29 Major Performing Arts Board (MPAB)** companies embraced cultural diversity, developed significant new Australian works and performed classics of music, theatre, opera and dance. The MPAB companies' combined audiences each year total approximately 3 million people, of which more than 500,000 are school children experiencing the arts for the first time.

In Sydney, Company B continued its support of Indigenous arts with a number of acclaimed productions. The second half of 2004 saw three noted Indigenous Australian men telling their stories—David Page in *Page 8*, Noel Tovey in *Little Black Bastard* and David Gulpilil in *Gulpilil*. These were followed by a Melbourne Theatre Company production of *The Sapphires*, which won an Australia Council sponsored Helpmann Award in 2005. It was directed by Wesley Enoch and featured four leading Indigenous artists: Lisa Flanagan, Deborah Mailman, Rachael Maza and Ursula Yovich.

The MPAB also supported New Indigenous Voices 2005, which involved Melbourne's Malthouse Theatre partnering with two Australian Indigenous theatre companies: Ilbjerri Aboriginal and Torres Strait Islander Theatre Cooperative (Melbourne) and Yirra Yaakin Noongar Theatre (Perth). The New York-based program involved Indigenous Australian writers and actors working with Native American directors and actors to stage readings of new works by Indigenous Australian authors. The program was launched at the United Nations headquarters during the UN Annual Forum on Indigenous issues in May 2005.



IMAGE: *Park Views*, Kylie Stillman, 2003. An installation of Venetian blinds creating privacy and views simultaneously: each blind has a hand-laced section through which natural light creates silhouettes of fictional parklands. Funded by a New Work (Emerging) grant from the Visual Arts/Craft Board. Photo: the artist, courtesy Utopia Art Sydney

Other productions mounted by the Major Performing Arts Board companies included State Opera of South Australia's historic first Australian production of Richard Wagner's monumental *Ring Cycle*, regarded as the most challenging assignment for any opera company. International and Australian critics and audiences hailed the four-opera cycle as a major success. In ballet, West Australian Ballet's artistic director, Simon Dow, choreographed the first ballet to be based on Puccini's *La Bohème*. Following a successful Perth season the company toured the new work to Queensland, New South Wales and Victoria.

Sheridan Kennedy received a New Work (Established) grant from the **Visual Arts/Craft Board** to make jewellery based on the idea of travel. Using 18th century voyages as her inspiration, she made fantastic objects based on navigation instruments, maps and imaginary insects. Jewellery in her hands thus becomes a site of imagination as well as romance and other notions traditionally associated with worn ornaments. Australian contemporary jewellery is undergoing a revival, with many makers viewing it as an opportunity to make 'mini-artworks'.

Kylie Stillman received a New Work (Emerging) grant to pursue her project 'Sad Beauty'. Using absence as a metaphor for loss, she works with items such as books, bottles and Venetian blinds, inscribing them with bonsai trees, birds and the like. Her works use shadows and carved forms to convey her subject matter. These elegant works house conventional themes in a radical yet peaceful framework, reminding us of nature's vulnerability—a theme shared by many emerging artists.

The **Literature Board** continues to support the publication of Australian writers overseas and is especially interested in assisting publishers with a track record of publishing Australian literature. Award-winning publisher of quality titles Houtekiet, in The Netherlands, received funding for a Dutch translation of Catherine Bateson's young adult novel, *Painted Love Letters*. Houtekiet has published a large number of titles by Australian writers. The Italian publisher Edizioni Frassinelli has also received support to develop an Australian writing list, recently publishing David Malouf's novel, *Fly Away Peter*. Frassinelli has also published other titles by Australian writers, including Richard Flanagan's award-winning *Gould's Book of Fish*.

During 2004-05, the ATSIA, CCD, Literature, Music and Visual Arts/Craft boards of the Australia Council recognised the work of nine outstanding individuals and one partnership.

Award	Rationale	2004–05 Recipient	Award statement
2004 Writers Emeritus award	Acknowledges the achievements of writers over the age of 65 who have made outstanding and lifelong contributions to Australian literature.	Dr Margaret Scott	The late Dr Scott is one of Australia's best known poets, writers, academics and broadcasters. Her writing has been published extensively in Australia and overseas.
2004 Visual Arts/ Craft Emeritus Award	Honours the achievements of artists and advocates who have made outstanding and lifelong contributions to the visual arts and craft in Australia.	Jeff Carter	As his self-titled calling as photographer to the 'poor and unknown' suggests, Mr Carter is a humanist whose early articles and iconic black and white images include <i>Tobacco Road</i> and <i>The Drover's Wife</i> .
2004 Visual Arts/ Craft Emeritus Medal	Honours the professional achievement of living writers, curators, administrators and advocates who have made major contributions to visual arts and craft in Australia.	Professor Bernard Smith	The focus of Professor Smith's life has been to develop the community's interest in, and knowledge of, Australian artistic traditions.
2004 Ros Bower Memorial Award	Recognises distinguished effort in fostering and furthering the principles espoused by Rosalie (Ros) Bower, founding director of the Community Arts Board.	Bryn Griffiths	Mr Griffiths' career is distinguished by a commitment to the principle of giving all Australians the right to access the arts. He encouraged people to think critically about their experiences, particularly their working life, through art.
2004 Red Ochre Award	Pays tribute to an Aboriginal or Torres Strait Islander person who, throughout their lifetime, has made outstanding contributions to the recognition of Aboriginal and Torres Strait Islander arts, at both national and international levels.	John Bulunbulun	Mr Bulunbulun is one of Australia's most prominent bark painters, cultural activists, Indigenous ambassadors and advocates for artist rights.
2005 Don Banks Music Award	The highest accolade that can be given to an artist by the Music Board of the Australia Council.	Carl Vine	Mr Vine first came to prominence as a composer for dance. His distinguished collaboration with Graeme Murphy, artistic director of the Sydney Dance Company, has resulted in a number of seminal scores central to the history of Australian dance.
2004 Young Leaders Award	Acknowledges the achievements of young individuals working within a community cultural development practice that addresses social justice issues.	Gorkem Acaroglu, Melinda Collie-Holmes and Jane Jennison	The work of all three leaders demonstrates a commitment to the development of infrastructure and delivery of arts programs to marginalised communities and groups.
2004 Partners Award	Acknowledges best community cultural development practice in collaborative project planning and implementation.	Hastings StormWater Environment Education Program	This partnership was awarded for the AquaSculpture Project, conducted in Port Macquarie in October 2003. By using community cultural development processes, the project partners were able to focus on the message of water conservation and environmental management through a series of community sculpture workshops.



IMAGE: *Dodg'em*, Martine Corompt and Philip Samartzis, 1999.
A surround-sound installation in which participants use adult-size pedal cars to drive themselves around an 'empty' gallery space, triggering a spatial soundscape of unseen terrain. Funded by a Presentation and Promotion grant from the New Media Arts Board. Photo: Andrew Curtis

The **Aboriginal and Torres Strait Islander Arts Board** (ATSIAB) supported the tour of the *Our Place: Indigenous Australia Now* exhibition to the National Museum of China in Beijing, China. ATSIAB originally supported the initiative for the cultural program of the 2004 Olympics in Athens. Representatives of the National Museum of China asked for the exhibition to tour to the next Olympic city. Jennifer Martiniello, executive officer, represented the Council at the opening on 5 April 2005. ATSIAB also supported Indigenous performers to participate at the opening of the exhibition. The Chinese response was overwhelming and future cultural exchanges are being discussed.

The third stage of the Honouring Words strategy supported a writers' tour to New Zealand this year, following the success of the writers' tours in Canada (2002), Australia and New Zealand (2003). The strategy hosts international guests and promotes their respective country's indigenous literature. ATSIAB, Creative New Zealand and the Canada Council are planning a second series of Honouring Words.

These international initiatives reflect worldwide recognition that Australia's Indigenous arts are integral to our cultural identity.

ATSIAB supported and attended the Garma Festival on 6–9 August 2004. Garma is the largest and most vibrant celebration of Yolngu (Aboriginal people of north-east Arnhem Land) culture. The festival theme was 'Indigenous Livelihood, Indigenous Leadership'. Regarded as one of Australia's most significant Indigenous festivals, the Garma Festival attracts approximately 20 clan groups from north-east Arnhem Land, as well as representatives from clan groups across Australia.

The Board is managing the Indigenous component of the Government's Visual Arts and Craft Strategy to strengthen and sustain Australia's Indigenous visual arts and craft.

ATSIAB initiated an Art Centre Program taking into account the Strategy's objectives and the Australia Council's grants management requirements. An Indigenous Art Centre is any organisation operating in Australia that is owned and controlled by Indigenous people where the principle activity is facilitating the production and marketing of Indigenous arts and craft

The Board conducted expert peer assessment of 13 proposals in year one of the program. Five applications were successful in the first year.

The program has seen Indigenous arts peak service organisations Association of Northern, Kimberly and Arnhem Aboriginal Artists (ANKAAA), Desert and

Ananguku funded to establish business/strategic plans that will guide the organisations to work towards achieving their priority areas of increasing resources, progressing appropriate protection for artists' rights, broadening the market base and increasing economic returns. The establishment of Umi Arts, a peak service advocacy organisation for Queensland's arts and craft centres, will provide similar services to that of ANKAAA, Desart and Ananguku. Tandanya has been able to increase its exhibition program as a result of the increased support from the Strategy.

The Strategy has created opportunities for artists and art centres to undertake skills development programs in visual arts and craft, broaden their market base through exhibitions, motivate young people to learn about arts and culture through inter-generational projects, and to develop skills in good arts business practice and governance.

Showcasing Australian art internationally

OzArts Online

OzArts Online <www.ozarts.com.au> promotes contemporary Australian arts and cultural events to a worldwide audience. The site includes more than 370 profiles of export-ready artists and arts organisations, covering contemporary dance, literature, visual arts and crafts, Indigenous arts, theatre, music, youth and new media, as well as cross-artform profiles. There are also more than 150 international events listed, searchable by date, country, region, artform and keyword.

The site's content represents the activities funded by its stakeholders: the Australia Council; Department of Foreign Affairs and Trade; Department of Communications, Information Technology and the Arts; Australian Film Commission; Tourism Australia; Austrade; and the state and territory government arts agencies.

Since its launch in February 2004, OzArts Online has received more than 3.2 million hits, averaging more than 10,465 unique visitors per month. The Council has promoted OzArts Online at international events, including Association of Performing Arts Presenters in New York, CINARS 2004 in Montreal, and the Asian Arts Mart in Singapore in June 2005. The OzArts Online monthly email newsletter is sent to more than 400 international subscribers.

Festival of Pacific Arts

ATSIA led a delegation of 33 leading Indigenous artists to the South Pacific island of Palau to represent Australia at the 9th Festival of Pacific Arts (FOPA) on 22–31 July 2004. The delegation of dancers, visual artists, culinary artists, weavers, carvers, writers and storytellers was led

by Ray Kelly, director of the Council's Aboriginal and Torres Strait Islander Arts Board.

The Festival of Pacific Arts is the most important gathering of South Pacific peoples and was conceived for the peoples of the region to share their cultures and establish deeper understanding and friendship. More than 2000 participants attended from 27 countries and territories. The Australian delegation included the Bibir Torres Strait Island Song and Dance Group (Torres Strait), musician Emma Donovan (NSW), visual artist and ATSIAB member Terry Marawili (NT) and weaver Elaine Terrick (Vic). In 2005 planning began for the next festival in 2008.

Venice Biennale 2005

Artist Ricky Swallow represented Australia at the 51st Venice Biennale with the exhibition, *This Time Another Year*, curated by Charlotte Day. John Kaldor AM was the Australian Commissioner for the 2005 Venice project.

It is estimated that more than 13,500 invited guests visited the Australian Pavilion in the first four days of the Biennale.

This Time Another Year continues the 10-year strategic plan to ensure consistency and continuity for Australian involvement at the Venice Biennale. In 2004–05, this plan was supported by a highly successful fundraising campaign for the exhibition and the Australian Pavilion, allowing improvements to be made to the building to better present the work of Australian artists (see *Artsupport Australia*, page 46).

In February 2006, *This Time Another Year* will tour to the prestigious gallery PS1, an affiliate of the Museum of Modern Art in New York.

11th India Triennale

Callum Morton represented Australia at the 11th India Triennale held in New Delhi from 15 January to 10 February 2005. Morton presented a new exhibition, *Tomorrow Land*, which won a 2005 Triennale award. The commissioner/curator for the exhibition, Stuart Koop, worked in association with Asialink, with further support provided by the Australian High Commission in New Delhi, Arts Victoria and the Australia India Council.

One hundred and sixty-seven artists from 34 countries participated in the Triennale, which was attended by more than 100,000 people. Morton's focus on India, in particular Le Corbusier's architecture at Chandigarh, received significant media attention. A second exhibition was subsequently arranged at the Government Museum and Art Gallery in Chandigarh, capitalising on Australia's participation in the Triennale.



IMAGE: From the performance of *The Burlesque Hour* by Finucane and Smith. From left to right: Moira Finucane, Yumi Umiuare and Azaria Universe. A UK tour of the production in 2005 received support from Playing the World, a joint initiative of the Theatre Board and the Audience and Market Development Division. Photo: Courtesy Moira Finucane

CINARS 2004

Australia had a strong presence at the biennial Commerce international des arts de la scene/ International Exchange for the Performing Arts (CINARS) performing arts market in Montreal, 16–20 November 2004, with a targeted focus on Australian contemporary circus and physical theatre under the banner, Australia Performs. Australia Performs comprised a targeted promotional strategy and delegation from 11 high-profile Australian contemporary circus and physical theatre companies: acrobat, Circa! Rock 'n Roll Circus, Circus Oz, Dislocate, Flying Fruit Fly Circus, The Happy Sideshow, Kage Physical Theatre, Legs on the Wall, PopEyed, Stalker Theatre Company and Strange Fruit.

There was strong international interest in the Australian companies and work promoted at CINARS, with Circus Oz subsequently programmed for a season at the Chapiteau des arts in 2006, and discussions continuing on setting up an international touring circuit for contemporary circus, comprising Canada and the USA (east coast), Australia and New Zealand.

Musée du quai Branly, Paris—Australian Indigenous Art Commission

An international commission of contemporary Indigenous art from Australia will be part of a major new museum, The Musée du quai Branly, situated on the banks of the River Seine in Paris, due to open in early 2006.

Eight Indigenous Australian artists have been invited to create site-specific public artworks in keeping with architect Jean Nouvel's vision for Australian Indigenous art to become part of the architectural fabric of the museum.

The artists in the commission are Lena Nyadbi (WA), Paddy Nyunkuny Bedford (WA), Judy Watson (Qld), Gulumbu Yunupingu (NT), John Mawurndjul (NT), Tommy Watson (WA), Ningura Napurrula (NT) and the late Michael Riley (NSW). The commission is curated by Brenda L Croft (Senior Curator, ATSIA, National Gallery of Australia) and Hetti Perkins (Curator, ATSIA, Art Gallery of New South Wales) and project managed by Cracknell & Lonergan Architects.

The Musée du quai Branly was initiated by the French Government through President Jacques Chirac. Australia's involvement is being managed and supported by the Australia Council, with additional support from the Department of Immigration and Multicultural and Indigenous Affairs and the Department of Foreign Affairs and Trade.

Undergrowth—Australian Arts UK 2005 and 2006

The Australia International Cultural Council and the Australia Council are supporting a focused program of market development and cultural promotion of Australian contemporary arts in the UK in 2005 and 2006. Entitled Undergrowth—Australian Arts UK 2005 and 2006, the program is aimed at expanding export opportunities for Australian contemporary arts and developing new audiences for Australian cultural product across the UK. The Council managed and delivered the overall program for 2005, the communications (marketing, publicity and PR) and the interagency relations.

More than 20 Australian companies are participating in 30 events in around 50 venues for the 2005 program, which comprises tours by major performing arts companies Australian Dance Theatre, Circus Oz, The Australian Ballet and Sydney Dance Company. Australian delegations are attending selected markets and industry fairs, including the London Book Fair, In the City, Frieze Art Fair and Collect. This complements a diverse range of touring and exhibiting companies and artists including Morganics, The Necks, Lucy Guerin Inc., Object: Australian Centre for Craft and Design, The Cat Empire, The Ennio Morricone Experience, Moira Finucane, Legs on the Wall, Australian Theatre for Young People, Aftershock and the Goldner String Quartet.

The Undergrowth program was launched by Prime Minister the Hon. John Howard in London on 20 July 2005. The launch received substantial media coverage in Australia and the UK.

APAP—Dance Down Under

The Council has developed a three-year strategy (2004–06) to promote Australian contemporary dance at the Annual Conference and Market of the Association of Performing Arts Presenters (APAP) in New York. In January 2005, nine of Australia's most innovative and exciting dance artists and companies with export-ready work were profiled to around 4000 international delegates attending the Conference. A highlight of the Australian presence at the Conference was the presentation of a three-night season of Ros Warby's *SWIFT* at the prestigious Dance Theater Workshop to outstanding critical acclaim.

As a result of this strategy, the Council has secured a three-year partnership agreement with the New England Foundation for the Arts' National Dance Project, which will provide support for Australian contemporary dance artists and companies to tour to the US in 2005–08 and for the commissioning of new Australian work for presentation in the US market.

International performing arts markets

The primary purpose of the Council's involvement in international performing arts markets is to help build links with emerging international markets and to consolidate effort in existing markets. This is done by promoting Australian contemporary performing arts to international delegates attending overseas performing arts markets in our target regions/markets.

Throughout 2004–05, the Audience and Market Development Division (AMD) supported Australia's representation at four overseas performing arts markets: the Association of Performing Arts Presenters (APAP), the 47th annual conference and market in New York (January 2004); Tokyo Performing Arts Market in Japan (August 2004); CINARS, Montreal, Canada (November 2004); and Asian Arts Mart in Singapore (June 2005).

AMD also invested in market research by funding the visits of Australian producers to newer performing arts markets in Mexico and China to ascertain their future viability as promotional platforms.

A key feature of this program is its flexibility to adapt and consider new markets that have an interest in Australian work and to respond to appropriate international demand by developing longer term strategic approaches to market regions.

Playing the World

Playing the World, a collaboration by the Councils' Theatre Board and Audience and Market Development Division, supports Australian theatre artists who are ready to develop markets and new audiences overseas.

Snuff Puppets is a giant puppet company based in Footscray, Melbourne, which produces highly original and visually splendid theatrics. The company is achieving a strong international profile; last year it derived more income internationally than from national sources.

In August 2005, Snuff Puppets toured Europe with four works: *Forest in the Night*, *The Cows*, *The Seagulls* and *The Boom Family*. The works were presented at festivals, including the Sziget Kulturális Festival in Hungary, the Kilkenny Festival in Ireland and the Welttheater der Strasse in Germany, with funding from the Theatre Board and AMD.

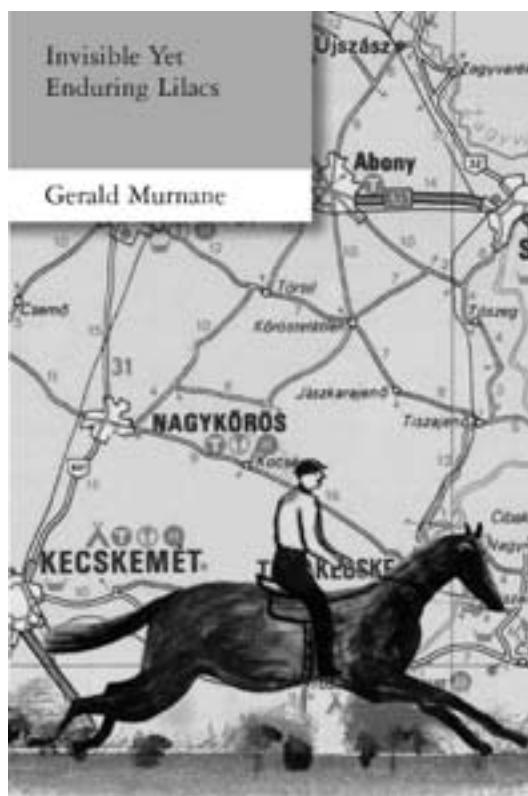


IMAGE: Cover of *Invisible Yet Enduring Lilacs*, a collection of essays by Gerald Murnane. Published with the assistance of a Literature Board Presentation and Promotion grant. Photo: Karl Schwerdtfeger

Promoting diversity in the arts

Evaluation of the Arts in a Multicultural Australia (AMA) policy

In July 2004, the Council commissioned Clare Keating from Effective Change and Santina Bertone from the Workplace and Economic Research Centre at Victoria University to evaluate the AMA policy 2000. Extensive consultation during the evaluation resulted in an assessment of the AMA policy's implementation; the extent to which the Australia Council had achieved its policy objectives; identification of current issues in the field; and strategic options for 2005.

The evaluation report was presented to the 22 June 2005 meeting of the Council, where members reaffirmed the AMA policy. The Council's vision is that Australia's dynamic cultural life and practices are embraced, celebrated and created by our diversity of cultures.

The new policy statement commits the Council to supporting and promoting a strong arts sector that effectively reflects and celebrates Australia's cultural diversity, by integrating the aims of the AMA policy through all Council activities. This AMA policy aims to increase culturally inclusive leadership for the arts in a multicultural Australia; support the development of creative content which represents a multicultural Australia; and enable participation in the arts by all Australians.

The Australia Council Multicultural Advisory Committee will continue to provide strategic advice to the Council and will include people with expertise in multicultural policy development and implementation, strategic visioning, multicultural arts practices and change management, who are active within a range of interest groups.

Visit by Dr Richard Kurin

Dr Richard Kurin, director of the Smithsonian Institution's Center for Folklife and Cultural Heritage in the US, and adviser to UNESCO and the Rockefeller Foundation, visited Melbourne, Sydney and Canberra during November 2004. Dr Kurin presented a series of public lectures on notions of cultural brokerage and authenticity.

Dr Kurin was hosted by the Multicultural Arts Professional Development program, which is funded by the Australia Council and managed by the Australian Multicultural Foundation and Kape Communications at RMIT University in partnership with the US Embassy and Arts Victoria.

FECCA Award

In 2005, the Federation of Ethnic Communities Council of Australia (FECCA) celebrated 25 years' work supporting and advocating on behalf of Australia's diverse cultural and linguistic communities by presenting awards for achievement and commitment to diversity and social justice in Australia. The Australia Council was a recipient of an award for its contribution to multiculturalism in Australia.

Abd Malak AM, chair of FECCA said, 'The Australia Council for the Arts, as our national arts advisory, policy and funding body, has made immeasurable contributions to the arts in a multicultural Australia. Its leadership in this area over many years has shown other agencies best practice in how to locate cultural diversity principles in a sector's core business.'

Young People and the Arts Policy

The work of eight talented young visual and new media artists was exhibited at the Australia Council in November 2004, in a collaboration with Perth Institute of Contemporary Arts (PICA).

The Australia Council worked with PICA to bring a scaled down version of their renowned exhibition, *Hatched*, to Sydney. *Hatched* is the largest and most comprehensive project supporting emerging visual artists and craftspeople in Australia and provides artists with what is often their first opportunity to have their work exhibited in a professional and supportive environment. A successful public forum was held to coincide with the exhibition, offering the artists and members of the public the chance to discuss the works on show and the experience of being a young artist in Australia.

Exhibitionists: Artists' Trade Secrets was published by the Council's Youth Arts Group. *Exhibitionists* is a series of case studies of young artists and artworkers from various artforms and practices. Their stories are told in their own words, highlighting how the Australia Council has assisted in establishing their artistic careers.

An online version is available on THE PROGRAM, the Australia Council's youth website. It features the same stories in greater detail and allows readers to add their own stories. The aim is to provide a voice for young artists and artworkers to share what they are doing.

New Australian Stories

The Australian Government made a one-off allocation of \$2 million in the 2004 Federal Budget to the New Australian Stories (NAS) initiative, supporting the

creation and presentation of new works which reflect distinctly Australian stories by artists, writers, composers and choreographers.

Of the 33 proposals received, sourced and shortlisted by eight boards of the Australia Council, 15 were supported: 7 for seed funding, 2 for seed and second stage funding, and 6 for second stage funding only. Funds have also been set aside (\$400,000) to help some of the seed proposals to realise full production.

Supported proposals include a new opera by Opera Australia based on Peter Carey's award-winning novel *Bliss*, and a new physical theatre work from Stalker Stilt Theatre exploring the experiences of young Indigenous and Asian-Indigenous Australians.

Goal 2: To increase community engagement with the arts and to promote individual participation in them

There were 12 million arts attendances and other arts experiences supported by the Australia Council in 2004–05.

Touring the Theatre-making Process, an initiative of the **Theatre Board**, supports partnerships between professional theatre artists and regional communities to create new theatrical work. Theatre companies that have developed highly successful collaborative processes for creating work in community settings were invited to participate. They were asked to research and locate regional communities that have not had a history of professional theatre, and which would welcome a residency by theatre artists. The aim of the residency is for the theatre artists to engage the community in the creation of a new work.

Six companies were successful in receiving seed funding to develop their proposals and apply for production funding: Big hART's *The Gold Project*, PACT Youth Theatre's *The Wingecarribee Project*, Darwin Theatre Company's *The Road to Minyerri Project*, PUNCTUM Inc's *The Verandahs Project*, Y Space's *The La Trobe City Project* and NORPA's *The Casino Project*.

Through its key aim of promoting community engagement with new media art practice, the **New Media Arts Board** supported *Mobile Journeys*, a unique partnership between the Australian Interactive Media Industry Association, dLux media arts, the Australian Network for Art and Technology, m.net, the SA Film Corporation, ABC New Media & Digital Service, and Samsung Mobile.



IMAGE: Principal bass Kirsty McCahon and operations manager Chris Clark help to unpack instruments in Kalgoorlie before the first-ever Australian Brandenburg Orchestra concert there in March 2005. The Orchestra is supported by the Major Performing Arts Board. Photo: Steven Godbee

Mobile Journeys will show how new media art can be applied across emerging technologies for wireless devices such as mobile phones and PDAs (Personal Digital Assistant). Artists will be commissioned to create works that can be downloaded to consumers' phones at art galleries. The project seeks to demonstrate to telecommunications companies and consumers alike the role artists can play in developing innovative and original Australian content for this new technology.

Funded by the **Community Cultural Development Board**, Corrugated Iron Youth Arts is a project for young people aged 13–26 years from Defence Force families in Darwin–Palmerston in the Northern Territory. Children and partners of Defence Force personnel will work with artists from Corrugated Iron Youth Arts to develop skills in performance and digital media arts.

The project aims to enrich and empower young people who are faced with social issues such as relocation and resettlement in new communities and frequent absence of parents and partners on deployment. The project will draw a significant sector of the community into the cultural life of Darwin—up to a quarter of Darwin's population is Defence Force personnel and their families. The 16-week workshop program will result in a one-day showing in Darwin.

The **Literature Board** encourages activities that engage children and young people in creative writing and reading for pleasure and encourage them to grow into an involvement with literature. The 2005 Allwrite literary festival for young people, part of the Come Out Festival, received support from the Board to run its series of metropolitan and regional events in South Australia, bringing young adult and children's writers and readers together. The festival's aim is to promote the importance of the published word and image to young people in a number of ways, including performance, meet the writer forums, workshops and family days.

The **Music Board** awarded Dandenong Ranges Music Council a grant under the Composers_Connecting_Community initiative. The grant was for commissioning two works by composer Calvin Bowman for *Hillsongs*, which aims to develop and perform Australian repertoire for school and community choirs. Mr Bowman will work with a range of small school and amateur ensembles to develop and perform works that are accessible to young and non-professional performers, music teachers, music directors and the wider community, allowing them to experience creative interaction with an Australian composer. Two other music organisations, The Orchestras Australia Network and Youth Orchestras Australia, also received grants for projects linking composers and community groups. The results of the initiative will be documented by the Australian Music Centre.

Funded by the **Theatre Board**, Arena Theatre Company is an award-winning theatre company for young people. Its *Confessions of a Troubled Mind Dot Com* is the result of collaboration between the Frankston Arts Centre and the Frankston Youth Resource Centre. Part performance, part installation, and part party, The Frankston project was a collaboration with young people in every aspect of its creation. An initial development workshop where the collaborators jointly considered potential content and stylistic terrains for the work was held in 2003. The next stage of the project was an intense two-week writing workshop for young writers, led by Angus Cerini, in September 2004. The content from this workshop was developed into a script, and the premiere season took place in July 2005.

The Kingpins have been funded by the **New Media Arts Board** to reinvent popular culture with a performance involving video, installation and sound. The Kingpins intend to engage the audience with the gallery masquerading as a nightclub or quintessential pub-rock venue. With their plan to have daily, evening and 24-hour access, they aim to dramatically shift the spectator relationship by providing an innovative and engaging exchange between artists, audience and site. This engagement with popular culture and the open accessibility of the work is expected to increase the community's capacity to engage with contemporary practice.

Many **ATSIA**-supported activities increased community engagement with the arts and promoted participation in them. For example, the Songlines Aboriginal Music Corporation project, *Our Music Our Future*, developed local and statewide music forums for the distribution of music in Victoria.

Arts education and access were strategic priorities of the **Major Performing Arts Board** (MPAB) companies during the year in review. Musica Viva Australia continued to present one of the world's largest in-school music education programs, reaching more than 400,000 Australian children involving dozens of leading Australian musicians.

The nation's symphony orchestras also reached out to audiences of the future. As an example, Sydney Symphony presented 40 school concerts to more than 17,000 school children throughout New South Wales. The Queensland Theatre Company presented 140 drama workshops, attended by 2078 participants throughout regional Queensland, including a new program with Western Cape College at Weipa.

The MPAB companies continued their commitment to regional access, with most companies touring outside capital cities. The Bell Shakespeare Company toured

A Midsummer Night's Dream to centres in New South Wales, Victoria, Queensland, Western Australia and the Northern Territory. Musica Viva Australia continued its extensive regional touring activity, including the now annual tour incorporating isolated communities in Western Australia and the Northern Territory. Circus Oz took the big tent to centres in South Australia and the Northern Territory, and Opera Australia toured its OzOpera production of *La Bohème* extensively in Western Australia and the Northern Territory, with wholehearted community participation.

The Major Performing Arts Board's Strategic Partnership Grants for 2004–05 focused on increasing the opportunities for all Australians to appreciate and participate in the arts through television and new media programs. During the year the MPAB made strategic partnership grants to the Queensland Theatre Company to expand its online education program, giving access to the company's work in remote and regional areas as well as in the cities; to Musica Viva Australia to support the televising of its Café Carnivale multicultural music presentations; and to Company B for the redevelopment of its education website in consultation with a reference group of NSW teachers.

The National Institute for the Arts at the Australian National University held a Glass Artists Residency program which was funded by the **Visual Arts/Craft Board** through its Presentation and Promotion grant category. The program brought together top glass artists from around the world at the Canberra School of Art for a 10-day event. The public were encouraged to take part in discussions with the artists and curators, as were students of contemporary glass.

The **Dance Board** funded Northern Rivers Performing Arts Inc (NORPA) to deliver NORPA Dance Action's 2005 program of dance development activities in the Northern Rivers region of NSW. NORPA Dance Action facilitates a network of dance practitioners and a program of community activities which sustain the cultural life of the region.

Australia Council Media Arts Award 2004

The Australia Council Media Arts Award honours media and arts organisations working in creative partnerships to engage more Australians with the arts. It is presented at the annual Australia Business Arts Foundation (AbaF) awards.

Advertiser Newspapers and Public Libraries of South Australia were presented with the 2004 Australia Council Media Arts Award for The Big Book Club, an innovative partnership encouraging arts engagement and participation.

Key speeches

Although many staff members give presentations and addresses each year on behalf of the Council, key speeches by the Council's chairman, David Gonski AO, and CEO Jennifer Bott position artistic creativity on the national agenda.

Title	Speaker	Audience	Date and location
Philanthropy in Australia Today	David Gonski	Australian Family Foundations Forum	11 August 2004, Sydney
The Arts and Education	Jennifer Bott	Brisbane-based arts and education workers	26 August 2004, Brisbane
Raising the Credibility and Profile of Your Corporate Governance Framework through Ethics, Leadership and Social Responsibility	Jennifer Bott	IQPC Corporate Governance Conference	22 September 2004, Sydney
Creativity in local communities	Jennifer Bott	National General Assembly of Local Government	9 November 2004, Canberra
Cultural Sustainability and the National Agenda	Jennifer Bott	Fourth Pillar Conference	29 November 2004, Melbourne
Arts and Culture for a Multicultural Australia	Jennifer Bott	Transformations Conference	9 February 2005, Canberra
Graduation Ceremony Address	Jennifer Bott	Deakin University, Faculty of Arts Graduation Ceremony	28 April 2005, Melbourne

Publishing

Council publications in 2004–05 have been sent to artists, organisations, politicians, students, the media and the public. They are all available on the Council's website.

Title	Purpose	Board/ division	Print run
A Short History of the Literature Board 1986–2000	Concise history of the Literature Board covering the years 1986–2000.	Literature Board	Online
Annual Report 2003–2004	Report of Council operations under the <i>Commonwealth Authorities and Companies Act 1997</i> .	PCR	1500
Artist Run Spaces, Community and Student Galleries in Australia	Directory of artist run spaces, and community and student galleries in Australia.	VACB	Online
Arts Resource Organisations Directory	Directory of more than 150 Australian arts resource organisations.	Arts Development	Online
Arts RIPPAs—Arts Research in Progress or Planned Across Australia	Digest profiling the range of current and planned arts research activity in Australia.	PCR	Online
CCD Bibliography	Resource on Community Cultural Development in Australia for CCD workers, communities, organisations and government.	CCDB	Online

Title	Purpose	Board/ division	Print run
Craft Ink essay series	Series commissioned from Object: Australian Centre for Craft and Design to offer different perspectives on the Australian craft sector.	VACB	Online
Diversity	A newsletter about the Council's work in the area of arts in a multicultural Australia.	PCR	7500
Education and the Arts Strategy	Strategy statement.	PCR	Online
Evaluation of the Arts in a Multicultural Australia Policy 2000	Information sheet outlining the evaluation.	PCR	Online
In Repertoire: a guide to Australian performance for young people	Guide to works created by adult artists for and with young people, which are available for international touring.	AMD	4000
National Aboriginal and Torres Strait Islander Arts Policy	Policy statement.	ATSIA	Online
ozco_news (3 issues)	Newsletter covering the latest initiatives and activities of the Australia Council.	PCR	Approx. 5500 per issue
Principles of Corporate Governance and Good Practice Recommendations for Major Performing Arts Sector	Set of good practice governance guidelines for the major performing arts sector developed with state funding agencies and the Australian Major Performing Arts Group.	MPAB	Online
Public Art and Community Cultural Development	Guide for organisations, communities and artists involved in planning a public art project.	CCDB	Online
Report on Beatrice Davis Editorial Fellowship 2002	Report by 2003 recipient Rowena Lennox.	Literature Board	Online
Risk Management and Insurance for Arts Enterprises	Booklet showing arts enterprises how to deal with insurance issues by better managing risks.	PCR	Online
Securing the Future: 2003 Update	Report on the MPA companies' progress in 2003 in the three areas that guided the Major Performing Arts Inquiry's recommendations: artistic vibrancy, access and financial viability.	MPAB	Online
Support for the Arts Handbook 2005	The <i>Support for the Arts Handbook</i> gives people and organisations the information they need to seek support from the Australia Council, primarily through its grant categories.	Arts Development	15,000
Venice 2005 essay series	Series commissioned to coincide with the opening of the Australian exhibition at the 2005 Venice Biennale.	AMD	Online
Changing Income and Employment Circumstances of Individual Artists	Research paper.	PCR	Online
Making Cross-country Comparisons of Cultural Statistics	Research paper.	PCR	Online



IMAGE: *Fire Dog – Smoke Lizard*, an installation by Catherine Larkins combining sculpture, neon, fireworks and sound, was staged on the Wimmera River on the opening night of *Meeting Place*, the biennial Regional Arts Australia conference, held in Horsham, Victoria, 21–24 October 2004. The conference's artistic program was funded by the Australia Council. Photo: Ellie Prodromou

The Big Book Club is a statewide program promoting literature and reading. It is supported by bookshops and public libraries and through a series of public events in regional and metropolitan areas.

Education and the arts

The Council has developed its first three-year education and the arts strategy. The strategy aims to advocate the role of the arts in preparing young people for a rapidly changing world and to foster greater connection between the education and arts sectors.

Key achievements in year one of implementation include planning a national symposium and international mini-summit in preparation for the 2006 World Conference on Arts Education. The Council also supported an award-winning arts education research project in the Northern Territory this year. Conducted by Anja Tait of Charles Darwin University, the project examined the role of the arts in improving literacy and numeracy skills, especially for disadvantaged Indigenous students.

Regional arts development

Please see 'Regional Arts' under Government Initiatives on page 57.

Arts and disability

Support from AMD continued in 2004–05, in partnership with the NSW Ministry for the Arts, for an audience development specialist role within Accessible Arts NSW. This project, which began in 2000, has been instrumental in developing resources and providing guidance to assist arts and cultural organisations to be more accessible to people with disabilities. Resources produced are distributed nationally via <www.fuel4arts.com>.

Arts Access Australia continued development of a set of case studies, *Making the Journey*, demonstrating how arts organisations can improve access to the arts for people with disabilities. *Making the Journey* is due for release in December 2005 in conjunction with the International Day of People with a Disability and will complete a suite of 'best practice' resources and reinforce the messages of other Australia Council–Arts Access Australia publications such as *The Disability Fact Pack* and *Access All Areas*.

Arts Access Australia, the national peak body of state and territory arts and disability organisations, continued its AMD-supported national research into access and audience development issues for people with disabilities.

Goal 3: To win recognition of the arts as a key element in Australia's cultural, social and economic development

Several projects funded by the **Community Cultural Development Board** demonstrate the role of the arts in our nation's social fabric.

One of these is the partnership between Access Arts and the Princess Alexandra Mental Health Service to create a model to extend the role of art within the health care setting for people with mental illness.

In June 2003 the Princess Alexandra Hospital Health Services in Brisbane approached Access Arts to discuss the development of a comprehensive mental health arts program. The three-year project was to include practical and research components. In the first year of the project Access Arts worked with Helicon Dance to manage the project and together they organised 10-week workshops with different artists to find out which arts the community members wanted to pursue.

Artists with psychiatric disabilities, particularly, find it extremely difficult being involved in activities with their peers as institutions mostly cater for their needs in isolation. While there is a significant amount of anecdotal evidence to support the benefits of participation in the arts on participants' health and wellbeing, there has been little statistical research linking arts outcomes with independent medical data. This project brought together a reference group, including the University of Queensland's Social Sciences Department, which established research parameters for documenting the project and collecting medical data to describe the benefits of using arts workshops within a health care setting over a three-year period.

The Regional Catalyst Project is a partnership between the Policy Communication Research Division, the CCDB and BIG hART Inc. This five-year project will see the development of strategic alliances to integrate community cultural development into the policies and strategies of agencies, with an initial focus on Tasmania. The project is designed to model new approaches to building and sustaining the social and economic potential of regional, rural and remote communities through engagement in arts and skills development projects. The project will use a variety of artforms and communities, and professional artists will tackle five social issues affecting different marginalised groups, namely the elderly, single women with children, young men at risk of violence, Indigenous people, and people with a disability.

The **Theatre Board** continually reviews the way it responds to the special needs and circumstances of theatre companies affected by external factors. Facilitated by the Theatre Board, the 1st Regional Theatre Companies Summit was held at Meeting Place, Regional Arts Australia's National Conference, in Horsham on 21 October 2004. The summit brought together regional theatre companies to discuss the challenges affecting theatre-making within a regional context, and to explore solutions.

Back to Back Theatre has been supported by the **New Media Arts Board** for the development and presentation of *Small Metal Objects*, in collaboration with sound artist Hugh Covill, animator Rhian Hinkley, director/designer Bruce Gladwin and lighting designers Bluebottle. Through their work they seek to shed light on, provoke and transform society, and to position artistic creativity as an integral part of the nation's agenda. The funded work will merge economic and cultural theories, architecture, sound design, screen and live performance. It will examine cultural and individual identity as determined by the capacity to produce.

Creative industries

The existence of a vibrant creative sector is becoming increasingly important to successful and globally competitive societies and economies, enhancing global reputation and quality of life. Over the past year the Australia Council has initiated several pilot programs and research to determine ways to increase creative businesses and artists' incomes. These initiatives have assisted in positioning the organisation to contribute to the development of national policy on creativity and innovation. They include:

- Strategic Response to Economic and Employment Trends of Artists
- Seed funding of Mobile Journeys
- Maker to Manufacturer to Market (see page 43)
- Synapse initiative's coordinated approach to art and science collaborations
- Investigating small business and industry support programs to determine the gap in support between direct subsidy and industry development models.
- Australia Council/Australia Research Council Memorandum of Understanding.

The Australian Government has been pursuing a national creativity and innovation policy agenda and plans to announce outcomes in this area by the end of 2005. The Australia Council has provided input on the following initiatives:



IMAGE: Senior artist and Indigenous leader John Bulunbulun received the Red Ochre Award in 2004 for his outstanding lifelong contribution to Aboriginal culture, community and art. He was presented with the award by lead singer of Yothu Yindi and former Australian of the Year, Mandawuy Yunupingu. Photo: Ellie Prodromou

- Prime Minister's Science Engineering and Innovation Council Working Group to investigate The Role of Creativity in the Innovation Economy. The establishment of this Working Group, which consists of high-level decision-makers across IT, science, innovation, economics, design and education, represents a unique opportunity to demonstrate at the highest levels of government the role of creativity in driving innovation.
- Digital Content Industry Action Agenda—to accelerate the production, distribution and marketing of digital content and applications.
- The Australia Council, Australian Film Commission and Australian Film, Television and Radio School's Joint Submission to the House of Representatives Standing Committee on Science and Innovation Inquiry into Pathways to Technological Innovation.

Council staff attended seminars conducted by Kate Oakley, author of *Creative London* and a leading British expert in creative industries policy. Kate Oakley was invited to the Australia Council for an in-depth discussion about the Arts Council's role in the creative industries and there has been ongoing communication concerning policy development.

Economic situation of individual artists

The Council's Research Centre has developed a Strategic Response to Economic and Employment Trends of Artists, which identifies priority areas for improving individual artists' incomes. This followed the 2003 release of *Don't Give Up Your Day Job* by Professor David Throsby and Virginia Hollister, which found that the majority of practising professional artists do not make a living from their art.

Greater access to growing markets, particularly in the areas of design, digital media and contemporary music, was identified as a priority. This led to the implementation in 2004–05 of two new strategic initiatives: Mobile Journeys funded through the New Media Arts Board, which funded a consortia of organisations to commission and exhibit a series of artworks for mobile phones, and Maker to Manufacturer to Market, a strategic craft/design initiative funded through the Visual Arts/Craft Board (see page 43).

The Council's Policy Communication Research division commissioned the Australian Bureau of Statistics' National Centre for Culture and Recreation Statistics to compile a report on arts employment. This report, to be released in late 2005, integrates data from the three major independent collections of statistics on arts employment: the Census of Population and Housing;

the ABS survey of work in the arts and cultural activities; and the Australia Council's survey of individual practising professional artists. Each collection measures arts employment from a different perspective.

The Council published *To Tell My Story*, a report on Indigenous writers in 2000, as the first in a planned series of surveys of Indigenous artists to complement the Council's series of surveys of practising professional artists. The next in the series is expected to be on Indigenous musicians. In preparation for this research, the Council commissioned a scoping study of Indigenous music to identify the scale of the Indigenous music sector and to evaluate statistical gaps in existing data collections, with a primary focus on individual Indigenous musicians. Work on the data collection phase will begin in the 2005–06 financial year.

Goal 4: To improve the vitality and viability of the arts

The Council's work to promote the long-term vitality and viability of the arts is evident in extensive audience development and arts marketing projects, as well as new funding for the visual arts and craft sector and small to medium performing arts companies.

The Maker to Manufacturer to Market (MMM) strategic initiative of the **Visual Arts/Craft Board** tested the idea of income sustainability in the craft/design sector. In late 2004, the Board hosted a focus group of 15 makers, thinkers and entrepreneurs from across Australia. The group looked at career development patterns and framed a program that encouraged makers to think 'from maker to manufacturer to market'.

The program was launched on 1 February 2005. Submissions received covered furniture, jewellery, kitchenware, lighting, textiles, tiles and other special items. Grants were awarded to Rod Bamford to develop and market a high-quality porcelain bowl with photographic surface images; Bianca Looney to develop and market 3D tiling systems under the brand name Z-Series; and Oliver Smith to develop and market stainless steel cutlery.

As part of its support to music's key infrastructure, the **Music Board** provided funding to the peak state/territory youth orchestras through a funding arrangement with the Australian Youth Orchestra on behalf of the Youth Orchestras Australia network. This pilot triennial funding initiative from 2004 will support the activities of a vibrant network of eight peak youth orchestras involving around 2344 young musicians who participate each week in a state youth orchestra activity. Currently, there are 56 Youth Orchestra Australia

ensembles, and 290 youth orchestra concerts by network members being performed throughout Australia. Total funding of \$154,000 per year includes assistance towards a network coordinator.

All organisations receiving triennial funding from the **Theatre Board** were invited to apply for the Theatre Biz business development opportunity. The following seven companies were successful: Australian Theatre for Young People, Back to Back Theatre, Griffin Theatre, HotHouse Theatre, La Boite Theatre, Legs on the Wall and Patch Theatre. They have been given the resources to increase their earned income: an investment of \$480,000 over the next three years. The initiative uses both the Theatre Board's own budget and special Australian Government funds for Small to Medium Business Development. The NSW Ministry for the Arts is contributing \$80,000.

The strategic work by the **Aboriginal and Torres Strait Islander Arts Board** on artists' rights has made progress in improving sector viability and vitality. In 2004–05 the new Indigenous arts legal advice and referral service, Artists in the Black, was launched. This national service is funded by ATSIAB and hosted by the Arts Law Centre of Australia. The program employs an Indigenous legal adviser to provide much needed support for Indigenous artists.

The **Major Performing Arts Board** worked with its member companies to further strengthen their business planning processes and to promote good governance practices. The MPAB provided assistance through the provision of business consultancies to a number of companies seeking to change or stabilise their operations. 2004 was the fourth and final year of implementation of the recommendations of the Major Performing Arts Inquiry (MPAI). By the end of the year, 83 of the Inquiry recommendations had been implemented, five were being actioned and two were scheduled for action in 2006 or later. For some of the remaining recommendations, responsibility for actioning the recommendations lies with a third party. Included in the implementation of MPAI recommendations in 2004 were training courses for the MPAB companies in the areas of marketing and philanthropy, designed to assist the companies to maximise revenue from box office and individual supporters.

The **Dance Board** and the AMD Division developed a National Audience Development Strategy, which is a three-stage program of skills development and capability building in audience development and marketing for small to medium companies and a number of key independent choreographers. It is a response to the Dance Board's analysis of the dance sector and is informed by the research conducted by Positive



IMAGE: A projection by artists Ian Corcoran and Simon Maidment from the Life of the City project. Through the Emerging Producers in Community (EPIC) initiative, Ian Corcoran spent a year with Experimenta working on an ongoing community skills development project, ExperimentaLAB. EPIC is supported by the Audience and Market Development Division, Community Cultural Development Board, New Media Arts Board and Policy Communication Research Division. Photo: Simon Maidment

Solutions on the Board's behalf and presented in *Resourcing Dance: An Analysis of the Subsidised Australian Dance Sector*. The strategy complements the Dance Board/AMD International Market Development Strategy.

The first stage of the program was a series of workshops for small and medium sized companies held in July 2004 with visiting American audience development specialist Ann Daly.

For Stage 2, leading marketing specialist Dr Peter Steidl was appointed as the consultant to undertake a consultation and diagnostic process to map and analyse current audience development and marketing practices, issues and challenges, as well as future ambitions, aspirations and needs. The primary goal of this stage is the development of long-term, integrated and sustainable marketing and audience development strategies for small to medium sized contemporary dance companies and a number of key independent dance artists. The intended outcome is a customised program of capability building in audience and market development that will constitute Stage 3, expected to proceed in 2006.

Visual Arts and Craft Strategy

This was the second year of the delivery of the Visual Arts and Craft Strategy (VACS), a four-year, \$39 million package of Australian, state and territory government support developed in response to the financial recommendations of Rupert Myer's Contemporary Visual Arts and Craft Inquiry.

Reflecting the recommendations of the Myer Report, the strategy is targeted at supporting individual practitioners, arts infrastructure and marketing. While the Australian Government's contribution was managed primarily through the Council's VACB, significant support for Indigenous infrastructure was also delivered through ATSIAB. Other support was distributed through AMD and NMAB.

In 2004–05, the Council committed \$4.3 million VACS support on behalf of the Australian Government. This included \$1 million in direct grants to individuals and artist run initiatives and \$2.3 million to contemporary arts organisations, craft and design organisations, publications and service organisations, and a number of initiatives supporting Indigenous arts infrastructure. Increased support enabled these organisations to provide higher quality programs for the benefit of Australian artists, assisting them in the delivery of exhibitions and publications and further appreciation of the arts in Australia.

The increase in support for individual artists meant a 100 per cent increase in grants through the New Work grant category of the VACB. The money enabled individuals to create new craft and visual arts, to travel, to exhibit and to publish works that contribute to the development of Australian culture and its appreciation nationally and internationally.

In 2004–05, the Council managed a national program of workshops to develop strategic business planning skills across the sector. Attended by representatives from more than 50 organisations, the workshops assisted organisations to formalise their goals and expectations and nominate expected achievements over a three-year period. The business plans were also valuable for the Australia Council and state and territory governments in the development of triennial tripartite agreements with 25 key organisations.

Strategy funding for Indigenous arts has had a major impact on the sector. A new entity, Umi Arts, has been established in Far North Queensland to provide support for Queensland Indigenous arts centres similar to the support provided by ANKAAA and Desart for central and northern Australian Indigenous art centres.

In 2005–06, combined funding for the Strategy will total \$12 million, reflecting an increase (on 2002–03 figures) of almost \$2 million in support for individual visual artists and craftspeople; a \$6.5 million increase in support for infrastructure (including almost \$2 million for Indigenous arts infrastructure); and a \$3.5 million increase for market development activities. The Australia Council will be responsible for \$5.5 million of the 2005–06 funding.

Non-financial implications

As well as recommendations requiring increased financial support to the visual arts and craft sector, the Inquiry also made a series of non-financial recommendations. These involve legislative and regulatory initiatives designed to improve the position of visual arts and craft practitioners under intellectual property and taxation laws. They also include measures to encourage philanthropy to the visual arts and craft sector. The Australia Council has continued to provide input to DCITA and other relevant departments on policy issues arising in the implementation process.

Small to medium arts companies

The issue of stability and artistic vitality in arts companies outside the Major Performing Arts Board remains a key priority for the Council. The Council continues to progress the initiatives identified in the recommendations of the Cultural Ministers Council's (CMC) Small to

Medium Performing Arts Examination, carrying responsibility for special CMC funding.

In 2004–05 the Council used some of these funds to commission Positive Solutions and the Australia Business Art Foundation to devise and deliver a series of governance workshops to board and staff members of identified arts companies in all states and territories except Tasmania (Arts Tasmania had separately organised governance workshops with the same consultants for their organisations). A total of 56 organisations participated in the workshops. Feedback was consistently positive with 80 per cent of the participants indicating the workshops met their expectations.

The Council also received additional funds for 2004–05 to support small to medium arts companies in all artforms—\$700,000 was allocated across Dance, Literature, Music and Theatre for organisations' 2005 activities, and a further \$300,000 was provided to support international activities in the sector. The Government also provided an additional \$1 million for 2004–05 only, with \$300,000 of those funds going to support international activities. The remaining \$700,000 was used to establish a Small to Medium Business Development initiative targeted to support business development projects for organisations across the arts.

Council members Adam Lewis and Nicola Downer worked with CEO Jennifer Bott to assess proposals from the Council's boards. Through this initiative, funds were provided to support the Theatre Board's Theatre Biz initiative; the Literature Board's export development workshop for small publishers; a major Web-based business model for the Australian Music Centre; a commercialisation program for Feral Arts' *Placeworks* software; and two initiatives through the Aboriginal and Torres Strait Islander Arts Board: Indigenous training in key organisations and development of an Indigenous theatre touring business plan. Other boards will develop initiatives for 2005–06.

The 'harmonisation' project of coordinating application and reporting material for all triennially funded organisations—another CMC recommendation that the Council was asked to coordinate—became a reality this year, with all boards changing application deadlines and forms to synchronise with state and territory cycles. The Council also continued to support a number of company development consultancies—projects offering business planning, financial analysis or marketing advice to companies identified by the boards as meriting particular assistance, with seven projects supported during the year.



IMAGE: Actor Leanne Mason performing in Buzz Theatre Company's production of *PreTender*, a contemporary dance work choreographed by Felicity Bott. Funded by a triennial grant from the Dance Board. Photo: Jon Green

One of the most significant investments the Council is making to support small to medium sized companies outside direct grants is the creation of the Key Organisations section, a team of up to eight staff with demonstrated experience and expertise in analysing, liaising with and devising support programs for arts organisations (see page 24).

Artsupport Australia

The Sydney office of Artsupport Australia successfully developed and implemented the Australia Council's Venice Biennale 2005 fundraising campaign with the support of the Australian Commissioner, John Kaldor AM. The campaign raised nearly \$750,000 of which two-thirds came from individual donors. Using the delegation of the Australia Council Donations Fund to accept and administer gifts, donations were tax deductible. The remaining monies raised were generously provided by the Venice Biennale Major Partner, UBS, and Supporting Partners, Maddocks, Arts Victoria, Arts WA and *Art & Australia*.

In June 2005, Artsupport Australia released its first publication, *Building Relationships & Securing Donations: A Guide for the Arts*, which provides the basis for a series of philanthropy workshops for arts organisations. These will be presented nationally by Artsupport Australia during the second half of 2005.

A new category was added to the Australia Business Arts Foundation's Annual Partnership Awards in 2004 in recognition of the growing activity of the philanthropic sector, titled the Goldman Sachs JB Were Artsupport Australia Philanthropy Leadership Award. The inaugural winner of that award was the Myer Foundation.

Through its research and engagement with the sector since mid-2003, Artsupport Australia has directly facilitated support for a range of arts organisations in the form of grants and/or donations totalling over \$2 million from philanthropists and trusts/foundations. An additional \$700,000 was processed by Artsupport Australia for the Australia Cultural Fund, providing tax deductibility for donations to artists or arts organisations without 'deductible gift recipient' status.

Co-hosted with Freehills, Artsupport Australia presented a seminar in Melbourne and Sydney in late March 2005 with a focus on corporate foundations. The seminar featured speakers from Philanthropy Australia, corporate foundations and charity law specialists from Freehills. It provided effective philanthropic options for corporate decision makers as part of Artsupport Australia's long-term strategy to bring greater arts benefaction.

Orchestras Review 2005

In May 2004 Federal Minister for the Arts and Sport Senator the Hon. Rod Kemp announced a Review of Australia's Symphony and Pit Orchestras, in response to an outcome of the Major Performing Arts Inquiry, and in light of clear financial pressures and other challenges facing many of the orchestras. The review was conducted by James Strong, assisted by Professor Malcolm Gillies and Peter Grant.

The review findings and recommendations were released in March 2005. In response, the Australian Government committed \$25.4 million over four years to stabilise the orchestras financially. The Government agreed to key recommendations of the Orchestra Review, including:

- funding to ensure that the current size of orchestras in Tasmania, Queensland, South Australia and Western Australia is maintained
- establishing the six symphony orchestras as independent companies limited by guarantee
- funding a two-year program to improve artistic standards in the orchestras
- provision of an initiative to improve the occupational health and safety standards and conditions for orchestral musicians
- funding to secure the longer term sustainability of the orchestras
- additional funding for the Australian Opera and Ballet Orchestra in Sydney to assist with the orchestra's running costs (a further examination of orchestral support for opera and ballet in Sydney and Melbourne is underway).

The Australian Government asked that its additional funding be matched by appropriate additional contributions from each of the state governments. It also stated that the additional funding would be linked to orchestras' acceptance of the key workplace changes recommended by the Orchestra Review. The Council's MPAB will implement these recommendations.

Music and education

The Council participated in the National Review of School Music Education, conducted by the Department of Education, Science and Training, that commenced in August 2004. Graeme Koehne, Chair of the Music Board, represented the Council on the Steering Committee for the review, which was chaired by former Australia Council Chair and CEO Margaret Seares.

The review aimed to determine the quality and status of music education in Australian primary and secondary schools and has been conducted by Murdoch University's Centre for Learning Change and Development. In addition to its representation on the Steering Committee, the Council participated in the tender assessment process and made a formal written submission to the review.

Marketing Australian arts

Marketing Australia's arts to national and international audiences is a priority of the Australia Council, largely through the efforts of its Audience and Market Development Division.

fuel4arts

The year in review was characterised by record growth and a number of exciting new initiatives for <fuel4arts.com>. Over this period, fuel4arts experienced strong membership growth of 43 per cent. On average 107 new members have joined each week, with total membership standing at 18,484 at the end of June 2005. Over the 12-month period there were a total of 420,577 unique user sessions, which is equivalent to 1152 users visiting fuel4arts.com every day.

Australian membership increased by 34 per cent, improving 5 per cent on the 2003–04 growth rate. Most Australian states increased their membership by between 30–35 per cent. During the year 399 new resources were added to the fuel4arts.com database.

fuel4arts continues to reach out internationally via direct membership, industry ambassadors promoting the value of the program, and negotiations with peak bodies in New Zealand, the UK, Canada and the US. Today 134 countries are represented in the fuel4arts membership—an increase of 10 new countries over the 12-month period.

A fuel4arts alliance between the Australia Council and Creative New Zealand was formalised in August 2004. The launch of the New Zealand portal <www.fuel4arts.co.nz> took place in September 2004 and resulted in a 230 per cent annual increase in New Zealand members. New Zealand membership of 1417 now rivals that of the USA and the UK.

fuel4arts trialled a new Research + Insight initiative in September 2004, bringing together leading researchers from across Australia to present their findings. Based on this success, a second Research + Insight program was delivered in February 2005 and this initiative will continue as a quarterly feature of the fuel4arts calendar.



IMAGE: Ling Zhang (left) and Lin Tang (right foreground) are residents of the Northcott Housing Estate in Surry Hills, Sydney, and participated in Tenant by Tenant, an ongoing photographic project between the public housing tenants and Big hART. Tenants are given the opportunity to photograph subjects of their choice, working with photographer Keith Saunders. Funded by the Community Cultural Development Board through a Skills and Arts Development grant. Photo: Lucy with Keith Saunders

The fuel4arts team has worked closely with AMD in the delivery of the national seminar series, Leading Voices. The e-commerce enabled online booking system is hosted by fuel4arts.com. Involvement with this seminar series has effectively extended the fuel4arts brand into the offline environment and has positively contributed to its positioning as a leading professional development initiative.

fuel4artists

The newly developed fuel4artists microsite, designed to serve marketing-related resources of relevance to artists working in the visual arts and craft, was launched in February 2005. In 2005–06 and 2006–07, fuel4artists will be extended to serve marketing-related resources to individual artists practising in other artforms.

This targeted online resource was a particularly strong performer relative to other content hosted by fuel4arts.com, attracting an average of 264 logins each day since launch. This equates to fuel4artists being fuel's fourth most popular page.

LIVE Performing Arts Tasmania

LIVE Performing Arts Tasmania is a consortium of Tasmanian producers and presenters of live performance. In 2004–2005, LIVE Performing Arts Tasmania began a process of transformation towards greater organisational stability and a position of increased relevance within the live performing arts sector.

Central to LIVE Performing Arts Tasmania's program of work is the development of a new marketing and audience development initiative called Knowledge Bank. This initiative addresses long-standing issues around how makers of live performance can effectively join forces to integrate audience data, and use this collective knowledge to develop high impact and strategic audience development and marketing initiatives.

As part of the Knowledge Bank initiative, LIVE Performing Arts Tasmania entered a three-year partnership with UK-based company Purple Seven, producers of Vital Statistics, a database application developed specifically as an arts marketing tool.

THE PROGRAM

THE PROGRAM is the Australia Council's national youth arts and culture website, designed to connect young people to all things creative. THE PROGRAM attracts a core and active community of young people of 18–35 years, with almost 4000 subscribers, and presents their creative contributions across the site, side by side with the established arts and creative industries.

Statistics show a steady increase in traffic, with over 95 per cent repeat visitors (58,628 individual visitors or 1,186,771 hits in June 2005).

Recent projects produced in partnership with THE PROGRAM throughout 2005 include publication on the National Young Writers Festival 2004 E-Anthology, the Australia Council's youth arts group publication, *Exhibitionists: Artists' Trade Secrets*, and developing and coordinating the J Arts Crew project.

The J Arts Crew initiative has been developed in partnership with the ABC's youth network, Triple J, THE PROGRAM and NOISE. THE PROGRAM, in partnership with Triple J, launched a national call from 27 April to 30 May 2005 for expressions of interest from young people 25 and under with some previous radio experience to join the J Arts Crew and become paid part-time arts reporters. THE PROGRAM reached over 76,496 visitors and experienced 1,470,544 hits during this time, in addition to Triple J's 50,000 online subscribers and over 1,200,000 listeners.

From almost 200 applications, eight reporters were appointed, one from each state and territory. The Crew will be centrally coordinated and mentored by a Triple J producer for a minimum of 12 months. The J Arts Crew will endeavour to demystify the arts, break down traditional stereotypes and inspire young people to experience more arts and culture. Based at their local ABC studios, the reporters will produce one segment each fortnight, which will be broadcast across the Triple J network and will also be available to local ABC radio. Broadcasts began in August 2005.

Cooperative Arts Marketing Agencies

In 2004–05, Audience and Market Development continued its support of four cooperative arts marketing agencies based in Canberra, Darwin, Alice Springs and Hobart, in collaboration with the respective state and territory arts funding and development agencies.

Red Hot Arts Marketing

Red Hot Arts Marketing plays a key industry development role as an arts incubator in Alice Springs and its region. It aims to accelerate growth and learning, centralise resources and expertise, and promote stability and consolidation within the sector, particularly with regard to audience and market development. As a core service, the organisation has established a regular e-news bulletin profiling arts activities in the region.

Canberra Arts Marketing

Audience and Market Development entered into a new triennial funding agreement with Canberra Arts Marketing in February 2005. Canberra Arts Marketing delivers a range of collaborative and integrated marketing projects that focus on marketing, audience development and participation to help sustain the arts in Canberra and the surrounding region.

The Arts Around Canberra project uses online technologies to develop both audiences and participants for the arts sector, including attracting new audiences from visitors to Canberra. E-newsletters sent fortnightly continue to be popular with 1097 subscribers (as at the end of June 2005). Two additional newsletters were also distributed: *Culture for the Kids* and *access all areas*, addressing the issue of developing future audiences and participants.

In 2004–05, Canberra Arts Marketing secured strong editorial support from publishers and broadcasters, achieving a broad distribution of arts promotion locally and regionally. The organisation established a relationship with the ABC and ArtSound, sourcing artists to promote their shows on radio. Canberra Arts Marketing also regularly contributes to *Town & Country*, *Southern Weekly Magazine* and *Capital Magazine*.

Canberra Arts Marketing works closely with the tourism sector and has developed a partnership with the Australian Capital Tourism Corporation (ACTC) to develop and host an industry familiarisation tour of smaller arts and cultural venues. Canberra Arts Marketing also offered a number of workshops and seminars to assist its members to increase their arts marketing and management skills.

Top End Arts Marketing

In February 2005, Audience and Market Development entered into a new triennial funding agreement with Top End Arts Marketing (previously artsMARK Darwin).

The NT's Chief Minister, Clare Martin, officially launched Top End Arts Marketing in Darwin on 13 May 2005. The launch included new Top End Arts Marketing website <www.topendarts.com.au>. In the month following its launch, the website received 1657 visits of which 928 were unique visits.

Top End's Indigenous marketing officer is currently undertaking a substantial project with the Northern Territory Tourist Commission and Sustainable Tourism CRC on Marketing Indigenous Festivals. The data collected from this project will provide the foundation for developing new local and national audiences for the festivals in 2006.



IMAGE: Brochure cover for kultour 2005. kultour is a national touring network of Australian multicultural arts and is supported by the Arts Development Division. Image courtesy of kultour.

In May 2005, Top End Arts Marketing successfully promoted Audience and Market Development's Leading Voices program, with a very well attended workshop by Stephen Cashman. The organisation is also currently working with Music NT on a promotional CD and tour for NT music.

Visiting International Publishers program

The Visiting International Publishers (VIP) program aims to promote rights sales of Australian titles to overseas markets and to strengthen the links between Australian and overseas publishing houses and literary agencies. The annual program offers 8 to 12 publishers, editors or literary agents the opportunity to meet Australians working in the industry at a writers' festival or literature event.

Sales following the 2004 VIP program include *Death Sentence* by Don Watson, *Molvania* by Rob Stitch and Santo Cilero, *The Wreck of the Batavia* by Simon Leys and *Taming the Beast* by Emily Maguire. The program held at the Sydney Writers' Festival in May 2005 included guests Iris Tupholme, HarperCollins Canada; Eric Yang and Sue Yang, Eric Yang Agency, Korea; Martijn David, Mouria, The Netherlands; Marion Lloyd, Marion Lloyd Books, Scholastic UK; Judith Curr, Atria Books, Simon & Schuster, USA; George Gibson, Walker Books, USA; Sharyn November, Puffin Books and Viking Children's Books, Penguin, USA.

Australian Music Online

Australian Music Online (AMO) <www.amo.org.au> is an Australian Government-funded Web resource dedicated to showcasing and promoting Australian music. As the largest Australian music site on the Net, AMO profiles 2900 Australian musicians spanning genres from rock to electronic, jazz to hip hop, classical to country, and has developed a strong network of content-sharing partnerships with organisations such as ABC Online, Association of Independent Record Labels (AIR), MusicNSW, West Australian Music Industry Association and the National Library of Australia.

Originally designed to operate as a business-to-business content provider, over the past 18 months AMO has developed into a consumer destination in itself, with 50 per cent of its visitors from overseas. The addition of a new feature, Australians Abroad, which profiles Australian musicians who are touring internationally, has established AMO as a key vehicle for the promotion and marketing of Australian contemporary music globally.

Audience development

kultour

kultour is a national network dedicated to touring Australian multicultural arts. The network was established in 2001 as an initiative of the Arts in a Multicultural Australia policy. With increased support from the Australia Council, a new position of kultour coordinator was created in late 2004 and Multicultural Arts Victoria is the inaugural host.

Each year the kultour network presents a multi-artform touring program that presents work in every state and territory, in metropolitan and regional venues. The program enables professional artists to reach new audiences in new areas and, in turn, allows Australian audiences to gain insight into the exciting multicultural work in Australia's arts. The 2004 program comprised five works, which provided 23 events and 17 performances in 11 venues across the nation.

Multicultural Arts Marketing Toolkit

In 2004–05 Audience and Market Development commissioned the development of a multicultural arts marketing toolkit. This will be a step-by-step guide to reaching and improving access for multicultural audiences. The toolkit, due for completion in December 2005, is being developed by Xing Jin, a multicultural arts marketing specialist at Sydney Symphony, in collaboration with the Major Performing Arts Board and Sydney Symphony.

Audience Research Made Easy

Arts Victoria and Audience and Market Development co-published *Audience Research Made Easy*, a guide to audience research for small-to-medium-sized performing arts organisations. The guide is being distributed to all small-to-medium-sized performing arts organisations. It will be promoted via fuel4arts with summaries and extracts are downloadable from fuel4arts.

Arts Victoria is presenting a series of workshops on the topic and has developed a software program and toolkit which will be piloted with small to medium sized performing arts organisations in Victoria. Based on a review of the workshop program later this year, the Council may consider presenting such a program nationally.

New Audiences Case Studies

In October 2004 Audience and Market Development commissioned Judith James Consultancy to research and write a series of case studies for online publication based on projects funded through the Division's 1999–2002 New Audiences program. The case studies will serve as a review of the New Audiences program and will be

published via fuel4arts as a practical tool for developing new audiences.

Audience Development Review

In August 2004, the Council-commissioned Audience Development Review was completed and consultants Positive Solutions and Judith James Consultancy reported on the Council's audience development strategies and activities from 1996 to 2002. Based on arts industry and Council consultations and key findings, a long-term strategic framework has been developed to inform the Council's future audience development policy and strategies.

Multicultural Arts Marketing Ambassadors

Following a review of the Multicultural Arts Marketing Ambassadors Strategy (MAMAS) in Victoria, the program has been reshaped into a whole-of-organisation approach to reaching multicultural audiences. A partnership with Arts WA and the WA Office of Multicultural Interests was secured to implement the new MAMAS program in Western Australia, working with key arts organisations and cultural institutions. The outcomes of MAMAS in Victoria continue to have an impact through Multicultural Arts Victoria and the MAMAS coordinator, Lee Christofis, based at Melbourne University.

Leading Voices

Following the success of Donna Walker-Kuhne's and Ann Daly's visits to Australia in November 2003 and March 2004 respectively, AMD launched Leading Voices, an ongoing program to build skills in audience development and arts marketing and to facilitate international exchange and networking in this important area of arts business.

The program comprised presentations and workshops by leading international arts marketing and audience development specialists, presented in association with the state and territory arts agencies, fuel4arts, the UK Arts Marketing Association, Multicultural Arts Professional Development, KAPE Productions, and selected local or municipal government bodies.

Guest specialists for 2004–05 were Mel Jennings from the UK, speaking on arts ambassador programs; Dr Richard Kurin from the Smithsonian Institute in Washington DC, USA, speaking on his concept of 'Cultural Brokerage'; Stephen Cashman from the UK, conducting workshops on strategic marketing for arts organisations; and Roger Tomlinson from the UK, presenting on the topic of 21st century arts organisations and technology, covering the use of box office data, databases and online technology.



IMAGE: Alex Kelly from Alice Springs is the Northern Territory member of the J Arts Crew, a joint initiative of the Australia Council and national youth broadcaster Triple J. Photo: Damian Shaw

As part of Leading Voices, support has been provided for international guest speakers at Regional Arts NSW's forum, Arts in the Creative Age, at the 2005 Byron Bay Writers Festival. This follows the success of the forum held at the 2004 Writers' Festival.

AMD also collaborated with MPAB as part of the Leading Voices program, to produce and present the eMarketing Summit in Adelaide in May 2005.

As part of Leading Voices, Australians Fotis Kapetopolous and Lee Christofis (Melbourne University) were invited to talk at the National Arts Marketing Conference in Chicago USA on a range of Australian programs concerning cultural diversity in the arts, including the Council's Multicultural Arts Marketing Ambassadors Strategy.

Emerging Producers in Community

The Emerging Producers in Community (EPIC) initiative is a professional development strategy for new media arts producers aged under 30 years. By supporting one-year, full-time internships with regional and metropolitan arts organisations, EPIC aims to overcome the challenges of working with new media in rural and remote areas of Australia.

Co-delivered by the Arts Development, PCR and AMD divisions, EPIC generates creative development opportunities for young people, community groups, schools and emerging artists, which help to build artistic and social capital in remote areas of Australia. Seven internships were supported in 2005.

Goal 5: To foster artistic innovation, experimentation, and research and development within a rapidly changing world

Many of the creative projects funded in 2004–05 by the Australia Council have innovation, experimentation and research at their core.

Robert Avenaim, co-director of What is Music, Australia's largest and most prestigious experimental music festival, updated his performance practice through a **Music Board** grant to assist him to realise the instrument designs he has developed over the past two years. The grant assisted advanced study from May to July 2005 with Keith Rowe in France, Günther Müller in Switzerland and Cor Fühler in Holland. These mentors are among the world's leaders in the field of electronic instrument building, contemporary percussion practice and improvisation/performance.

The **Theatre Board** supported actor Kiruna Stamell to undertake a three-month secondment with the Graeae Theatre Company in London. Kiruna will study theatre creation with performers with and without a disability. Graeae aims to redress the exclusion of disabled people from performance and make theatre that is genuinely pioneering in both its aesthetic and content. At the end of her secondment, Ms Stamell intends to explore artistic accessibility in Australia through her own accessible arts practice, Atypical Theatre Company.

Stelarc, one of Australia's renowned artists, was granted a Fellowship from the **New Media Arts Board**. This grant reflects Stelarc's international standing as one of the pre-eminent practitioners in his field. Stelarc will be extending his research into artificial intelligence, artificial life and biotechnology techniques, as well as aesthetic and ethical issues in these areas. His receipt of a Fellowship assists in ensuring that innovation, research and development are core features of the arts.

The Council's continuing commitment to the Synapse Art Science initiative was realised through a series of artist residencies at scientific institutions such as the Australian National Botanic Gardens, the Centre for Plant Biodiversity Research in Canberra and CSIRO Marine Research in Hobart. Synapse continues to provide artists with opportunities to collaborate with scientists and promote the benefit of artistic practice within research.

Sue Ford was awarded a **Visual Arts/Craft Board** Fellowship to catalogue her archive of photographic film and video work produced from 1959 to 2004. In awarding the Fellowship, the Board recognised Ms Ford's pivotal role in the women's art movement and her ongoing contribution to the development of photo-media art. Reoccurring themes in her art include personal stories, community politics, family, Indigenous affairs and Australian identity.

Richard Glover has introduced thousands of people to music, regardless of their experience, ability, or social or economic status, via percussion. A Fellowship from the **Community Cultural Development Board** will see Mr Glover exploring projects involving street kids using samba in the disadvantaged communities of Brazil and the UK. He will study samba and the street cultures surrounding samba schools in the two distinct styles of Northern Brazil and Southern Brazil, observing teaching methodology and performance direction. He also plans to research the organisational structure and management of the schools. This Fellowship will allow him to build on his skills and knowledge of Brazilian street percussion and gain insight into the use and benefits of percussion in projects that aid homeless people.

Based in Victoria, Dancehouse was supported through the Key Organisations Program category of the **Dance Board**. Dancehouse's vision is to be 'unchallenged in Australia as a centre for excellence and innovation across a diverse spectrum of independent contemporary dance'. Each year the company's program aims to foster the development of new works and ongoing projects, including research, residencies, classes and performance that embrace a spectrum of dance practices, including new technologies. Activities such as curated performance platforms, affordable studio and theatre hire, and choreographic development and research initiatives provide an avenue for artists to engage in ongoing experimentation.

Cultural Diversity Cluster

The Cultural Diversity Cluster was initially developed as an initiative of the Council's Arts in a Multicultural Australia policy. The Australian Performance Laboratory at Flinders University in Adelaide hosted and directed the Cluster under the leadership of Professor Julie Holledge. It is a long-term project that aims to lead to a greater understanding of the conditions necessary for the creation and production of high-quality arts reflecting Australia's cultural diversity.

Since late 2003 a core group of artists has worked intensively on their individual and combined arts practice united by the theme of 'death'. The artists have focused entirely on the Cluster for two-week periods twice a year. Midway through this two-year research and development project, the core group of artists—Hung Le, Mary Moore, Wojciech Pisarek, Rea, Yumi Umiumare, Hossein Valamanesh, William Yang and Anna Yen—were joined by a second group of artist mentorees.

The final Cluster workshop took place over 10 days in June 2005. Dr Rustom Bharucha, an international expert on intercultural and intracultural arts practice, joined the core team of researchers for the workshop to support the process of evaluation. One of the outcomes of this project is the development of curriculum material for tertiary performing and visual arts students throughout the country.

Goal 6: To maximise the organisation's capability to achieve its corporate goals through sound people and resource management and corporate planning processes

Our organisational performance depends on our people—their individual performance, their skills and capabilities, their job satisfaction and motivation, and their terms and conditions of employment.



IMAGE: David Gulpilil in Company B's production of *Gulpilil* (October 2004). Directed by Neil Armfield; written by David Gulpilil and Reg Cribb. Company B is supported by the Major Performing Arts Board. Photo: Heidrun Löhner

During the financial year the Council's Workplace Consultative Forum of staff and managers met on six occasions to improve mutual understanding of workplace issues, encourage participative and consultative practices, and promote sound employee relations.

The Council's Human Resources function was reorganised to reflect the changing needs of the organisation. During 2005–06 the new Human Resources team will focus on a learning and development program for managers to support the implementation of our new organisation structure, and our proposed classification and performance approach. The Human Resources team will also coordinate an employee opinion tracking survey, which was delayed in 2004–05.

Workplace Agreement

In March 2005 discussions on a new Workplace Agreement commenced with consultation sessions outlining both the Australian Government's legislative and policy framework and management's objectives for the replacement agreement. A key element of the agreement is a proposed new classification structure, including the broadbanding of five levels of the Council's existing structure into two new bands. This structure will be supported by a new approach to performance management, including a rating system to link performance to pay. It is also proposed that our performance cycle will align with the financial cycle and include a common advancement date of 1 July each year.

Staff, union and management negotiators are committed to finalising a new agreement before the nominal expiry of the current agreement in September 2005.

The Count Project

The Count Project was an internal review of the processes through which the Council monitors, evaluates and reports on its activities. Its aim was to establish a more effective and efficient public reporting framework for the Council.

The project began with a complete audit of all information currently collected by the Council and an examination of how this information was stored and used. At the same time, the project team scrutinised the documents that outline the Council's primary reporting focus, such as the Portfolio Budget Statement and the Council's Corporate Plan, and made decisions on what information the Council needed to collect to be able to report against these. The project also took into account the data necessary for the effective operation of the grants process as well as the timely response by the Council to requests for information from government, the media and the arts sector. The project team delivered its report in December 2004, and implementation will begin in the 2005–06 financial year.

Learning and Development

During the year a number of development programs were conducted in-house. These focused on skills development in the areas of presentation, finance in relation to grants administration, workplace efficiency and OH&S. A recruitment and selection program was designed specifically for the Council and all hiring managers attended this two-day program geared to attracting and engaging the right people for the organisation.

IT systems

Major upgrades to the Grants Management System (GMS v8) and the IT infrastructure were the highlights of a busy year for the Council's information technology environment.

GMS v8 includes a major revision to the system security and an 'in-basket' facility to alert staff of required actions on key grants management actions. GMS v8 has delivered improved performance, ease of use, more appropriate system security and simpler system administration.

The IT infrastructure upgrade included the upgrade of much of the infrastructure hardware and software. Most of the older and increasingly unreliable hardware was replaced, including servers, network switches and the majority of desktop computers. The operating system on desktop and server platforms was upgraded to current versions, and the network security facilities completely revamped. The IT infrastructure upgrade has delivered a much more secure, reliable and maintainable platform that can support the Australia Council in achieving its corporate goals.

Pro bono legal services

The Council is pleased to have secured pro bono legal services partnerships with Baker & McKenzie and Clayton Utz.

Baker & McKenzie provides advice on commercial agreements and contracts, information technology, intellectual property and Aboriginal and Torres Strait Islander Arts. Clayton Utz provides advice on administrative law, employment law and industrial relations, dispute resolution, privacy, freedom of information and testamentary matters.

The Council benefits from the committed work of both of these providers and acknowledges their important contribution.

CLAYTON UTZ

BAKER & MCKENZIE

Organisational change

During the year the Council undertook a strategic review of its operations to ensure that it was best organised to support art practices and advance the arts in Australia (see Future Planning, page 20). Employee engagement and contribution is critical to the effective implementation of the new model. Employees have been actively engaged in consultation on the new model, and staff members on key working groups have had the opportunity to participate in change management initiatives.

Around 30 per cent of the roles within the organisation were influenced by this change, and a number of employees have been redeployed to new positions. The Council's commitment is clearly to retain its staff; however, for a small number of employees it was not possible to find suitable opportunities, and nine people received retrenchment offers in accordance with the Council's Certified Agreement.

Aboriginal and Torres Strait Islander Arts

In 2004–05 the functions of ATSIAB and the Grants Committee were combined. This consolidated the policy and funding roles of the Board and will enable some resources to be moved into arts advocacy and support. In addition, the Board increased its use of teleconferencing to strengthen its operations, analysis and discussion.

Government initiatives

The Australia Council continued to administer Australian Government initiatives during 2004–05. New work, programs and achievements emanating from these initiatives during this period are outlined below. The Visual Arts and Craft Strategy is also a Government initiative; refer to page 44.

Young and Emerging Artists

The Write in Your Face youth initiative of the **Literature Board** continues to attract a diverse range of young and creative applicants who are using language in innovative ways. This year the Board supported 11 projects by writers under the age of 30. Projects include the writing of a graphic historical novel, zine-making workshops, the development of literary performance works, a serial novel by six writers and Undergrowth Digital Media's Nomadology project, a series of weblogs from young Australian writers travelling the globe.

In 2002, the **Theatre Board** funded SPARK, a national nine-month mentoring program that supported young and emerging artists to develop a mentoring partnership with a professional artist. Through the mentorship, young artists received training, direct funding to create



IMAGE: Young inhabitants of Trial Harbour, a shack community near Queenstown, Tasmania. Image from Radio Holiday, a multimedia project to record and present the stories of Tasmania's shack communities. Presented in April 2005 as part of the Ten Days on the Island festival. Organised through Big hART Inc. and funded as a Skills and Arts Development grant by the Community Cultural Development Board. Photo: Rick Eaves

and develop their practice, networking opportunities, and a chance to showcase their work to the national arts industry. The outcomes of this project were so successful, with a number of young artists going on to employment or initiating their own projects, that the Theatre and Dance Boards have supported SPARK again for 2005. Managed by Youth Arts Queensland, SPARK has provided 10 young theatre and four young dance artists a unique opportunity to kick-start their career in the arts.

The **Aboriginal and Torres Strait Islander Arts Board** supported five Indigenous curators to participate in the Emerging Curators Initiative as part of the program of events for the Australian Pavilion at the Venice Biennale 2005 (see page 31). The Emerging Curators Initiative was an opportunity for the curators to attend the Venice Biennale and participate in the opening days and related functions, allowing them to connect with overseas artists, curators and organisations with a view to creating larger international networks. This program promoted Australia's contemporary arts practices and led to a positive engagement with overseas arts professionals.

Other examples:

- The Association of Northern Kimberley and Arnhem Aboriginal Artists gained support to enable 12 young and emerging artists to attend the 2004 Garma Festival in the Northern Territory.
- Funding for Jason De Santolo's Creative Combat Collective enabled emerging Indigenous musicians and performers to attend the Borroloola Rodeo Battle of the Bands in August 2004.
- Funding for Carclew Youth Arts Centre's Blak Nite and Nunga Days Indigenous youth multi-arts cultural event in South Australia.
- Streetwise Communications held an event, Streettalk, to bring together young Indigenous people from disadvantaged communities to speak with decision-makers about the issues that are of concern to them. The event was the result of a week-long creative workshop of their choice. Young Indigenous people from Bowraville, Broken Hill, Campbelltown and Redfern/Waterloo performed. The event was launched by Reba Meagher, NSW Minister of Youth and Community Services, in Sydney in April 2005.

The Australia Council allocated \$45,000 to the **Major Performing Arts Board** from the Australian Government's 2004–05 Young and Emerging Artists initiative funds. These funds were used to make several grants: to The Australian Ballet, to support corps de ballet member Luke Ingham to undertake a three-week

study trip to the USA and attend classes with New York City Ballet, American Ballet Theatre, Pacific Northwest Ballet and San Francisco Ballet; a grant to Opera Australia to support four young artists, Henry Choo, Taryn Fiebig, Hye Seoung Kwon and Estella Roche, in the 2005 Moffatt Oxenbould Young Artist Development program; a grant to Queensland Theatre Company to support two young members of the company, Kerith Atkinson and Jaydn Bowe, for professional development and training in 2005; and a grant to the Australian Brandenburg Orchestra in support of a study tour to Amsterdam, Belgium and Boston in 2006 by the Orchestra's principal baroque cellist, Jamie Hey.

The **Visual Arts/Craft Board** allocated grants of between \$3,000 and \$6,000 for young and emerging visual artists, craftspeople, arts writers and curators for professional development activities. The projects funded include Shirley Cho to undertake a mentorship with sculptor Robin Blau, Penelope Craswell for an internship with *Foam Magazine* in Amsterdam, Rebecca Nissen to attend a video summer school with the New York Film Academy, and Jade Walsh for a three-month apprenticeship with the Fabric Museum and Workshop in Philadelphia.

The **Dance and Aboriginal and Torres Strait Islander Arts Boards** recognise that employment opportunities for Indigenous performers are even rarer than for non-Indigenous performers, and that Indigenous performers face additional barriers in gaining employment and professional development during the critical few years after graduation.

The Young and Emerging Indigenous Performers Initiative, *Making Tracks*, offered secondments for two young and emerging Indigenous performers. Simon Stewart was supported to undertake a secondment with Buzz Dance Theatre and Daniel McKinley was supported in a secondment with Leigh Warren and Dancers. *Making Tracks* allowed these two performers to further develop their dance and career development skills. The valuable experience of working in a company structure also allowed the performers to identify key networks and to build and consolidate a relationship with their host company as a cornerstone of an evolving personal network. A mentor was attached to each secondment to support the performer and company as needed.

The Take Your Partner initiative was born out of the Dance Board's desire to develop an initiative to assist young artists to take more direct control of their practice and the context in which they work. The initiative called for artists to choose a specific partner and focus on forging a new relationship, or building on an existing one, through a specific project. The nature of the project

itself was up to the young artist and their chosen partner to discuss and plan.

The Board was able to fund eight diverse projects through this initiative, ranging from joint collaboration on new dance works to participation in secondments and workshops. One example is *Luft*, a new work by Brendan Shelper with Castevents (Germany) aimed at the corporate sector.

The **Dance and Theatre Boards** offered a secondment for an emerging NESB creative producer in 2005. The secondment aimed to develop the skills and experience of an emerging producer by giving them the opportunity to negotiate new professional relationships, gain producing skills, and learn programming and management of arts events.

The initiative aspires to address the lack of NESB producers in influential decision-making roles and to ensure the ongoing representation and visibility of culturally diverse works in prominent international arenas. The Brisbane Festival is hosting this secondment, which will commence in September 2005.

Regional Arts

The Council continues to collaborate with Regional Arts Australia (RAA), the peak national body representing regional arts organisations, under its three-year partnership agreement signed in 2003. Through information sharing, joint policy development and advocacy activities both organisations are working together to strengthen the arts in regional Australia.

A major element of the agreement is Council's funding of the artistic content of the RAA national regional arts conferences. The fourth conference, held in Horsham in October 2004, included an innovative arts program that has influenced the shape of future conferences. The Council will continue this support at the next conference in Mackay, Queensland, in September 2006.

Under the 2003–04 Regional Arts Fund allocation, the Council funded the Cultural Development Network to develop a feasibility plan for a Community Sustainability and Cultural Development Project. This project envisages up to six local councils working with artists to respond to major challenges facing these communities.

With the renewal of the Regional Arts Fund (administered by DCITA) announced in the 2004 Budget, the Australia Council receives \$100,000 per year under a 2004–08 agreement with DCITA. The Council agreed to a strategic plan for use of this funding, which encompasses two to three long-term partnership projects. Projects developed and scoped in early 2005



IMAGE: *Tomorrow Land*, Callum Morton, 2000, from the series *Tomorrow Land*. Digital print 94.5 cm x 170 cm. Callum Morton was Australia's representative and an award recipient at the 11th Triennale India, New Delhi, 15 January–10 February 2005. Funded by the Audience and Market Development Division. Photo: the artist

include an education and arts project in the Northern Territory and a whole-of-government community engagement project in Tasmania devised and implemented by Big hART.

Key objectives of these projects are to engage communities and their local government in creating local solutions to the issues they face, driven by the process of making high-quality art, and to work across government and portfolios to provide input to the development of social policy around the issues faced by communities. The projects have comprehensive evaluation and modelling components, so their findings can be shared nationally.

In 2004-05, the Audience and Market Development Division provided support for audience development specialists based in selected regional arts agencies in partnership with state and territory government and regional arts agencies. The Regional Arts Promoters Network (RAPN), setup in partnership with Regional Arts Australia, encourages information exchange, skills development and leadership in arts promotion and audience development in regional Australia. AMD is providing \$64,000 over three years to support RAPN for the development of a national communication strategy through Regional Arts Australia. This strategy will help to profile and promote the arts in regional Australia. The inaugural meeting of RAPN was held in Launceston on 18-19 August 2004.

Major Festivals Initiative

The Major Festivals Initiative supports the commissioning, development and showcasing of new large-scale Australian productions for Australia's major international arts festivals: Adelaide Festival, Brisbane Festival, Darwin Festival, Melbourne International Arts Festival, Perth International Arts Festival, Sydney Festival and Ten Days on the Island Festival (Tasmania).

Projects supported in 2004 include *The Gardens of Paradise*, a collaboration between director Benjamin Winspear, video artist Michaela French and composer Constantine Koukias, based on the Hans Christian Anderson tale, presented at Ten Days on the Island 2005; *Three Furies*, written by Stephen Sewell and produced by Performing Lines, presented at Sydney Festival 2005 and Auckland Festival 2005; and *The Odyssey*, a collaboration between Perth International Arts Festival, Melbourne Festival, the Black Swan Theatre Company and Playbox Theatre, presented at Perth International Arts Festival 2005.

NOISE

NOISE is Australia's leading youth media arts initiative and 2004–05 saw the Australian Government commit \$5 million to NOISE over 2005–08. This has enabled NOISE to consolidate and build on the outcomes of NOISE 2001 and 2003, which led to the formation of more than 80 partnerships with public and private arts and media organisations, large and small, and reached an audience of more than 15 million.

Plans were finalised in 2004–05 for NOISE to run continuously over four years rather than as a series of one-off festivals. Key achievements include the export of the model and replication of NOISE in the UK, Singapore and Canada, enabling collaborations with those countries, and opportunities for additional global NOISE projects over the next four years.

Books Alive

The second national Books Alive campaign, which ran from 31 July to 15 August 2004, achieved a significant public and media profile and increased book sales. National bestseller lists were dominated by Books Alive titles during the campaign period.

The following titles were available at bookstores nationally for \$5 each with the purchase of any other book: *White Gardenia* by Belinda Alexandra; *The Shark Net* by Robert Drewe; *Au Revoir* by Mary Moody; *Shiver* by Nikki Gemmell; *Selby the Wonder Dog* by Duncan Ball; and *Blacktown* by Shane Weaver. *Spiking the Girl* and *Baby Did a Bad Bad Thing* by Gabrielle Lord were available in a special offer through retailers Kmart and Target.

Federal Minister for the Arts and Sport Senator the Hon. Rod Kemp launched the campaign on 30 July 2004. The campaign was supported by national television, radio and print advertising. The Books Alive author tour featured Robert Drewe, Mary Moody, Nikki Gemmell, Duncan Ball and Gabrielle Lord at 83 events in 29 Australian cities and regional centres.

Books Alive in 2004 included a booklet of 'recommended reads', the *50 Books You Must Own*. Close to a million copies were distributed, reaching an estimated 3 million Australians. The booklet targeted occasional readers and was distributed through *New Idea* magazine and via bookstores and libraries. Part sponsored by Visine (Pfizer), it was also distributed through 1000 pharmacies. Sales of titles in the *50 Books You Must Own* booklet (which included an extra 20 titles for children) resulted in a 50 per cent increase in sales during the campaign and sales increases continued in the following weeks.

Another Books Alive initiative in 2004 was a donation to The Smith Family's Learning for Life literacy programs, Student2Student and Books for Christmas. Over \$124,000 was raised as donations from the booksellers and publishers who participated in the 2004 campaign. This was presented to The Smith Family in November 2004.

The Australian Government announced funding for a further four years for Books Alive as part of the May 2005 Budget, which will continue the initiative from 2006 to 2009.



Funding Analysis & Grants Lists

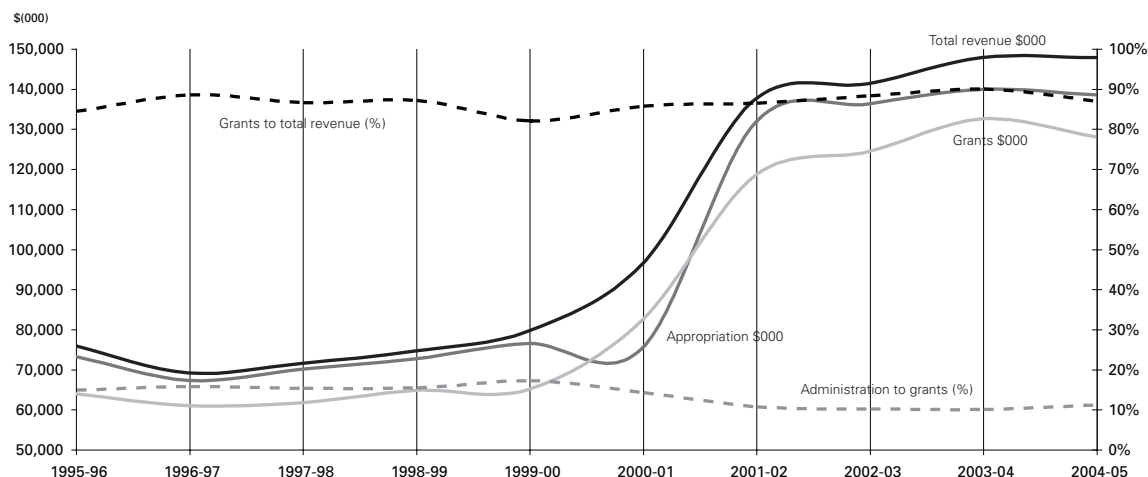
IMAGE: Front cover of *Exhibitionists: artists trade secrets*, published July 2005. In the book, young artists and artworkers from various artforms and practices describe their experiences in their own words. The online publication is available from <www.theprogram.net.au>. Co-funded by the Council's Youth Arts Group and Audience and Market Development Division. Cover design and photo: Marni Franks

Some key indicators

\$10.1 billion	Total size of arts and related industries sector
300,000	Number of people employed in the cultural sector
958,000	Number of people who have some paid work in arts and cultural activities
13%	Five-year increase in the number of people employed in cultural occupations
\$1259 million	Australian Government spending on arts and related activities and services*
\$405 million	State/Territory government spending on arts and related activities and services*
\$292 million	Estimated local government spending on arts and related activities and services*
\$70 million	Total of business giving to the arts and cultural activities
\$138.2 million	Australia Council's budget appropriation
7,800	Number of new artistic works developed each year with Australia Council support
12 million	Number of arts attendances and other arts experiences supported by the Australia Council
227	Number of grants for the presentation of Australian work internationally
220	Number of skills and artistic development opportunities for individual artists supported by the Australia Council
40,000	Number of artistic works exhibited, performed or written with Australia Council support
4939	Number of applications received this year
1912	Number of grants made this year
1228	Number of grants to organisations and groups
684	Number of grants paid directly to individual artists (excluding grants to individual artists via grants paid to organisations)
\$14,817	Average size of grant to individual artists
8.5 million	Number of adult Australians attending the performing arts each year
3.6 million	Number of adult Australians visiting an art gallery per year
129 million	Number of books sold per year by Australian book publishers
78%	Proportion of the adult Australian population who read for pleasure most days of the week
29%	Proportion of children participating in organised after-school arts activities
\$6.87	Average cost of the Australia Council per Australian per year
2 cents	Average cost of the Australia Council per Australian per day

*Comprises funding for broadcasting and film, performing arts, performing arts venues, literature and print media, visual arts and crafts, community cultural activities and centres, administration of arts and culture, etc.

Summary of Finances

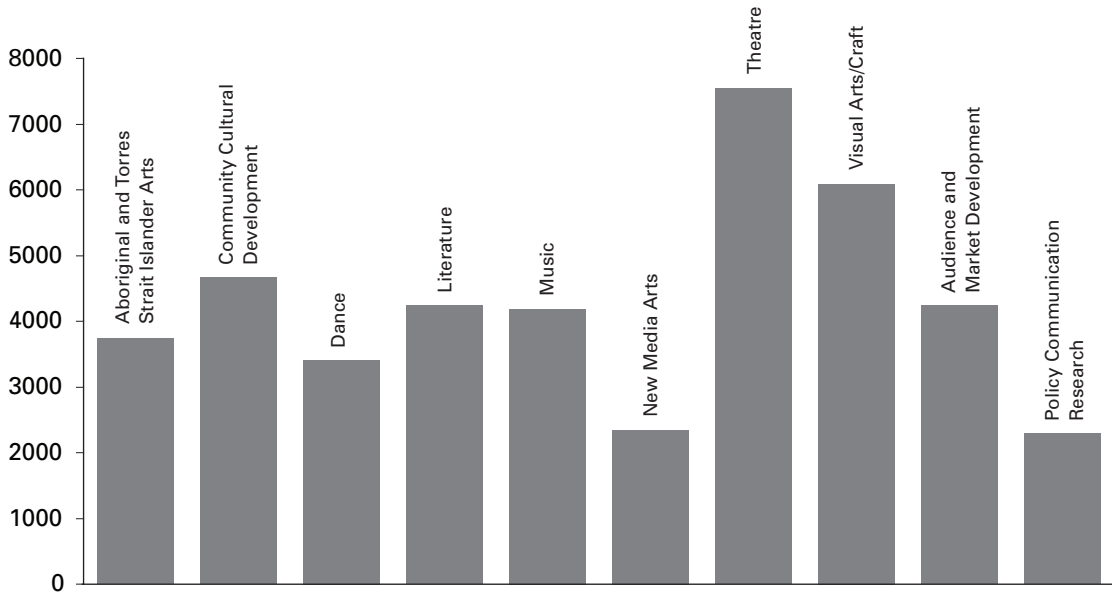


	1995-96	1996-97	1997-98	1998-99	1999-00	2000-01	2001-02	2002-03	2003-04	2004-05
Total Revenue (\$'000)	75 614	68 807	71 201	74 347	79 265	95 933	137 025	140 960	147 522	147 528
Appropriation for outputs (\$'000)	72 917	66 914	69 786	72 292	76 158	74 934	131 222	135 928	139 579	138 223
Total Expenses (\$'000)	73 456	70 518	70 999	74 703	76 146	94 069	131 516	137 440	146 622	142 303
Operating Surplus/(Loss) (\$'000)	2 158	(1 711)	202	(356)	3 119	1 864	5 509	3 520	900	5 225
Number of grants	2 105	1 678	1 618	1 646	1 642	1 721	1 614	1 982	1 879	1 912
Grants (\$'000)	63 684	60 703	61 424	64 525	64 735	81 951	118 058	123 992	132 233	127 745
Grants to Total Revenue Ratio (%)	84%	88%	86%	87%	82%	85%	86%	88%	90%	87%
Administration expenses as a proportion of grants (%)	15%	15%	15%	15%	17%	14%	10%	10%	10%	11%
Total Staff (Full time equivalent)	115	117	116	118	124	120	124	135	143	143

Notes:

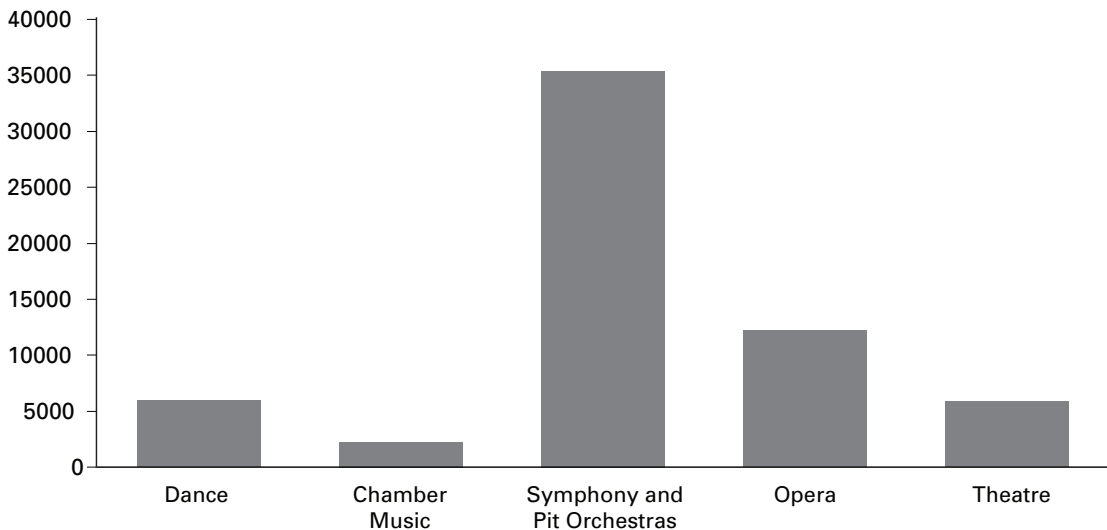
1. In 1999-2000 the Council's building lease expired and it relocated from Redfern to Surry Hills in Sydney. IT infrastructure services were outsourced, systems were upgraded for implementation of the GST, and the Grants Management System was under development for implementation in 2000-01.
2. Funding of the symphony orchestras, Opera Australia, Australian Opera and Ballet Orchestras, and Orchestra Victoria, was transferred from DCITA to Australia Council commencing in part from 2000-01.
3. In 2003-04, the Australian Government provided a one-off appropriation of \$3m to provide additional support for artists and arts organisations.
4. In 2004-05, the Government agreed to provide \$398m to the Australia Council for the period 2004-05 to 2006-07. The Government also provided additional funds of \$3.25m in 2004-05 for a number of initiatives including: \$1.25m for NOISE, a national and international media-based arts project for young people; \$1.0m for production of high quality music through support of the Melba Foundation; \$1.0m for the support of small to medium arts organisations and the expansion of international markets for Australian artists. The Council concluded plans to restructure the delivery of art support programs for implementation in 2005-06.

Summary of grants paid by boards and divisions 2004-05* (\$'000)



* Major Performing Arts Board, Arts Development and Government Initiatives not shown.

Summary of base grant funding by the Major Performing Arts Board 2004-05* (\$'000)



* Note: MPAB companies' turnover in 2004 was \$268 million, with MPAB base grant funding representing an average of 25 per cent of the companies' turnover.

Analysis of grants paid to individuals and organisations/groups 2004-05

Council program area	Individuals		Organisation/groups		Total	
	\$	No.	\$	No.	\$	No.
Aboriginal and Torres Strait Islander Arts	762 043	47	2 970 747	96	3 732 790	143
Community Cultural Development	809 755	27	3 856 632	96	4 666 387	123
Dance	396 103	22	3 008 748	45	3 404 851	67
Literature	2 173 415	126	2 059 436	132	4 232 851	258
Music	805 011	97	3 384 437	161	4 189 448	258
New Media Arts	666 211	38	1 674 851	47	2 341 062	85
Theatre	758 608	42	6 785 759	125	7 544 367	167
Visual Arts/Craft	1 777 588	142	4 326 193	93	6 103 781	235
Audience and Market Development	298 354	20	3 937 023	137	4 235 376	157
Policy Communication Research	372 298	8	1 911 186	61	2 283 483	69
Arts Development	87 862	1	686 990	23	774 852	24
Sub-total	8 907 247	570	34 602 001	1016	43 509 248	1 586
Government Initiatives	1 217 630	113	8 881 707	152	10 099 337	265
Major Performing Arts	10 000	1	71 716 043	60	71 726 043	61
Total	10 134 877	684	115 199 750	1 228	125 334 628	1 912
Average	\$ 14 817		\$ 93 811		\$ 65 552	

Number of grants paid to individuals and organisations/groups 2004-05

This graph shows the number of grants paid directly to these recipients. In addition to the funds paid directly to individuals as shown here, individual artists receive funds via the grants paid to organisations and groups.

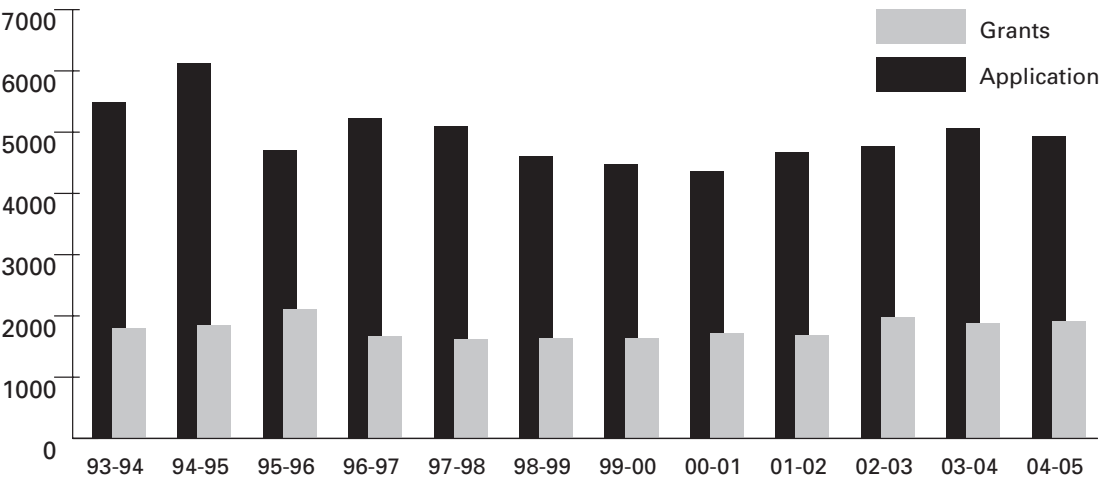


Organisations funded by the Australia Council contribute to the vitality and viability of the sector, offering communities Australia-wide opportunities to engage with and participate in the arts, and providing significant employment for artists and creative personnel.

In 2004 Sydney Theatre Company (STC), Australia's largest theatre company, gave a total of 905 performances to audiences of 335,000 in its four home venues in Sydney and on tour. Its core subscription season played to 247,000 people; its diverse education program to 13,000 young people; other productions, workshops and readings to 22,000; and its touring productions to 53,000 in seven cities across Australia. In addition to its main-stage work, the Company runs an extensive commissioning, new writing and play development program principally through its artform development wing Blueprints.

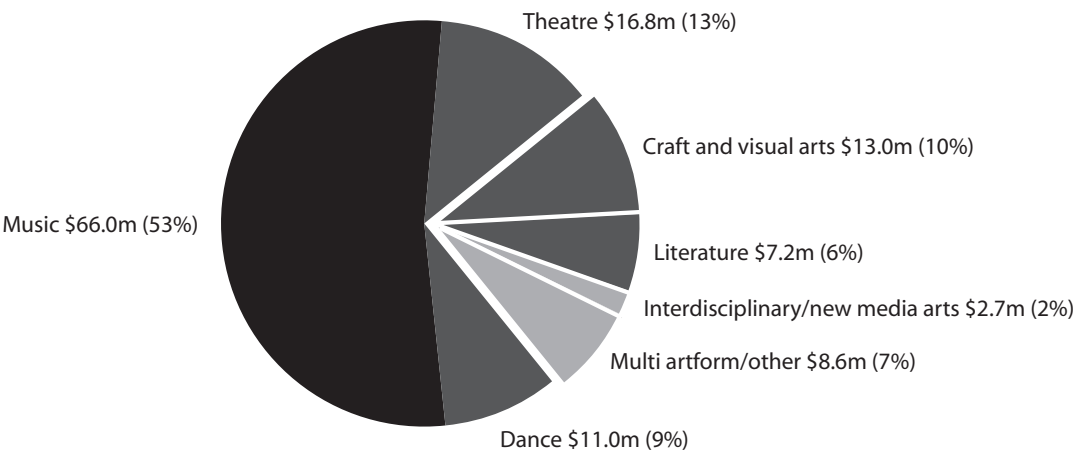
STC employs more than 600 theatre workers per year including a permanent staff of more than 90. Of the Company's annual turnover of \$20.59 million, government grants provide 8 per cent with the remaining 92 per cent being earned via ticket sales, commercial activity, donations from private supporters and income from a broad range of corporate sponsors.

Number of applications and grants paid 1993-94 to 2004-05



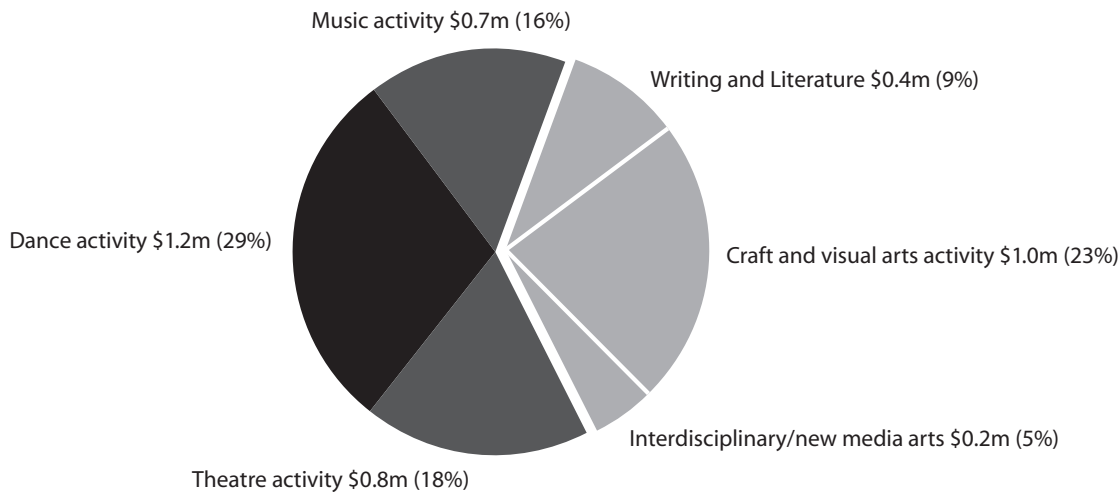
	93-94	94-95	95-96	96-97	97-98	98-99	99-00	00-01	01-02	02-03	03-04	04-05
Applications	5495	6124	4705	5225	5104	4606	4486	4369	4674	4765	5072	4939
Grants	1810	1852	2105	1678	1618	1646	1642	1721	1687	1982	1879	1912

Artform support 2004-05



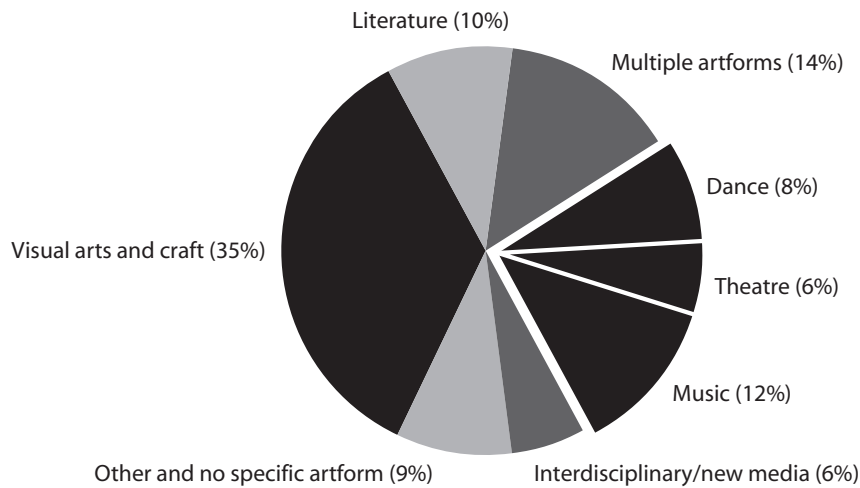
This graph shows the distribution of Australia Council grant funds in 2004-05 according to the coding of the primary or majority artform identified for each grant application. The Music category includes opera. The Other/Non-specific category includes grants for multi-arts activities, or where a primary artform cannot be identified because a combination of artforms is involved, and for payments for activities where no specific artform is involved (e.g. the Australian Copyright Council, Arts Law Centre). The Interdisciplinary/New media art category includes innovative work in several artforms. These figures include funding via Government Initiatives. These figures contain some estimates.

Indigenous arts support by artform 2004-05*



This graph shows the distribution of Australia Council grants paid in 2004-05 which have some specific Aboriginal or Torres Strait Islander component or benefit and for which a single artform has been identified. The figures reported here include all of the funds paid in the period by the Aboriginal and Torres Strait Islander Arts Board plus the grant to Bangarra Dance Theatre Australia Ltd by the Major Performing Arts Board plus all of the grants paid by the other boards and divisions which were identified and coded as having a significant Indigenous target. Where a grant is for a project with a majority Indigenous component, the total value of the grant has been included. *In addition to the figures in the graph, another \$1.3million was provided for activities that involve multiple artforms. The total value of grants reported here is \$5.6 million. This graph shows the distribution according to the concept of artform; Indigenous arts activity, of course, can be presented in a wide variety of other ways. These figures contain some estimates.

Funding for international activities 2004-05



This graph shows the distribution of Australia Council grants paid in 2004-05 for activities which were classified as principally taking place overseas and for activities in Australia as part of the Council's international program. In some cases, where a substantial part of an organisation's funded activities took place overseas, the relevant proportion of the grant has been included in these figures. The total value of all of these grants is \$6.8 million. The Multiple artforms category includes funding for activities involving several artforms such as the Undergrowth-Australian Arts UK program and Australian promotions at international performing arts markets. These figures do not include funding by the Major Performing Arts Board. (The total of the funds which were notionally allocated by the Major Performing Arts Board for international touring in this period is \$243,000). These figures contain some estimates.

Analysis of grants paid by location of activity* 2004-2005

Council Program Area	NSW	VIC	QLD	SA
	\$ Number	\$ Number	\$ Number	\$ Number
Aboriginal and Torres Strait Islander Arts	562 907	81 626	401 828	128 652
	34	5	12	7
Community Cultural Development	891 743	901 859	490 413	543 760
	29	20	12	13
Dance	356 420	666 848	345 000	497 000
	11	11	4	3
Literature	929 320	1 022 703	236 088	184 800
	58	57	13	11
Music	980 729	563 169	364 990	66 055
	66	52	23	10
New Media Arts	422 310	366 946	126 710	31 550
	20	17	4	2
Theatre	1 866 313	1 715 887	540 400	765 884
	45	42	11	14
Visual Arts/Craft	1 975 570	590 722	384 895	475 095
	41	27	10	14
Audience and Market Development	714 643	70 794	130 000	69 870
	16	3	2	2
Policy Communication Research	174 786	64 800	33 963	5 000
	17	3	2	1
Arts Development	123 506	116 250	0	36 000
	4	3	0	1
Government Initiatives	1 437 369	1 873 378	651 158	389 245
	56	49	31	17
Sub-total	10 435 615	8 034 981	3 705 445	3 192 911
	397	289	124	95
Major Performing Arts	15 448 834	14 278 652	6 736 956	6 620 049
	10	10	6	5
Total	25 884 449	22 313 633	10 442 401	9 812 960
	407	299	130	100

* This table shows the distribution of grants according to a classification by principal location of activity, plus those grants coded for activities across multiple states/territories or nationally (listed as [Nat] in the grants lists) and overseas. Table subject to rounding.

** Grants paid in cash exclusive of GST, as opposed to grants paid on accrual basis as reported in Statement of Financial Performance.

WA	TAS	NT	ACT	Multi-state/ National	Overseas	TOTAL
\$ Number	\$ Number	\$ Number	\$ Number	\$ Number	\$ Number	\$ Number
505 823	47 123	508 990	99 845	688 209	707 787	3 732 790
22	3	21	3	24	12	143
453 239	257 819	442 839	8 910	615 153	60 653	4 666 387
11	5	11	1	13	8	123
198 168	134 482	127 020	160 000	658 851	261 062	3 404 851
4	2	2	1	15	14	67
196 450	147 500	105 739	67 650	934 713	407 889	4 232 851
11	7	5	6	37	53	258
235 468	94 091	17 500	31 130	1 385 883	450 433	4 189 448
17	4	2	3	25	56	258
220 694	0	8 208	0	897 275	267 369	2 341 062
9	0	1	0	10	22	85
725 000	412 865	55 600	83 000	1 070 469	308 949	7 544 367
11	6	2	2	18	16	167
333 395	243 622	168 500	217 067	517 707	1 197 208	6 103 781
12	11	6	12	10	92	235
100 280	38 000	253 380	119 319	952 896	1 786 196	4 235 376
4	2	3	2	30	93	157
0	0	0	10 000	1 879 446	115 488	2 283 483
0	0	0	1	42	3	69
0	0	0	0	319 096	180 000	774 852
0	0	0	0	14	2	24
424 480	303 463	131 607	90 000	4 656 706	141 931	10 099 337
15	12	11	6	42	26	265
3 392 997	1 678 965	1 819 383	886 921	14 576 403	5 884 966	53 608 585
116	52	64	37	280	397	1 851
6 457 915	4 785 900	0	0	17 397 737	0	71 726 043
6	4	0	0	20	0	61
9 850 912	6 464 864	1 819 383	886 921	31 974 140	5 884 966	125 334 628**
122	56	64	37	300	397	1 912

Aboriginal and Torres Strait Islander Arts

The grants categories below are those in the 2004 *Support for the Arts Handbook* and the grants listed are all payments made in the 2004–05 financial year. The board members listed are a record of the decision-makers for grants offered in 2004–05. The peers listed are those drawn from the Register of Peers who attended grants assessment meetings as participating advisers.

Note: Location listings in () indicate where the grant recipient was based, and listings in [] indicate where the supported activity, in the main, takes place. Where these locations are the same, only the residential () listing appears. [Nat] indicates that the activity is deemed to be national or occurs over three or more states and territories. [O'seas] indicates international activity.

BOARD

Chris Sarra (Chair from March 2005)
Lafe Charlton
Brenda L Croft
Janina Harding
Jennifer Martiniello
Anita Maynard
Terry Miniyawany Marawili
Gina Rings

DIRECTOR

Ray Kelly (until [January 2005]) and Jennifer Martinello
(acting Executive Officer)

GRANT CATEGORIES

New Work

@Production (NT)	26 500
Albury Wodonga Aboriginal Corporation (NSW)	11 320
Allen, Warren (NSW)	2 500
Australian Festival for Young People Inc. (Come Out Festival) (SA)	20 000
Birrinbirrin, Richard (NT)	10 000
Blackface Productions (QLD)	12 800
Chadd, Lance (WA)	16 915
Christophersen, Christine (VIC) [NT VIC]	24 000
Dan, Henry (QLD)	30 756
Fletcher, Geoffrey (WA)	10 000
Golden Seahorse Productions (VIC)	8 720
Hall, Brenda (QLD)	16 680
Huckle, John (ACT) [ACT NSW]	10 000
Jaffrey, Gary (WA)	10 283
Jimmy Chi Pty Ltd (WA)	10 000
Johnson, Leroy (NSW)	10 000
Katherine Regional Arts Inc. (NT)	12 000
Kooemba Jdarra Aboriginal Corporation (QLD)	40 450
Langton, Lewis (ACT)	4 945
Lewis, Lynette (NT)	10 000
Nannup, Laurel (WA)	10 400
Patjarr Aboriginal Corporation (WA) [NT WA]	13 450
Railway Street Theatre Company Ltd (NSW)	10 000
Sansbury, Tarina (VIC) [SA VIC]	3 700
South Australian Indigenous Writers' Group (SA) [NT SA]	4 677
Summers, Delia (TAS)	7 000
Taylor, Alfred (WA)	7 000
Tobwabba Art (NSW)	10 000
Ugle, Primus (WA)	8 000
VIM Incorporated (NSW)	20 000

\$392 096

Presentation and Promotion

Alice Springs Festival Inc. (NT) [NT SA]	15 100
Arranounbai Aboriginal Art Enterprises (QLD)	18 000
Bradley, Yvonne (NT)	3 000
Buchanan, Michelle (QLD)	7 500
Bula'bula Arts Aboriginal Corporation (NT)	5 000
City of Adelaide (SA)	20 000
Craigie, Cathy (NSW) [USA]	2 610
Cummins, Marlene (NSW) [NSW VIC]	14 000
Dann, Robert (WA)	15 000
Descendance Aboriginal and World Dance Enterprises (NSW) [O'seas]	10 500
Geia, Joseph (VIC) [Nat]	10 000
Haines, Alice (WA)	5 000
Hunter, Ruby (VIC)	8 000
Jarrett, William (NSW)	14 250
Johnson, Ian (VIC)	10 000
Keighran, Cheryl (ACT) [ACT NSW]	10 000
Lajamanu Teenage Band (NT)	20 740
Magabala Books Aboriginal Corporation (WA)	10 000
Maribyrnong Festival Ltd (VIC)	15 000
McDermott, Violet (QLD)	10 000
McKenzie, Pauly (NT)	10 000
Milera, Warren (SA) [NSW SA]	10 000
Nabarlek (NT)	10 000
National Gallery of Australia (ACT)	49 900
Pascoe, Martin (NT) [Nat]	7 530
Paupiyala Tjarutja Aboriginal Corporation (WA)	19 225
Queensland Folk Federation Inc. (QLD)	22 000
Radloff, Leanne (WA)	35 000
South Australian Indigenous Writers' Group (SA)	22 152
Williams, Harold (NSW) [Nat]	29 000
Yirra Yaakin Aboriginal Corporation (WA)	40 000

\$478 507

Skills and Arts Development

Arilla Paper Mt Isa (QLD)	28 250
Blackrobrats Indigenous Youth Performance Workshops (QLD)	10 000
Collins, Robert (NT)	7 950
Davidson, Jason (NT)	21 100
Deadly Dreaming (NSW)	12 500
Djilpins Arts Aboriginal Corporation (NT)	15 000
Foresheew, Nicole (NSW)	6 500
Indigenous Youth Arts Committee (NT)	12 500
Kaltjiti Arts and Crafts Inc. (NT) [NT SA]	20 762
Kineman Karma Band (SA)	10 000
Mabo, Gail (QLD) [Nat]	35 093
Maningrida Arts and Culture (NT)	8 100
McKenna, Brenton (SA)	6 500

Ngadrii Ngalli Inc. (NSW)	12 000
Nimbin School of Arts Inc. (NSW)	4 118
Pitt, Jason (NSW)	15 000
Randall, Margaret (NSW)	21 831
Walkatjara Trust t/a Walkatjara Art Uluru (NT)	15 000
Wugularr Community Government Council (NT)	12 100

\$274 304

Key Organisations

Association of Northern Kimberley and Arnhem Aboriginal Artists (NT) [NT WA]	35 000
Boomalli Aboriginal Artists Co-operative (NSW)	45 000
CAAMA Music (NT) [Nat]	112 500
East Gippsland Aboriginal Arts Corporation (VIC)	39 906
Goolarri Media Enterprises Pty Ltd (WA)	15 000
Ilbijierrri Aboriginal and Torres Strait Islander Theatre Co-op. (ACT) [ACT VIC]	100 000
Institute for Aboriginal Development Inc. (NT)	120 000
Kimberley Aboriginal Law and Culture Centre Aboriginal Corporation – KALACC (WA)	112 000
Kurruru Indigenous Youth Performing Arts Inc. (SA)	50 000
Magabala Books Aboriginal Corporation (WA)	45 000
Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council (NT)	75 000
Woomeera Aboriginal Corporation (QLD)	205 392
Yothu Yindi Foundation Aboriginal Corporation (NT)	25 000

\$979 798

Fellowships

MacDonald, Norma (WA)	40 000
Marawili, Miniyawany (NT)	40 000
Maynard, Ricky Tasman (TAS)	40 000
Wharton, Herbert (QLD) [NSW QLD]	40 000

\$160 000

OTHER

Other board initiatives

9th Festival of Pacific Arts (NSW) [O'seas]	252 646
2004 National Summit (NSW) [Nat]	19 142
2005 Indigenous arts organisations meeting (NSW) [Nat]	31 774
Artists rights strategy 2004–05 (NSW) [Nat]	718
Arts Law Centre of Australia (NSW) [Nat]	109 000
Arts Tasmania (Dept of Tourism, Parks, Heritage and the Arts) (TAS)	123
Athens Cultural Olympiad (NSW) [O'seas]	17 478
Australian Indigenous art commission: Musee du quai Branly, Paris, France (NSW) [O'seas]	291 072
Bin Bakar, Mark (WA)	45 000
Camden Haven Arts Council Inc. (NSW)	5 000
Coalition of Peoples Inc. (WA)	12 000
Contemporary Indigenous music strategy (NSW) [Nat]	3 709
Creating Pathways (NSW) [ACT]	45 000
Department of Culture and the Arts (WA)	30 000
Gadigal Information Service Aboriginal Corporation (NSW)	25 000
Harbourfront Centre [O'seas]	17 978
Honouring Words international literature tour	

(NSW) [O'seas]	19 306
Indigenous arts communication strategy (NSW) [Nat]	9 416
Indigenous Screen Australia (NSW) [Nat]	12 000
Indij Readers Ltd (NSW)	7 432
International market development (NSW) [O'seas]	41 726
Karl Telfer and Waiata Telfer (NSW) [O'seas]	6 080
Key organisation business development pool initiative (NSW) [Nat]	10 125
Kimberley Stolen Generation Aboriginal Corporation (WA)	10 000
Lake Macquarie City Art Gallery (NSW)	3 438
Mudgin-Gal Aboriginal Corporation (NSW)	3 300
Music Managers Forum Australia Ltd (NSW) [O'seas]	19 900
National advocacy development (NSW) [Nat]	10 259
National arts organisation meeting (NSW) [Nat]	46 412
NSW Sorry Day Committee (NSW)	10 000
Songlines Aboriginal Music Corporation (VIC) [Nat]	36 480
Streetwise Communications Ltd (NSW)	25 400
Sydney Country Music Club – Aboriginal Corporation (NSW)	40 412
University of NSW (Nura Gili Indigenous Program) (NSW) [O'seas]	3 600
Vision Day 2005 (NSW) [Nat]	13 807
Young and Emerging Indigenous curators initiative (NSW) [O'seas]	27 500

\$1 262 233

Special projects

Red Ochre program 2004 (NSW) [Nat]	22 319
Red Ochre recipient – John Bulunbulun (NT)	50 000

\$72 319

Central programs

Advocacy [Nat]	18 688
Peer assessment [Nat]	94 845

\$113 533

ABORIGINAL AND TORRES STRAIT ISLANDER ARTS

Total \$ 3 732 790

Note:

Expenditure for the Aboriginal and Torres Strait Islander Arts Young and Emerging Artists program is detailed in Government Initiatives (Young and Emerging Artists) on page 102.

Community Cultural Development

The grants categories below are those in the 2004 *Support for the Arts Handbook* and the grants listed are all payments made in the 2004–05 financial year. The board members listed are a record of the decision-makers for grants offered in 2004–05. The peers listed are those drawn from the Register of Peers who attended grants assessment meetings as participating advisers.

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BOARD

Christopher Tassell (Chair)
Trisha Arden
Rose Cantali
Martin Cunningham
Maria Filippow
John Voumard

REGISTER OF PEERS

Jason De Santolo, Heather Kamarra Shearer,
Desmond Kootje Raymond, Cicily Ponnor, Sue Smith,
Margy Timmermans

MANAGER

Bernice Gerrand (until [March 2005]) and Michelle Kotevski
(acting)

GRANT CATEGORIES

New Work

Bankstown Area Multicultural Network Inc. (NSW)	19 500
Christmas Island Neighbourhood Centre Inc. (WA)	59 812
Comarmond, Pierre (NSW)	33 450
Coober Pedy Youth Advisory Committee (SA)	17 420
Healing Voices Steering Committee (ACT)	8 910
Intellectual Disability Services Council (SA)	45 000
Jesuit Social Services Ltd (VIC)	43 200
Kick Steering Committee (WA)	26 500
Kickstart Arts Inc. (TAS)	10 565
Liverpool City Council (NSW)	39 440
Niazi, Aghnar (NSW)	25 900
No Strings Attached Theatre of Disability Inc. (SA)	24 100
NT Arafmi Inc. (NT)	9 500
Powerhouse Youth Theatre Inc. (NSW)	50 000
Riverland Youth Theatre Inc. (SA)	37 805
SALT Writers – Silenced Authors Lavish Tales (WA)	30 000
Shopfront Theatre for Young People Co-operative Ltd (NSW)	51 150
Somali Women's Cultural Group (NSW)	46 730
Vietnamese Community in Australia/Victoria Chapter (VIC)	50 000
Vulcana Women's Circus Inc. (QLD)	23 000
A Young Mermaid's Guide to Planet Earth (Mermaids) (SA)	74 362

\$726 344

Presentation and Promotion

Access Arts Incorporated (QLD)	27 875
Adelaide Central Community Health Service (SA)	35 530
Bankstown Area Multicultural Network Inc. (NSW)	22 290
Bega Valley Shire Council (NSW)	19 770
Collie-Holmes, Melinda (NSW)	35 677
Somebody's Daughter Theatre Company Inc. (VIC)	60 000

\$201 142

Skills and Arts Development

Artback NT Arts Touring Inc. (NT)	32 200
Arts Access Australia Limited (NSW) [Nat O'seas]	12 000
Arts Council of Eurobodalla Inc. (NSW)	12 556
Backbone Youth Arts Association Inc. (QLD)	32 649
Bailey, Angela (VIC) [O'seas]	7 000
BIG hART Inc. (TAS)	29 800
Boase, Jayne (SA) [O'seas]	1 699
Byford Progress Association (WA)	15 898
Carclew Youth Arts Centre (SA)	30 000
Catalyst Youth Arts Organisation Inc. (QLD)	38 561
Cohen, Janet (NSW) [O'seas]	9 580
Community Cultural Development NSW Ltd (NSW)	16 000
Corrugated Iron Youth Arts Inc. – CIYA (NT)	30 964
Council of the City of Sydney (NSW)	39 500
Crawley, Jane (VIC) [O'seas]	6 000
Dean, Cheryl (SA)	41 650
East African Playgroup (VIC)	26 000
Goulburn and North East Arts Alliance Inc. (VIC)	5 000
Hill, Tracy (WA)	14 610
Janssen, Bernadette (VIC)	26 448
Kurruru Indigenous Youth Performing Arts Inc. (SA)	31 400
Mangkaja Arts Resource Agency Aboriginal Corp. (NT)	41 440
Moreland Community Health Service Inc. (VIC)	50 000
Multicultural Arts Victoria Inc. (VIC)	23 660
Multicultural Services Centre of WA (WA)	23 679
Northern Rivers Performing Arts Inc. (NSW)	17 636
NSW Peak Cultural Bodies Group (NSW)	35 385
Palmerston City Council (NT)	9 650
Payne, Stephen (VIC) [O'seas]	3 000
Pitts, Graham (VIC)	22 700
Public Housing Tenants of Surry Hills (NSW)	45 000
Queensland Community Arts Network Inc. (QLD)	35 000
Rawcus Theatre Company (VIC)	20 000
Refugee Poetry Project Group (NSW)	25 699
Restless Dance Company Inc. (SA)	26 493
SALT Writers – Silenced Authors Lavish Tales (WA) [WA VIC]	35 754

Sharp, Tamsin (SA) [O'seas]	10 690
Somali Sydney (NSW)	28 550
Spokes, Judy (VIC) [O'seas]	10 684
Swerve Association Inc. (WA)	33 800
Tangentyere Council Inc. (NT)	28 600
Tasmanian Regional Arts Inc. (TAS)	24 700
Tele, Sete (WA) [NT]	49 525
Thomas, Jared (SA) [SA VIC]	13 370
Tonkin, Jane (NT) [VIC]	17 018
Virus Media Pty Ltd (NSW)	28 970
Watkins, Jill (NSW) [NSW VIC]	26 954

\$1 147 472

Key Organisations

Arts Access Society Inc. (VIC)	37 500
Arts in Action Inc. (SA)	90 000
Arts Nexus Inc. (QLD)	40 000
Barkly Regional Arts Inc. (NT)	141 000
Catalyst Youth Arts Organisation Inc. (QLD)	35 000
Community Arts Network of South Australia Inc. (SA)	70 000
Community Arts Network (WA) Inc. (WA)	77 500
Contact Inc. (QLD)	69 216
Cultural Development Network Inc. (VIC)	60 000
DADAA (WA) Inc. (WA)	50 000
Feral Arts Association Inc. (QLD)	52 500
Footscray Community Arts Centre Ltd (VIC)	67 000
Incite Youth Arts Inc. (NT)	100 000
Information and Cultural Exchange Inc. (NSW)	41 790
Jesuit Social Services Ltd (VIC)	80 000
Katherine Regional Arts Inc. (NT)	39 450
Kickstart Arts Inc. (TAS)	49 754
Liverpool Migrant Resource Centre Inc. (NSW)	50 000
North Richmond Community Health Centre Inc. (VIC)	65 000
Outback Arts Association Inc. (QLD)	26 612
Queensland Community Arts Network Inc. (QLD)	80 000
Somebody's Daughter Theatre Company Inc. (VIC)	118 333
Tasmanian Regional Arts Inc. (TAS)	143 000
The Torch Project (VIC) [NSW VIC]	80 000

\$1 663 655

Fellowships

Dunn, Anne (SA) [Nat]	40 000
Glasgow, Richard (WA)	80 000
Grava, Sylvia (SA) [SA VIC]	80 000
Harrison, Gillian (NT) [NT VIC]	40 000
Lai, Carey (VIC) [Nat]	80 000
Rankin, Scott (TAS) [Nat]	40 000
Shiels, Julie (VIC)	40 000
Sneddon, Gregory (VIC)	40 000

\$440 000

Partnerships

Blue Mountains World Heritage Institute Ltd (NSW)	75 000
Victorian College of the Arts (VIC)	50 000

\$125 000

National residency

Sabsabi, Khaled (NSW)	13 800
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\$13 800

OTHER

Company development program

Feral Arts Association Inc. commercialisation project (QLD)	30 000
Katherine Regional Arts (NSW) [NT]	1 950

\$31 950

Strategic initiatives

Art and Wellbeing Advocacy Resources (NSW) [Nat]	4 245
Art and Wellbeing – extending the agenda (NSW) [Nat]	25 087
Artwork Magazine (SA) [Nat]	60 000
CCD Board Advocacy Resources (NSW) [Nat]	4 704
CCD Board Field Survey (NSW)	4 600
Emerging Communities Advocacy Initiative (NSW) [Nat]	22 750
National Arts and Cultural Alliance (NSW) [Nat]	22 000
A Young Mermaid's Guide to Planet Earth (Mermaids) (SA)	20 000

\$163 387

Other board initiatives

Ros Bower Award (NSW) [WA]	57 313
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\$57 313

Central programs

Advocacy travel [Nat]	17 686
Application assessment [Nat]	78 639

\$96 325

COMMUNITY CULTURAL DEVELOPMENT

Total \$4 666 387

Note:

Expenditure for the Community Cultural Development Young and Emerging Artists program is detailed in Government Initiatives (Young and Emerging Artists) on page 102.

Dance

The grants categories below are those in the 2004 *Support for the Arts Handbook* and the grants listed are all payments made in the 2004–05 financial year. The board members listed are a record of the decision-makers for grants offered in 2004–05. The peers listed are those drawn from the Register of Peers who attended grants assessment meetings as participating advisers.

Note: Location listings in () indicate where the grant recipient was based, and listings in [] indicate where the supported activity, in the main, takes place. Where these locations are the same, only the residential () listing appears. [Nat] indicates that the activity is deemed to be national or occurs over three or more states and territories. [O'seas] indicates international activity.

BOARD

Shane Carroll (Chair)
Simon Dow
Rebecca Hilton
Jeff Meiners
Jan Pinkerton (to May 2005)
Steven Richardson
Suzan Williams

REGISTER OF PEERS

Shannon Bott, William Handley, Michael Hennessy,
Rosalind Hervey, Nigel Kellaway, Lewis Lampton,
Helen Omand, Shaun Parker, Jeffrey Stein, Sophie Travers,
Rachael Whitworth

MANAGER

Rosalind Richards

GRANT CATEGORIES

New Work

Balletlab Association Inc. (VIC)	40 000
Company Loaded (WA)	48 166
Cursio, Natalie (VIC)	19 416
De Quincey Company Limited (NSW)	70 000
Force Majeure (NSW)	45 776
Healey, Sue (NSW)	35 200
Omeo Dance Incorporated (NSW)	41 450
Omeo Dance Incorporated to France (NSW) [O'seas]	39 200
Splinter Group (QLD)	40 000
Stalker Stilt Theatre Inc. (NSW) [WA]	43 000
STEPS Youth Dance Company Inc. (WA)	29 322
Sue Healey Company (NSW)	32 200
Umiumare, Yumi (VIC)	28 800
Van Hout, Vicki (NSW)	31 840
Walsh, Dean (NSW)	29 954
Warby, Roslyn (VIC)	16 151

\$590 475

Presentation and Promotion

Australian Dance Theatre to Europe (SA) [O'seas]	27 000
Medlin, Margie and Warby, Roslyn (VIC)	61 281

\$88 281

Skills and Arts Development

Ausdance NT (trading under Australian Association for Dance Education NT Inc.) (NT)	7 020
Channells, Philip to UK (SA) [O'seas]	10 000
Gray, Melissa to France (VIC) [O'seas]	10 000
Leach, Paea to The Netherlands (WA) [O'seas]	10 000
Northern Rivers Performing Arts Inc. (NSW)	18 000
Rings, Frances to India (NSW) [O'seas]	4 600
Writings on Dance Inc. (VIC) [Nat]	17 750

\$77 370

Key Organisations

Ausdance National trading as Australian Dance Council – Ausdance Inc. (ACT) [Nat]	170 000
The Australian Choreographic Centre Inc. (ACT)	160 000
Australian Dance Theatre (SA)	232 000
Buzz Dance Theatre Ltd (WA)	120 000
Chunky Move (VIC)	100 000
Dance North trading under North Queensland Ballet and Dance Company Limited (QLD)	180 000
Dance Works Ltd (VIC)	160 000
Dancehouse Inc. (VIC)	125 000
Expressions, The Queensland Dance Theatre Ltd (QLD)	120 000
Force Majeure (NSW)	80 000
Kage Physical Theatre Association Inc. (VIC)	65 000
Leigh Warren and Dancers Pty Ltd (SA)	200 000
Lucy Guerin Association Inc. (VIC)	50 000
Restless Dance Company Inc. (SA)	65 000
Stompin' Youth Dance Company (TAS)	69 482
TasDance (TAS)	65 000
Tracks Inc. (NT)	120 000

\$2 081 482

Fellowships

Cook, Rosetta (QLD)	20 000
Morrow, Wendy to Japan (ACT) [O'seas]	40 000
Silvan, Delia to China, UK, Austria and Belgium (VIC) [O'seas]	20 000
Sky, Hellen to UK, South Korea and USA (VIC) [O'seas]	40 000
Tankard, Meryl (NSW)	40 000

\$160 000

Partnerships and Initiatives

Analysis of the Subsidised Dance Sector in Australia (NSW) [Nat]	11 090
Brannigan, Erin to Monaco (NSW) [O'seas]*	5 700
Brannigan, Erin to UK (NSW) [O'seas]*	4 834
Chunky Move to USA (VIC) [O'seas]*	40 000
Dance Works Ltd (VIC)*	20 000
Footscray Community Arts Centre (NSW) [Nat]	3 758
Mitchell, Tracie to UK (VIC) [O'seas]*	6 928
Omeo Dance Incorporated to France (NSW) [O'seas]*	2 800
University of Melbourne through Asialink Centre (VIC) [Nat]	70 000

**supported through International Market Development Strategy with Audience and Market Development*

\$165 110

OTHER

Other board initiatives

Akopiantz, Patty (NSW) [Nat]	20 000
Ausdance National trading as Australian Dance Council – Ausdance Inc. (ACT) [Nat]	3 500
Positive Solutions for Dance North – Company Development Pool (NSW)	5 000
Dance Works Ltd – Company Development Pool (VIC)	10 000
Gazzola, Paul (WA)	680
Healey, Sue (NSW)	1 000
Yeo, Averil (NSW)	1 000

\$41 180

Contributions to other boards

New Media Arts for Time_Space 4	20 000
Theatre for Mobile States	75 000

\$95 000

Central programs

Advocacy travel [Nat]	23 127
Application assessment [Nat]	82 826

\$105 953

DANCE

Total \$3 404 850

Note:

Expenditure for the Dance Young and Emerging Artists program is detailed in Government Initiatives (Young and Emerging Artists) on page 102.

Literature

The grants categories below are those in the 2004 *Support for the Arts Handbook* and the grants listed are all payments made in the 2004–05 financial year. The board members listed are a record of the decision-makers for grants offered in 2004–05. The peers listed are those drawn from the Register of Peers who attended grants assessment meetings as participating advisers.

Note: Location listings in () indicate where the grant recipient was based, and listings in [] indicate where the supported activity, in the main, takes place. Where these locations are the same, only the residential () listing appears. [Nat] indicates that the activity is deemed to be national or occurs over three or more states and territories. [O'seas] indicates international activity.

BOARD

Dr Peter Goldsworthy (Chair)
Judith Beveridge (to August 2004)
Andrew Bovell (to April 2005)
Dr Ann Galbally
Alan Gould
Dr Jack Hibberd (from April 2005)
Bronwyn Lea (from March 2005)
Sophie Masson (from August 2004)
Glyn Parry

REGISTER OF PEERS

Joe Bugden, Adrian Caesar, Bonny Cassidy, Alison Croggon, Tom Doig, Benjamin Ellis, Delia Falconer, Johanna Featherstone, David Foster, Morag Fraser, Rachel Healy, Bronwyn Lea, Jeff Raglus, Louise Thurtell, Chris Wallace-Crabbe, Markus Zusak

MANAGER

Gail Cork (until [November 2004]) and Jill Jones (acting)

GRANT CATEGORIES

New Work – Emerging Writers

Browne, Adam (VIC)	15 000
Cole-Adams, Catherine (VIC)	15 000
Duffy, Brendan (VIC)	15 000
Eldridge, Catherine (VIC)	10 000
Gorton, Lisa (VIC)	15 000
Hart, Elizabeth (VIC)	10 000
Hennessy, Rachel (SA)	5 000
Holloway, Barbara (NSW)	5 000
Ingelbrecht, Suzanne (WA)	5 000
Jackson, Andy (VIC)	10 000
Jorgensen, Norman (WA)	15 000
Landragin, Alexandre (VIC)	10 000
Lynch, Anthony (VIC)	9 000
Maconachie, Andrew (NSW)	10 000
McCredie, Elise (VIC)	10 000
Molitoris, Sacha (NSW)	3 000
Neal, Robbi (VIC) [NSW VIC]	15 000
Norrington, Leonie (NT) [Nat]	15 000
Plunkett, Felicity (NSW)	5 000
Prater, David (VIC)	10 000
Sommer, Lisbeth (NSW)	10 000
Sorensen, Tracy (NSW) [NSW WA]	5 000
Thibodeaux, Sandra (NT) [NSW NT]	10 000
Vaccari, Andres (NSW)	15 000

Verma, Surendra (VIC)	15 000
Walker, Nicola (NSW)	15 000
Wang, Gabrielle (VIC)	15 000

\$292 000

New Work – Developing Writers

Abela, Deborah (NSW)	15 000
Arianrhod, Robyn (VIC)	25 000
Ashton, Wayne (WA)	15 000
Biscevic, Hasan (NSW)	15 000
Brennan, Michael [Nat]	15 000
Broekstra, Lorette (VIC)	12 500
Brown, Mary (NSW)	15 000
Concon, Ranulfo (NSW)	25 000
Cribb, Reginald (WA) [NSW WA]	15 000
Edge, Arabella (NSW) [NSW TAS]	25 000
Fagan, Katherine (NSW)	15 000
Feddersen, Jutta (NSW)	25 000
Hammond, Victoria (VIC)	15 000
Hay, Ashley (NSW)	15 000
Hyland, Maria (VIC)	25 000
Kofman, Lee (VIC) [Nat]	15 000
Liddelow, Eden (VIC)	25 000
Lindsay, Andrew (NSW)	12 500
Luke, Stephanie (SA)	15 000
Massy, Charles (NSW) [Nat]	15 000
McGirr, Michael (NSW)	25 000
Murray, Neil (VIC)	15 000
Mutard, Bruce (VIC)	15 000
Newton, Nerida (QLD) [NSW QLD]	15 000
O'Neill, Theresa (VIC)	15 000
Orr, Stephen (SA)	15 000
Pham, Hoa (VIC)	15 000
Ristevski, Dushan (NSW)	15 000
Ryan, Brendan (VIC)	25 000
Sell, Penelope (VIC)	25 000
Tanner, Lian (TAS)	15 000
Taylor, Michelle [O'seas]	10 000
Tzoumacas, Dimitris (NSW)	25 000
White, Trudy (VIC)	15 000
Whitehead, Anne (NSW) [NSW VIC]	25 000
Williams, Gabrielle (VIC)	25 000
Williams, Lucy (VIC)	15 000
Wood, Danielle (TAS)	25 000

\$690 000

New Work – Established Writers

Baker, Jeannie (NSW)	12 500
Beach, Eric (VIC) [NSW VIC]	25 000
Bird, Carmel (VIC)	25 000
Caesar, Adrian (ACT)	25 000
Capp, Fiona (VIC)	25 000
Carey, Gabrielle (NSW)	25 000
Cornelius, Patricia (VIC) [ACT VIC]	25 000
Cowell, Brendan (NSW)	25 000
Cranney, Patrick (NSW)	25 000
Croggon, Alison (VIC)	25 000
Davies, Luke (NSW)	25 000
Disher, Garry (VIC)	20 000
Edgar, Stephen (TAS)	25 000
Fusillo, Archimede (VIC)	15 000
Hammial, Philip (NSW)	20 000
Kelen, Stephen (ACT)	12 500
Kent, Alice (NSW) [NSW QLD]	20 000
Larkin, John (NSW) [NSW VIC]	25 000
Le Quy, Duong (NSW)	20 000
McGregor, Fiona (NSW) [NSW QLD]	25 000
McMillan, Andrew (NT)	25 000
Metzenthen, David (VIC)	25 000
Niall, Brenda (VIC) [Nat]	25 000
Ozmanian, Tosn (VIC)	25 000
Redzepagich, Bajram (Byron Red) (NSW)	25 000
Rippin, Sally (VIC)	12 500
Rogers, Gregory (QLD)	25 000
Sallis, Eva (SA)	25 000
Scott, John (NSW) [Nat]	25 000
Tan, Shaun (WA)	25 000
Taylor, Alfred (WA)	15 000
Wallace-Crabbe, Christopher (VIC) [Nat]	25 000
Woolfe, Sue (NSW) [NSW NT]	20 000
Yu, Ouyang (VIC)	20 000

\$762 500

Presentation

Allen & Unwin Pty Ltd (NSW)	14 000
– Brenda Niall, <i>Judy Cassab: A Portrait</i>	
– Peter Rose, <i>A Case of Knives</i>	
– Eva Sallis, <i>The Marsh Birds</i>	
– Hsu-Ming Teo, <i>Behind the Moon</i>	
American Association of Australian Literary Studies (O'seas)	5 000
– Journal costs, <i>Antipodes</i>	
Australian Institute of Aboriginal and Torres Strait Islander Studies (ACT)	8 000
– Cole, Anna, Haskins, Victoria and Paisley, Fiona (eds), <i>Uncommon Ground: White Women in Aboriginal History</i>	
– Beryl Cruse, Sue Norman and Liddy Stewart, <i>Mutton Fish</i>	
– Sue Davenport, <i>Cleared Out</i>	
– Mundara Koorang, <i>The Little Platypus</i>	
– Frances Peters-Little, <i>Return of the Noble Savage</i>	
Australian National University trading as Pandanus Books RSPAS (ACT)	4 000
– Carolyn Leach-Paholski, <i>The Grasshopper Shoe</i>	
Australian Scholarly Publishing Pty Ltd (VIC)	14 000
– Jarad Henry, <i>Headshot</i>	
– Paddy O'Reilly, <i>The Factory</i>	
– Probyn, Clive and Steele, Bruce (eds), <i>The Young Cosima</i> by Henry Handel Richardson (new edition)	

– Henry von Doussa, <i>The Park Bench</i>	
Brandl and Schlesinger Pty Ltd (NSW)	6 500
– Richard James Allen, <i>The Kamikaze Mind</i>	
– Geoff Page, <i>Freehold</i>	
Chan Media Pty Ltd (NSW)	10 000
– Writers' fees, <i>Australian Author</i>	
Cicero Konyvstudio Kft (O'seas)	12 000
– Nick Earls, <i>48 Shades of Brown</i>	
– Peter McFarlane, <i>Goat Boy</i>	
(Hungarian translations)	
Crossing Press trading as JGM Group Pty Ltd (NSW)	6 000
– Tony Dawson, <i>James Meehan, A Most Excellent Surveyor</i>	
– Michele Langfield and Peta Roberts, <i>Welsh Patagonians in Australia</i>	
– Frank Molloy, <i>Victor J Daley: A Life</i>	
Currency Press Pty Ltd (NSW)	20 000
– Angela Betzian, <i>Children of the Black Skirt</i>	
– Robyn Bishop and Enzo Condello, <i>Two Plays</i>	
– Raimondo Cortese, <i>Roulette: 12 Dialogues</i>	
– Michael Fitcher and Helen Howard, <i>The Drowning Bride</i>	
– Debra Oswald, <i>Mr Bailey's Minder</i>	
– Melissa Reeves, <i>The Spook</i>	
– Chris Thompson, <i>The Bridge</i>	
– Katherine Thompson, <i>Harbour</i>	
DuMont Literatur und Kunst Verlag (O'seas)	9 700
– Indyk, Ivor (ed.), <i>Anthology of Australian and German Poetry</i> (English/German edition)	
Ediciones SAFO (O'seas)	7 300
– MTC Cronin, <i>Talking to Neruda's Questions</i> (Spanish/English edition)	
Edizioni Frassinelli (O'seas)	4 500
– David Malouf, <i>Fly Away Peter</i> (Italian translation)	
Fazi Editore (O'seas)	6 000
– Hsu-Ming Teo, <i>Love and Vertigo</i> (Italian translation)	
Five Islands Press Pty Ltd (VIC)	20 000
– Juan Garrido-Salgado, <i>Collected Poems</i>	
– Susan Hampton, <i>The Kindly Ones</i>	
– Bernard T Harrison, <i>True North</i>	
– Andrew Lansdowne, <i>Fontanelle</i>	
– Alan Loney, <i>Fragmenta nova</i>	
– Yve Louis, <i>The Yellow Dress</i>	
– Mal McKimmie, <i>Poetileptic</i>	
– Geoff Page, <i>Agnostic Skies</i>	
– Heather Stewart, <i>Fiddleback</i>	
Fraktaly Publishers (O'seas)	8 000
– Helen Garner, <i>The Children's Bach</i> (Czech translation)	
Fremantle Arts Centre Press (WA)	26 000
– Kate Auty, <i>The Black Glass</i>	
– Hazel Brown and Kim Scott, <i>Kayand and Me</i>	
– Hal G P Colebatch, <i>A Steadfast Knight</i>	
– Peter Docker, <i>Someone Else's Country</i>	
– Jeff Hatwell, <i>No Ordinary Determination</i>	
– Bernadette Kennedy and Rene Powell, <i>Rene Baker: File Number EDP28</i>	
– Andra Kins, <i>Coming and Going</i>	
– Chis McLeod, <i>Water</i>	
– Marcella Polain, <i>The Third Collision</i>	
– Philip Salom, <i>The Well Mouth</i>	
– Katherine Summers, <i>Desperate Hearts</i>	

Giano Editore s.r.l. (O'seas)	6 530	– Denise Deason, <i>Welcome, Stranger</i>	
– Les Murray, <i>A Selection of Essays</i>		– Terri Janke, <i>Butterfly Song</i>	
(Italian translation)		– Paul Morgan, <i>The Pelagius Book: A Novel</i>	
Giramondo Publishing Company Pty Ltd (NSW)		– Kirsten Murphy, <i>The King of Whatever</i>	
– Brian Castro, <i>The Garden Book</i>		– Andiee Paviour, <i>Deep Waters</i>	
– Beverley Farmer, <i>The Bone House</i>		– Elizabeth Stead, <i>The Book of Tides</i>	
– J S Harry, <i>The Adventures of Peter Henry Lepus</i>		Playlab Inc. (QLD)	4 000
– Antoni Jach, <i>Napoleon's Double</i>		– David Brown, <i>Eating Ice Cream With Your Eyes Closed</i>	
– Nicholas Jose, <i>Original Face</i>		– Adam Grossetti, <i>Mano Nera</i>	
– Jennifer Maiden, <i>Friendly Fire</i>		Poetry International (O'seas)	440
Gerald Murnane, <i>Invisible Yet Enduring Lilacs</i>	23 000	– Supplement in <i>Poetry International</i> featuring the work of Australian writers	
– PiO, <i>Delirious Lyricism: Selected Poems</i>		Random House Australia Pty Ltd (NSW)	8 000
Houtekiet N.V. (O'seas)	5 070	– Wendy James, <i>Out of the Silence: A Story of Love, Betrayal, Politics and Murder</i>	
– Catherine Bateson, <i>Painted Love Letters</i>		– David Whish-Wilson, <i>The Summons</i>	
– Alyssa Brugman, <i>Walking Naked</i>		RBA Libros SA (O'seas)	8 500
(Dutch translations)		– Garth Nix, <i>Sabriel</i> (Spanish and Catalan translations)	
Institute for Aboriginal Development Inc. (NT)	10 000	Reading Time (NSW)	10 000
– Fabienne Bayet-Charlton, <i>Watershed</i>		– Journal costs, <i>Reading Time</i>	
– Jared Thomas, <i>Sweet Guy</i>		Salt Publishing (O'seas)	8 364
– Terry Whitebeach with Don Ross, <i>Biography of Don Ross</i>		– David McCooley, <i>Blister Pack</i>	
Interactive Publications Pty Ltd (QLD)	2 500	– Peter Rose, <i>Rattus Rattus</i> (publication and promotion of UK editions)	
– David Musgrave, <i>Reflections</i>		Spinifex Press Pty Ltd (VIC)	4 000
Island Press Co-operative Ltd (NSW)	5 000	– Zohi dé Ishtar, <i>Holding Yawulyu: White Culture and Black Women's Law</i>	
– Philip Hammial, <i>Voodoo Realities</i>		The Text Publishing Company Pty Ltd (VIC)	28 000
– Judy Johnson, <i>The Sounding Sea</i>		– Jane Clifton, <i>A Bird in the Hand</i>	
– Martin Langford, <i>Microtexts</i>		– Tom Gilling, <i>Z</i>	
– Jutta Sieverding, <i>Square Pegs</i>		– Celestine Hitiura Vaite, <i>Frangipani</i>	
Le Fil Invisible (Editions) (O'seas)	8 000	– Kate Holden, <i>In My Skin: A Memoir</i>	
– Kate Grenville, <i>Lilian's Story</i> (French translation)		– Kristin Otto, <i>Yarra</i>	
Lettre International GMBH (O'seas)	2 200	– Tony Wilson, <i>The Fame Game</i>	
– David Malouf, Boyer lecture series		– Arnold Zable, <i>Scraps of Heaven</i>	
(German translation)		The Thylazine Foundation (NT)	3 000
Lythrum Press (SA)	6 500	– Writers' fees, <i>Thylazine</i>	
– Brian Castro, <i>Double-Wolf</i> (reprint)		Tiderne Skifter Publishers (O'seas)	8 500
– Syd Harrex, <i>Dougie's Ton and 99 Other Sonnets</i>		– Richard Flanagan, <i>Gould's Book of Fish</i>	
– Dymphna Loneragan, <i>Sounds Irish: The Irish Language in Australia</i>		(Danish translation and author tour)	
Maison Antoine Vitez (O'seas)	10 000	University of Queensland Press (QLD)	28 000
– Justin Fleming, <i>Burnt Piano</i> (French translation)		– Nike Bourke, <i>The True Green of Hope</i>	
– Karin Mainwaring, <i>Stiffs</i> (French translation)		– Joanne Carroll, <i>The Italian Romance</i>	
MISH Janez Mis s.p. Publishing House (O'seas)	12 000	– John Clanchy, <i>Vincenzo's Garden and Other Plots</i>	
– Anna Fienberg, <i>Borrowed Light</i>		– Fiona Doyle, <i>Whispers of this Wik Woman</i>	
– Paul Jennings, <i>Unbearable</i>		– Lawrence, Anthony (ed.), <i>Best Australian Poetry 2004</i>	
– Paul Jennings, <i>Unreal</i> (Slovenian translations)		– Kathryn Lomer, <i>The Spare Room</i>	
Mongrel Jazz Pty Ltd trading as Black Pepper (VIC)	15 000	– Tony Roberts, <i>Frontier Justice: A History of the Gulf Country</i>	
– Adrienne Eberhard, <i>Jane, Lady Franklin</i>		– Jillian Watkinson, <i>The Hanging Tree</i>	
– Graham Henderson, <i>The Colony</i>		University of Western Australia Press (WA)	3 000
– Wayne Macauley, <i>Caravan Story</i>		– Regina Ganter, <i>Mixed Relations: Histories and Stories of Asian-Aboriginal Contact in North Australia</i>	
– Andrew Sant, <i>Tremors: New and Selected Poems</i>		Volvox Globator (O'seas)	6 000
– Nicolette Stasko, <i>The Invention of Everyday Life</i>		– Tim Winton, <i>Dirt Music</i> (Czech translation)	
Owl Publishing trading under Nikas Nominees Pty Ltd (VIC)	6 500	Vulgar Press Pty Ltd (VIC)	4 000
– Peter Lyssiotis, <i>The Bird in the Belltower</i> (English/Greek edition)		– A L McCann, <i>Subtopia</i>	
– Dimitris Tzoumaccas, <i>Merry Sydney</i> (English translation)		Wakefield Press Pty Ltd (SA)	22 000
Penguin Group (Australia) trading as Pearson Australia Group Pty Ltd (VIC)	18 000	– Ken Bolton, <i>At the Flash and At the Baci</i>	
– Anne Bartlett, <i>Knitting</i>		– Debra Drake, <i>An Uncommon Dialogue</i>	
– Josiane Behmoiras, <i>Dora B: A Memoir of My Mother</i>			
– Gillian Bouras, <i>No Time for Dances</i>			
– Alison Croggon, <i>The Riddle</i>			

– Dorothy Johnston, <i>The House at Number 10</i>	
– Stefan Laszczuk, <i>The Goddam Bus of Happiness</i>	
– Stephen Orr, <i>Hill of Grace</i>	
– Steve J Spears, <i>Innocent Murder</i>	
– Jane Turner Goldsmith, <i>The Flame Tree</i>	
Yilin Press (O'seas)	5 500
– Robert Gray, <i>Robert Gray's 110 Poems</i> (Chinese translation)	

\$462 605

Promotion

ACT Writers Centre Inc. (ACT)	4 150
– Canberra Readers and Writers Festival	
Associazione Culturale Embrio (O'seas)	5 000
– Australian writers to Italy to participate in Embrio Live Literature events	
Australian Festival for Young People Inc. (Come Out Festival) (SA)	25 000
– Allwrite! Literature Program	
Australian Literary Management trading under Transcripiter Pty Ltd (NSW)	10 000
– creation of a modern Australian poetry website	
Australian Script Centre (TAS)	5 000
– Collection #5 and #6	
Brisbane Writers Festival Assoc. Inc. (QLD)	25 000
– 2004 Festival	
Brisbane Writers Festival Assoc. Inc. (QLD)	25 000
– 2005 Festival	
Carl Hanser Verlag (O'seas)	3 000
– Margaret Wild to Germany to attend Frankfurt Book Fair	
Children's Book Council of Australia (WA) Inc. (WA)	8 450
– Children's Book Week celebrations	
Express Media Inc. (VIC)	2 000
– Emerging Writers' Festival	
Festival Franco-Anglais De Poesie (O'seas)	4 800
– Luke Davies to Paris to attend Festival	
Fremantle Children's Literature Centre Inc. (WA)	20 000
– Interstate Artists-in-Residence Program	
Hong Kong International Literary Festival Ltd (O'seas)	5 450
– Alex Miller and Hsu Ming-Teo to Hong Kong to attend Festival	
Just Us Theatre Ensemble (QLD)	7 263
– JUTE Playwrights' Conference	
Lange Hill Marketing Pty Ltd (SA)	4 800
– 2004 Big Book Club events	
Lange Hill Marketing Pty Ltd (SA)	12 000
– 2005 Big Book Club events	
Melbourne Writers' Festival Inc. (VIC)	25 000
Mildura Wentworth Arts Festival Inc. (VIC)	15 000
– Mildura Writers' Weekend	
New Zealand Book Council (O'seas)	3 500
– International Exchange Program with Australian writers	
Northern Rivers Writers' Centre (NSW)	18 000
– Byron Bay Writers' Festival	
NT Writers' Centre Inc. (NT)	19 000
– WordStorm Writers' Festival	
Octapod Assoc. Inc. (NSW)	18 000
– 2004 National Young Writers' Festival	
Octapod Assoc. Inc. (NSW)	17 000
– 2005 National Young Writers' Festival	

Perth International Arts Festival trading under University of Western Australia (WA)	15 000
– Words and Ideas Program	
Poets Union Inc. (NSW)	5 000
– Sydney Poetry Network events	
Projectes Poetics Sense Titol – Propost (O'seas)	4 200
– Amanda Stewart to Spain to attend International Festival of Poetries + Polipoetries Proposta	
Radio Adelaide trading under University of Adelaide (SA)	7 500
– Writers' Radio	
The Red Room Company Ltd (NSW)	5 000
– creation and promotion of original poetry for radio and online publication	
Serpent's Tail Ltd (O'seas)	4 000
– promotional tour of the UK by Emily Maguire	
Simon & Schuster UK Ltd (O'seas)	2 200
– promotional tour of the UK by Robert Dessiax	
Slovene PEN Centre (O'seas)	5 270
– Judith Rodriguez to Slovenia to attend World Congress of International PEN	
State Library of Victoria (VIC)	32 000
– 2005 Program of the Australian Centre of Youth Literature	
Sydney Writers' Festival Ltd (NSW)	25 000
Two Fires Festival of Arts and Activism Assoc Inc. (VIC) [NSW]	5 000
University Centre Yeovil (O'seas)	3 000
– promotional tour of the UK by Alf Taylor	
Wordfest: Banff-Calgary International Writers Festival (O'seas)	6 000
– Robert Dessiax and John Kinsella to Canada to attend Festival	
W W Norton and Company Inc. (O'seas)	4 000
– promotional tour of the USA by Christine Balint	
Yayasan Saraswati (Saraswati Foundation for the Arts) (O'seas)	6 250
– Australian writers to Bali to attend Ubud Writers and Readers Festival	

\$411 833

SKILLS AND ARTS DEVELOPMENT

Individuals

Arianrhod, Robyn (VIC)	3 000
– six-month residency at Keesing Studio, France [O'seas]	
Art Omi International Arts Center (O'seas)	6 542
– Ledig House International Writers' Colony residency costs	
Banff Centre for the Arts (O'seas)	5 183
– Banff playRites Colony residency costs	
B R Whiting Library (O'seas)	14 533
– maintenance costs	
Farmer, Beverley (VIC)	3 000
– six-week residency at Tyrone Guthrie Centre, Ireland [O'seas]	
Gray, Robert William (NSW)	16 000
– six-month residency at B R Whiting Library, Italy [O'seas]	
Hill, Barry (VIC)	15 000
– six-month residency at B R Whiting Library, Italy [O'seas]	

Johnston, Dorothy (ACT)	4 000	– Journal costs, <i>Island</i>	
– two-month residency at Ledig House International Writers' Colony, USA [O'seas]		Meanjin Company Ltd – University of Melbourne (VIC)	35 000
Keesing Studio (O'seas)	6 067	– Journal costs, <i>Meanjin</i>	
– maintenance costs		NSW Writers' Centre Inc. (NSW)	47 000
Liddelow, Eden (VIC)	3 000	– Triennial funding	
– six-month residency at Keesing Studio, France [O'seas]		NT Writers' Centre Inc. (NT)	44 000
Matheson, Peter (NSW)	4 500	– Triennial funding	
– three-week residency at Banff playRites Colony, Canada [O'seas]		O L Society Ltd (VIC)	50 000
Murray, Peta (VIC)	16 000	– Journal costs, <i>Overland</i>	
– six-month residency at Keesing Studio, France [O'seas]		– public lectures	
Norling, Beth (NSW)	3 000	Quadrant Magazine Co. Inc. (NSW)	30 000
– six-week residency at Tyrone Guthrie Centre, Ireland [O'seas]		– Journal costs, <i>Quadrant</i>	
Taylor, Andrew (WA)	16 000	Queensland Writers' Centre Assoc. Inc. (QLD)	47 000
– six-month residency at B R Whiting Library, Italy [O'seas]		– Triennial funding	
Tyrone Guthrie Centre (O'seas)	9 835	SA Writers' Centre Inc. (SA)	47 000
– residency costs		– Triennial funding	
Watts, Michael (NT)	3 700	Tasmanian Writers' Centre Inc. (TAS)	36 000
– three-week residency at Banff playRites Colony, Canada [O'seas]		– Triennial funding	
		Victorian Writers' Centre Inc. (VIC)	47 000
		– Triennial funding	
		WA State Literature Centre Inc. (WA)	44 000
		– Triennial funding	
			\$728 500

\$129 360

Organisations

Alice Springs Festival Inc. (NT)	14 739
Australian National Playwrights Centre Inc. (NSW) [O'seas]	55 000
Australian Publishers Assoc. Ltd (NSW) [VIC]	8 000
Fantastic Queensland Inc. (QLD)	8 650
International Festival of Young Playwrights Ltd (QLD)	25 000
May Gibbs Children's Literature Trust (SA) [Nat]	15 000
National Institute of Dramatic Art (NSW)	4 600
Playworks Inc. (NSW) [Nat]	15 000
Tasmanian Writers' Centre Inc. (TAS)	10 000
University of Iowa (O'seas)	2 915
Vermont Studio Center (O'seas)	4 000
WA State Literature Centre Inc. (WA)	8 000
Wagga Wagga Writers Writers Inc. (NSW)	4 000

\$174 904

Key Organisations

ACT Writers' Centre Inc. (ACT)	14 000
– Triennial funding	
Australian Book Review Inc. (VIC)	95 000
– Journal costs, <i>Australian Book Review</i>	
Australian Society of Authors Ltd (NSW)	45 000
– Triennial funding	
The Eleanor Dark Foundation Ltd (NSW)	36 000
– Triennial funding	
English Association Sydney Inc. (NSW)	20 000
– Journal costs, <i>Southerly</i>	
Express Media Inc. (VIC)	18 000
– Journal costs, <i>Voiceworks</i>	
Giramondo Publishing Company Pty Ltd (NSW)	35 000
– Journal costs, <i>Heat</i>	
Hecate Press Pty Ltd (QLD)	11 000
– Journal costs, <i>Hecate</i>	
Island Magazine Inc. (TAS)	27 500

Fellowships

Adamson, Robert (NSW)	40 000
Broderick, Damien (VIC)	20 000
Miller, Alexander (VIC)	40 000
Reynolds, Henry (TAS) [Nat]	20 000
Romeril, John (VIC)	40 000
Stewart, Kathleen (NSW)	20 000

\$180 000

Partnerships

Consultancy for partnership with Arts Queensland to promote the stories of tropical Queensland	4 675
Languages Other Than English (LOTE) Publishing & Mentoring Initiative	1 645
The People's Literature Publishing House (O'seas)	16 340
– Publication of <i>Of a Boy</i> by Sonya Hartnett and <i>The Philosopher's Dog</i> by Raimond Gaita	
University of Melbourne through Asialink Centre (VIC)	34 000
– Indian Publishing Initiative – Three Australian titles published in India	

\$56 660

OTHER

Other board initiatives

Australian Publishers Assoc. Ltd (NSW)	16 163
– Beatrice Davis Editorial Fellowship	
Circulation audit of funded literary magazines 2004 (NSW)	2 664
Residential Editorial Program 2006 admin. costs	236

\$19 063

Emeritus Awards

Cannon, Michael M (VIC)	5 512
Emeritus Award Presentation Costs (NSW)	

[NSW TAS]	1 241
Lawler, Ray (VIC)	5 512
Scott, Margaret (TAS)	40 000
Serventy, Vincent Noel (NSW)	5 512
Southall, Ivan (VIC)	5 512
	\$63 289

Emeritus Fellowships

Anderson, Jessica M (NSW)	23 000
Ireland, David (NSW)	23 000
Mathers, Peter (VIC)	7 667
Rolls, Eric Charles (NSW)	23 000
Rowbotham, David (QLD)	23 000
	\$99 667

Central programs

Advocacy travel [Nat]	18 767
Application assessment [Nat]	143 704
	\$162 471

LITERATURE

Total	\$4 232 851
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Note:

Expenditure for the Literature Young and Emerging Artists program is detailed in Government Initiatives (Young and Emerging Artists) on page 102.

Major Performing Arts

Note: Location listings in () indicate where the grant recipient was based, and listings in [] indicate where the supported activity, in the main, takes place. Where these locations are the same, only the residential () listing appears. [Nat] indicates that the activity is deemed to be national or occurs over three or more states and territories. [O'seas] indicates international activity.

BOARD

Mel Ward AO (Chair)
Richard Allert AM
Tony Howarth AO
Katie Lahey
Moffatt Oxenbould AM
Ian Roberts
Jillian Segal AM
Marie Siganto

DIRECTOR

Catherine Brown-Watt PSM

GRANT CATEGORIES

Major performing arts organisations

Adelaide Symphony Orchestra (SA)	4 803 573
The Australian Ballet (VIC) [Nat]	3 261 723
Australian Chamber Orchestra Pty Ltd (NSW) [Nat]	1 050 130
Australian Opera and Ballet Orchestra (NSW)	3 035 777
Bangarra Dance Theatre Australia Ltd (NSW) [Nat]	459 436
The Bell Shakespeare Company Ltd (NSW) [Nat]	328 667
Black Swan Theatre Company Ltd (WA)	294 509
Brandenburg Ensemble Ltd trading as Australian Brandenburg Orchestra (NSW)	233 950
Circus Australia Limited (Circus Oz) (VIC) [Nat]	647 966
Company B Ltd (NSW)	371 220
Melbourne Symphony Orchestra (VIC)	8 390 963

Melbourne Theatre Company (VIC)	1 259 433
Musica Viva Australia (NSW) [Nat]	970 946
Opera Australia (NSW) [Nat]	10 042 697
Opera Queensland (QLD)	459 771
Orchestra Victoria (VIC)	3 726 095
Playbox Theatre Company Ltd trading as Malthouse Theatre (VIC)	647 161
Queensland Ballet Company (QLD)	342 119
Queensland Orchestra (QLD)	5 300 653
Queensland Theatre Company (QLD)	599 413
State Opera of South Australia (SA)	1 178 571
State Opera of South Australia, Ring Cycle (SA)	218 746
State Theatre Company of South Australia (SA)	409 159
Sydney Dance Company (NSW) [Nat]	1 588 336
Sydney Symphony Orchestra (NSW)	8 756 784
Sydney Theatre Company Ltd (NSW)	1 272 767
Tasmanian Symphony Orchestra (TAS)	4 686 381
West Australian Ballet Company Inc. (WA)	306 883
West Australian Opera Company Inc. (WA)	321 624
West Australian Symphony Orchestra (WA)	5 255 399

\$70 220 852

Partnerships

Company B Ltd (NSW)	30 000
Musica Viva Australia (NSW) [Nat]	40 000
Queensland Theatre Company (QLD)	30 000
Tasmanian Symphony Orchestra (TAS)	25 000

\$125 000

OTHER

Industry adjustment initiatives

Business plan assistance

Tasmanian Symphony Orchestra (TAS)	16 119
	\$16 119

Reserves incentive

Bangarra Dance Theatre Australia Ltd (NSW) [Nat]	44 000
Playbox Theatre Company Ltd trading as Malthouse Theatre (VIC)	40 000
West Australian Ballet Company Inc. (WA)	10 000
West Australian Symphony Orchestra (WA)	269 500
	\$363 500

Seed funding

Company B Ltd (NSW)	70 000
Tasmanian Symphony Orchestra (TAS)	58 400
	\$128 400

New work with festivals

Playbox Theatre Company Ltd trading as Malthouse Theatre (VIC)	100 000
	\$100 000

Other

Financial dynamics [Nat]	202 212
Marketing training [Nat]	46 929
Philanthropy training [Nat]	95 432
	\$344 573

OTHER BOARD INITIATIVES

International touring

The Australian Ballet (VIC) [Nat]	2 500
The Australian Ballet (VIC) [Nat]	25 000
Circus Australia Limited trading as Circus Oz (VIC) [Nat]	50 000
Melbourne Theatre Company (VIC)	2 500
Playbox Theatre Company Ltd trading as Malthouse Theatre (VIC)	18 500
State Opera of South Australia (SA)	10 000
Sydney Theatre Company Ltd (NSW)	50 000
	\$158 500

Strategic business initiatives

Circus Australia Limited trading as Circus Oz (VIC) [Nat]	30 000
Griffith University Richard Florida project (QLD)	5 000
MPAB strategic planning [Nat]	19 082
Playbox Theatre Company consultancy (VIC)	10 000
Playbox Theatre Company Ltd trading as Malthouse Theatre (VIC)	84 000
Sydney Dance Company consultancy (NSW) [Nat]	15 000
Sydney Dance Company consultancy expenses (NSW) [Nat]	3 817
	\$166 899

Central programs

Advocacy travel [Nat]	43 040
Application assessment [Nat]	59 160
	\$102 200

MAJOR PERFORMING ARTS

Total	\$71 726 043
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Note:

Expenditure for the Major Performing Arts Young and Emerging Artists program is detailed in Government Initiatives (Young and Emerging Artists) on page 102.

Music

The grants categories below are those in the 2004 *Support for the Arts Handbook* and the grants listed are all payments made in the 2004–05 financial year. The board members listed are a record of the decision-makers for grants offered in 2004–05. The peers listed are those drawn from the Register of Peers who attended grants assessment meetings as participating advisers.

Note: Location listings in () indicate where the grant recipient was based, and listings in [] indicate where the supported activity, in the main, takes place. Where these locations are the same, only the residential () listing appears. [Nat] indicates that the activity is deemed to be national or occurs over three or more states and territories. [O'seas] indicates international activity.

BOARD

Dr Graeme Koehne (Chair)
Fr Arthur Bridge AM
Fiona Burnett
Carol Day OAM
Barbara Jane Gilby
Julian Knowles
Paul Petran

REGISTER OF PEERS

Stephen Cummings, Jane Edwards, Keith Gallasch,
Denis Gonzalez, Toni Janke, Heather Lee, Inga Liljestrom,
Marshall McGuire, Madeleine Paige, Andy Rantzen,
Mathiaparanam Ravichandhira, Charles Trindall,
Christopher Wallace-Crabbe, Gemma Yared

MANAGER

Peta Williams (until [April 2005]) and Vanessa Chalker
(acting)

GRANT CATEGORIES

New Work

Adelaide Baroque Inc. for Quentin Grant (SA)	4 000
Adelaide Chamber Singers Inc. for Andrew Ford (SA) [NSW]	7 375
Aurora New Music for Elliott Gyger (NSW) [O'seas]	3 350
Australia Asia Foundation Inc. for Anne Norman and Brigid Burke (VIC)	5 000
Australia Pro Arte Incorporated for Julian Yu (VIC)	5 000
Australian Festival of Chamber Music North Queensland Ltd for Matthew Hindson (QLD) [NSW]	5 000
Bennie, Glenn (VIC)	4 900
Bridie, David (VIC)	5 000
Brophy, Gerard (QLD)	13 000
Carmody, John for Moya Henderson (NSW)	1 500
Coffs Harbour Regional Conservatorium Inc. for Sandy Evans (NSW)	4 020
Dang, Kim Hien (VIC)	2 000
En Rusk for Kynan Robinson and Erik Griswold (VIC) [QLD]	5 000
Gallagher, Brendan (NSW)	7 500
Gracemusic Pty Ltd for Mark Isaacs (NSW)	8 500
Grant, Quentin (SA)	4 980
Heval (NSW)	7 500

Hill, Matthew (QLD)	3 220
Joseph, Paul for Mark Isaacs, Mike Nock, Kevin Hunt, John Harkin and Aron Ottignon (NSW)	8 400
Kelly, Neil (VIC)	5 360
Lim, Liza (QLD)	6 600
MacLean, Nigel (VIC)	6 350
Martin, Ruth (ACT)	4 260
National Band Council of Australia Inc. for Leif Sundstrup (NSW)	5 500
Nova Ensemble Inc. for David Pye, Jessica Ipkendanz and Kevin Gillam (WA)	8 000
The Orchestras of Australia Network Inc. for Matthew Hindson (NSW)	10 000
Orff Schulwerk Association of NSW Inc. for Matthew Hindson (NSW)	4 400
Perissinotto, Dominic (SA)	4 500
Phillis, Jodi (NSW)	6 000
Pollak, Linsey (QLD)	10 800
Pollard, Mark (VIC)	4 130
Pye, David (WA)	7 000
Queensland Music Festival Pty Ltd for John Rodgers (QLD)	20 000
Ricketson, Damien (NSW)	2 000
Rigney, Shaun (VIC)	6 000
Royal Melbourne Philharmonic Society Inc. for Gordon Kerry (VIC)	5 000
Schroder, Ken (VIC)	5 000
Schulz, Slater & Ferella (Anthony Schultz, Phil Slater and Ronny Ferella) (VIC)	5 000
Sellers, Elizabeth for Julian Yu and Dominik Karski (VIC)	7 315
Stalker Stilt Theatre Inc. for Matthew Fargher, Lorrae Coffin, Kerriane Cox and Cameron Goold (NSW) [Nat]	12 000
Sullivan, Gil for John Polglase (SA)	5 900
Sydney Chamber Choir Inc. for Stephen Adams (NSW)	4 000
Tankstream Quartet for Mark Isaacs (O'seas) [NSW]	7 000
Tekee Media Inc. for Martin Wesley-Smith (NSW)	9 000
The Third Space for Elena Kats-Chernin (NSW)	6 650
Thomson, Helen (ACT)	6 370
Wang, Zheng-Ting (VIC)	3 420
Willcock, Christopher (VIC)	6 700
Williamson, Paul (VIC)	7 035

\$306 535

New Work – Emerging

Babb, Fletcher (WA)	7 500
Fowler, Michael (NSW)	2 590
Frost, Benjamin (VIC)	7 500
Gorman, Simon (VIC)	3 882
Gulpilil, Jida (VIC)	3 740
Hennessy, Matthew (VIC)	7 500
Hill, Fiona (SA)	3 000
Jazz Coordination Association of WA Inc. for composers Peter Jeavons, Grant Windsor, Tom O'Halloran and Helen Matthews (librettist) (WA)	8 000
Karagiorgos, Vicky (Vassy) (NT)	7 500
Myint, Khin (WA)	6 040
O'Halloran, Tom (WA)	7 500
Pateras, Anthony (VIC)	3 840
Rees, Timothy (NSW)	4 500
Statler and Waldorf (QLD)	7 500
Stella, Sasha (VIC)	5 000
Sunga (TAS) (VIC)	7 000
Tahine Toa (NSW)	7 500
The Zephyr Quartet	7 825

\$107 917

Presentation and Promotion

Articulating Space (VIC)	16 440
Australian Festival of Chamber Music North Queensland Ltd (QLD)	16 000
Bangalow Music Society Inc. (NSW)	6 500
Blindman's Holiday trading under Linda Marr (NSW)	4 500
Bondi Pavilion Community Cultural Centre (NSW)	12 000
Brisbane City Council (QLD)	15 850
Carclew Youth Arts Centre (SA)	13 300
Chan, Sebastian (NSW)	7 000
Co-opera Incorporated (SA)	8 000
Doch (QLD)	5 000
HEL Music Productions Inc. (NSW) [Nat]	14 000
Hennessy, Matthew for Velure (VIC) [Nat]	6 000
Junior (SA) [Nat]	6 000
The Kaleidoscope Ensemble Inc. (WA)	6 000
Kamalova, Zulfia (Zulya) (VIC)	7 500
Kitchen Sink Records (NSW)	5 000
The Make It Up Club Inc. (VIC)	10 000
Mallee Hen Cooperation Ltd trading as Nymagee Outback Music Festival	6 000
Multicultural Arts Victoria Inc. (VIC)	14 440
Pacific Opera Company (NSW)	20 000
The Panda Band (WA) [Nat]	13 050
Perissinotto, Dominic (WA)	3 528
Pinchgut Opera Ltd (NSW)	12 000
Salut! Baroque (NSW)	12 000
Seventh Chapter Ensemble (QLD)	11 380
Sound Summit (NSW)	20 000
Southern Cross Soloists Music Ltd (QLD) [Nat]	23 500
Ten Part Invention Incorporated Association (NSW)	20 400
Thomas Mahoney trading as Club Zho (WA)	10 550
Topology (QLD)	19 610
Trad and Now Pty Ltd (NSW)	4 000
Young Voices of Melbourne Inc. (VIC) [Nat]	10 000

\$359 548

Presentation and Promotion (recording projects)

Absolute Events Pty Ltd (QLD) [VIC]	7 174
Association of Independent Record Labels Ltd (QLD) [Nat]	7 500
Australia Asia Foundation Inc. (VIC)	3 100
Bristow, Jackie (NSW)	7 500
The Choir of St Mark's, Fitzroy (VIC)	2 155
City City City (VIC)	7 500
Hauptmann, Zoe (NSW)	3 737
Hooper, Adrian John (NSW)	5 000
The Jazzgroove Association Inc. (NSW)	7 500
Jazzgroove Mothership Orchestra (NSW)	6 997
Mabia, Ajak (TAS) [VIC]	7 500
NBT WA Music Inc. (WA)	4 350
Nock, Michael (NSW)	5 800
Nova Ensemble Inc. (WA)	7 500
Odamura, Satsuki (NSW)	3 715
Opera-Lab (VIC)	5 750
Priest, Gail (NSW)	6 500
Queensland Youth Choir Inc. (QLD)	3 245
Sanders, Kim (NSW)	7 500
Sivanesan, Sumugan (NSW)	1 500
Stevens, Timothy (VIC)	5 420
The Video Circus Composers Co-op. (QLD)	7 285
Williamson, Paul (VIC)	6 798
Wilson, Julien (VIC)	5 470
Women in Docs (QLD)	7 500
Yu, Julian (VIC)	7 500

\$151 496

Skills and Arts Development

Albany String Quartet/Quintet (WA) [VIC]	3 000
Association of Independent Record Labels Ltd (QLD) [Nat]	10 000
Australian Shakuhachi Society Inc. (NSW)	8 000
Avenaim, Robert to France, Switzerland and The Netherlands (NSW) [O'seas]	8 466
Bass Works (SA)	5 550
Baylor, Andrew to USA (VIC) [O'seas]	7 000
Bondi Pavilion Community Cultural Centre (NSW)	15 000
Borg, Scott to USA (QLD) [O'seas]	3 115
Bryant, Gai to USA (TAS) [O'seas]	5 981
Bywater, Philip to USA (VIC) [O'seas]	2 500
Chisholm, David to France (VIC) [O'seas]	5 500
Clarke, Brendan to USA (NSW) [O'seas]	9 000
Community Music Victoria Inc. (VIC)	5 000
Cordover, Jacob to Canada (ACT) [O'seas]	4 000
Country Music Association of Australia Inc. (NSW) [Nat]	14 800
Gray, John (NSW)	3 000
Guthrie, William to France (VIC) [O'seas]	4 200
Jones, Danielle to USA (USA) [O'seas]	5 300
Lock, Anton to Japan (NSW) [O'seas]	3 020
Mack, Eileen to USA (QLD) [O'seas]	5 000
Mallacoota Arts Council Inc. (VIC)	10 000
Members of Los Cabrones to Cuba (VIC) [O'seas]	10 000
Music Association NSW Incorporated (NSW)	9 000
Oehlers, Jamie to USA (WA) [O'seas]	9 000
Orff Schulwerk Association of Victoria (VIC)	8 000
Pickvance, David to UK (QLD) [O'seas]	3 000
Popov, Bagryana to Bulgaria (VIC) [O'seas]	7 000

Riverina Summer School for Strings Inc. (NSW)	4 000
Simmons, Adam to USA (VIC) [O'seas]	5 080
Thornbury Womens Neighbourhood House (TWNH) (VIC)	5 000
Tonkin, Christopher to France (O'seas)	5 000
Van Doornum, Mark to Spain (NSW) [O'seas]	7 050
Wake-Dyster, Stephanie to Japan (VIC) [O'seas]	2 330
Wood, Matthew to UK (NSW) [O'seas]	5 000
Xanthoudakis, Elena to UK (VIC) [O'seas]	5 000
Youth Music Tasmania Inc. (TAS)	8 000
	\$229 892

Key Organisations

Adelaide Baroque Inc. (SA) [Nat]	10 000
Association of Independent Record Labels Ltd – part payment 2004 (NSW) [Nat]	15 000
Astra Chamber Music Society Inc. (VIC)	35 000
Australian Art Orchestra – part payment 2005 (VIC) [Nat]	55 000
Australian Festival of Chamber Music North Queensland Ltd – part payment 2004 (QLD)	8 000
Australian Music Centre Ltd (NSW) [Nat]	420 000
Australian String Quartet Inc. – part payment 2005 (SA) [Nat]	15 000
The Australian Voices Ensemble Ltd (QLD) [Nat]	30 000
The Boite (VIC) Inc. (VIC)	28 000
Brisbane Multicultural Arts Centre Inc. (QLD)	70 000
Chamber Made Opera Inc. (VIC) [Nat]	225 000
Dandenong Ranges Music Council Inc. – part payment 2005 (VIC)	12 500
ELISION Incorporated (QLD)	80 000
Footscray Community Arts Centre Ltd (VIC)	35 000
IHOS (TAS)	70 000
Jazz Coordination Association of WA Inc. (WA)	35 000
Jazz Queensland Incorporated (QLD)	20 000
The Jazzgroove Association Inc. (NSW)	12 500
Kulcha Multicultural Arts of WA (WA)	33 000
Melbourne Chorale Incorporated (VIC)	45 000
Melbourne Jazz Co-operative (VIC)	37 000
Melbourne Jazz Co-operative – part payment 2004 program (VIC)	16 250
Moreland City Council for the 2005 Brunswick Music Festival (VIC)	22 000
Music Council of Australia Pty Ltd (NSW) [Nat]	25 000
Music for Everyone Inc. (ACT)	20 500
Music NT Inc. – part payment 2005 (NT)	10 000
The Orchestras of Australia Network Inc. (NSW) [Nat]	10 000
Queensland Music Network Incorporated – part payment 2005 (QLD)	12 500
The Seymour Group – part payment 2005 (NSW)	17 500
The Song Company Pty Ltd (NSW) [Nat]	150 000
Sydney Children's Choir Ltd (NSW)	45 000
Sydney Improvised Music Association Inc. – part payment 2005 (NSW)	20 000
Sydney Philharmonia Ltd (NSW)	65 000
Synergy Percussion Ltd (NSW)	125 000
Tall Poppies Foundation Ltd (NSW)	55 000
Tura Events Co. trading as Tura New Music – part payment 2005 (WA)	18 500
University of NSW – part payment for the Australia Ensemble (NSW)	9 000

Wangaratta Festival of Jazz Inc. – part payment 2005 (VIC)	15 000
The West Australian Music Industry Association Inc. (WA)	15 000
West Australian Youth Jazz Orchestra Association (WA)	33 000
What is Music Inc. (NSW) [Nat]	20 000
	\$1 995 250

Fellowships

Bright, Colin trading as Colbright Music (NSW) – part payment 2004	20 000
Chindamo, Joseph trading as Chindamo Company Pty Ltd (VIC)	40 000
De Vries, Douglas (VIC) [Nat]	40 000
Ford, Andrew (NSW)	40 000
Kats-Chernin (Chernin), Elena (NSW)	40 000
	\$180 000

Project Fellowships

Hale, Christopher (VIC)	20 000
Pyke, Joshua (NSW)	20 000
Rose, Jon (NSW)	20 000
Schultz, Andrew (NSW)	20 000
	\$80 000

Partnerships

Australasian Performing Right Association Ltd (APRA) – consultancy to assist Australian contemporary music industry (NSW) [Nat]	30 000
Bodgie Productions Pty Ltd, Warren Fahey with the City of Sydney for the 'Folklore of Sydney' project (NSW)	20 000
	\$50 000

OTHER

Other board initiatives

Australian Music Centre Ltd – for business plan development	10 000
Don Banks Music Award recipient – Carl Vine (NSW)	60 000
Melbourne Chorale Incorporated (VicVIC) – conductor mentorship initiative	12 500
The Song Company/Sydney Children's Choir (NSW) – for conductor mentorship initiative	12 500
Youth Orchestras Australia – Triennial Grant initiative 2005 (NSW) [Nat]	154 000
	\$249 000

International Pathways 2004–05 (in partnership with Audience and Market Development Division)

Alison Wedding Duo to China and Singapore (VIC) [O'seas]	3 500
Architecture in Helsinki trading under C Bird, J Cecil, J Mildren, K Sutherland and S Perry to USA and UK (VIC) [O'seas]	10 000

New Media Arts

The grants categories below are those in the 2004 *Support for the Arts Handbook* and the grants listed are all payments made in the 2004–05 financial year. The board members listed are a record of the decision-makers for grants offered in 2004–05. The peers listed are those drawn from the Register of Peers who attended grants assessment meetings as participating advisers.

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BOARD

Michael Snelling (Chair to November 2004)
Bronte Adams
Marcus Canning
Peter Hennessey
Jonathan Mills

REGISTER OF PEERS

Valerie Berry, Jason Davidson, Brian Fuata, Anne-Marie Kohn, Christine Peacock, Julianne Pierce, Gail Priest

MANAGER

Andrew Donovan

GRANT CATEGORIES

New Work

Alchemy (QLD)	35 266
Aphids Events Inc. (VIC)	15 000
Arena Theatre Company Ltd (VIC) [VIC WA]	36 000
Back to Back Theatre Inc. (VIC)	47 000
Black, Colin (NSW)	30 230
Bridgeman Law Merton (WA)	9 800
Cicada (VIC)	9 750
Crooks, Daniel (VIC) [O'seas]	9 875
Cypher, Mark (WA)	10 000
Fabulon Sweet Shop (WA)	10 000
Fox, Robin (VIC)	9 000
Fraser, Jennifer (QLD) [O'seas]	10 606
International Art Space Kellerberrin Trust (WA)	22 000
James, Samuel (NSW)	9 100
Kelly, Caleb (NSW)	20 000
Khut, George (NSW)	25 482
The Kingpins (NSW)	20 000
Lucy Guerin Association Inc. (VIC)	17 000
Marrugeku Company (NSW) [WA]	65 000
Medlin, Margie (VIC)	39 920
Merton, Cameron (WA)	11 928
Metraform (VIC)	10 000
Mott, Iain (VIC) [O'seas]	10 000
Mowson, Bruce (VIC)	10 000
Multimedia Art Asia Pacific Inc. (QLD) [O'seas]	12 500
Nodemadic (VIC)	10 000
PVI Collective (WA) [NSW SA VIC]	50 000
Resonant Designs Pty Ltd (VIC)	9 600
Rock 'n' Roll Circus Inc. (QLD)	36 000
Rose, Jodi (NSW) [O'seas]	10 000
Saunders, Regina (NSW)	34 000
Stalker Stilt Theatre Inc. (NSW) [WA]	52 000
Stein, Jeffrey (NSW)	24 410

Uniikup Productions Ltd (QLD)	20 444
van Dorssen, Miles (NSW) [NSW VIC]	12 900
Walton, Judith (VIC)	9 140

\$773 951

Presentation and Promotion

Barrass, Stephen (ACT) [O'seas]	3 600
Black, Colin (NSW)	8 807
Davidson, Jason (NT) [O'seas]	5 000
Eness Pty Ltd (VIC) [O'seas]	4 900
Ivanova, Antoanetta (VIC)	19 700
McRae, Emma (VIC) [O'seas]	1 500
New Flames Incorporated (QLD) [O'seas]	20 000
Resonant Designs Pty Ltd (VIC) [O'seas]	3 500
Samartzis, Philip (VIC) [O'seas]	11 815
Smith, Samuel (NSW) [O'seas]	874
Starrs, Josephine (NSW) [O'seas]	5 490
SymbioticA (UWA Dept of Anatomy and Human Biology) (WA) [O'seas]	14 300
Y Space (VIC)	30 000

\$129 486

Skills and Arts Development

24HR Art: Northern Territory Centre for Contemporary Art (NT)	8 208
City of Swan (WA)	10 150
Corporation of the City of Adelaide (SA)	19 000
dLux media arts Inc. (NSW)	20 250
Experimental Art Foundation Incorporated (SA)	12 550
Jones, Stephen (NSW)	4 070
McDonald Crowley, Amanda (SA) [O'seas]	5 623
McRae, Emma (VIC)	14 836
Octapod Association Inc. (NSW)	37 000
Parsons, Harriet (VIC) [O'seas]	5 209
Sieper, Kathryn (NSW) [O'seas]	17 000

\$153 896

Key Organisations

Arterial Inc. (QLD)	35 000
Australian Network for Art and Technology (SA) [Nat]	147 750
dLux media arts Inc. (NSW)	15 000
Experimenta Media Arts Inc. (VIC) [ACT NSW VIC]	40 000
Multimedia Art Asia Pacific Inc. (QLD O'seas)	25 000
Open City Incorporated (NSW) [Nat]	146 475
The Performance Space Ltd (NSW) [Nat]	405 000

\$814 225

Fellowships

Brophy, Philip (VIC)	40 000
Cmielewski, Leon (NSW)	40 000
Cooper, Justine (O'seas)	40 000
Stelarc (VIC)	40 000
Wallworth, Lynette (NSW)	40 000

\$200 000

Partnerships and initiatives

Indigenous Media Lab – New Work Grants (NT QLD)	20 000
Mobile Journeys (NSW)	40 000
Thompson, Christian – Curatorial Internship, Australian Centre for the Moving Image (NSW)	8 000

\$68 000

RESIDENCIES

National

Chapple, Elizabeth – Symbiotica (VIC) [WA]	29 816
Fitzgerald, Thomas – ABC Radio (VIC) [NSW]	26 280

\$56 096

OTHER

Other board initiatives

Australia Council Foyer Exhibition – Indigenous Artists working with New Media (NSW)	3 781
National New Media Arts Network Meeting (NSW) [Nat]	1 731

RealTime at MAAP 2004, Singapore (NSW)

[O'seas] 10 577

Time_Space_Space 4 (NSW) [Nat] 30 000

plus contributions from: Arts Development \$20 000, Dance \$20 000, Music \$5 000, Theatre \$20 000

\$46 089

ARC Joint Initiative

Synapse Art/Science Initiative – University of New South Wales (NSW)	25 000
Synapse Art/Science Initiative – University of Sydney (NSW)	18 000

\$43 000

Central programs

Advocacy travel [Nat]	8 929
Application assessment [Nat]	47 390

\$56 319

NEW MEDIA ARTS

Total \$2 341 062

Note:

Expenditure for the New Media Arts Young and Emerging Artists program is detailed in Government Initiatives (Young and Emerging Artists) on page 102.

Theatre

The grants categories below are those in the 2004 *Support for the Arts Handbook* and the grants listed are all payments made in the 2004–05 financial year. The board members listed are a record of the decision-makers for grants offered in 2004–05. The peers listed are those drawn from the Register of Peers who attended grants assessment meetings as participating advisers.

Note: Location listings in () indicate where the grant recipient was based, and listings in [] indicate where the supported activity, in the main, takes place. Where these locations are the same, only the residential () listing appears. [Nat] indicates that the activity is deemed to be national or occurs over three or more states and territories. [O'seas] indicates international activity.

BOARD

Ian McRae (Chair)
Sally Beck
Kate Fell
Sarah Miller
Wojciech Pisarek
Marion Potts
Sally Richardson (to March 2005)
Kim Walker

REGISTER OF PEERS

Murray Bramwell, Noel Jordan, Sarah Miller,
Titiana Varkopoulos, Lynette Wallis, Jessica Wilson

MANAGER

John Baylis

GRANT CATEGORIES

New Work

Adelaide Festival Centre Trust (SA)	55 184
Anthony Crowley (VIC)	5 000
Atypical Theatre Company (NSW)	14 000
Aubergine Theatre Inc. (VIC)	10 500
Awesome Arts Australia Ltd (WA)	25 000
Black Sequin Productions (VIC)	21 770
The Candy Butchers (VIC)	37 861
Cathcart, Sarah (VIC)	10 450
Circus Elysium Pty Ltd (TAS)	36 584
Contact Inc. (QLD)	41 000
Cornelius, Patricia (VIC)	11 072
Cultural Pursuits Australia Pty Ltd (WA)	50 000
ERTH Visual and Physical Inc. (NSW)	40 000
ERTH Visual and Physical Inc. (NSW)	30 000
Finucane, Moira (VIC)	30 000
Force Majeure (NSW)	10 000
Green Room Music (NSW)	13 588
Holloway, Thomas (VIC)	10 000
IRAA Theatre (VIC)	33 100
IRAA Theatre (VIC)	34 700
Izawa, Asako (NSW)	19 990
Jones, Catherine (NSW)	12 742
Kitchen Sink Records (NSW)	18 130
Krinkl Theatre (NSW)	13 000
Magic Wardrobe Puppet Company (NSW)	13 800
Mary Moore (SA)	16 000
Monkey Baa Theatre for Young People Ltd (NSW)	17 350
Newcastle Alliance Inc. (NSW)	22 000
Next Wave Festival Inc. (VIC)	48 100

The Opera Project Inc. (NSW)	10 000
Orrego, Angela (NSW)	17 150
Pachumpkin (VIC)	15 000
Peepshow Inc. (VIC)	15 000
Popov, Bagryana (VIC)	48 778
PUNCTUM Inc. (VIC)	35 000
Queensland Music Festival Pty Ltd (QLD)	20 000
Robert Jarman, Big Picture Theatre (TAS)	12 886
Smee, Rebecca (NSW)	22 000
Smith, Karen (NSW)	16 100
Spunk Collaborative (VIC)	7 400
Stuck Pigs Squealing (VIC)	24 150
Theatre Kantanka Inc. (NSW)	25 000
Theatre@Risk (VIC)	20 000
Thin Ice Productions (WA)	14 000
Tregloan, Anna (VIC)	8 006
Vela, Irene (VIC)	30 000
version 1.0 (NSW)	35 000
version 1.0 (NSW)	49 850
Whyatt, Aedan (QLD)	8 400
Wilson, Jessica (TAS)	34 395
Wilson, Lee (NSW)	44 204

\$1 213 240

Skills and Arts Development

Australian Circus and Physical Theatre Association Inc. (QLD) [Nat]	22 000
Australian Script Centre (TAS) [Nat]	35 000
Black, Olwen (SA)	3 500
Dramaturgies (VIC)	19 500
International Festival of Young Playwrights Ltd (QLD) [Nat]	14 400
Kitchen Sink Records to Italy (NSW) [O'seas]	3 492
Koca, Bogdan to Poland (NSW) [O'seas]	5 328
Leiser-Moore, Deborah to Denmark (VIC) [O'seas]	5 655
Mack, Tony to USA (SA) [O'seas]	3 189
Pfeiffer, Jennifer to Croatia, India, Singapore and Thailand (VIC) [O'seas]	8 800
Queensland University of Technology (Creative Industries, Performance Studies) (QLD)	13 000
Shelton, Leisa to UK, Austria, Canada and UK (VIC) [O'seas]	9 731
Stamell, Kiruna to UK (NSW) [O'seas]	10 032
Straight Out Of Brisbane Inc. (QLD)	20 000
Tan, Moira to France (QLD) [O'seas]	6 850
Taylor, Lauren to UK (VIC) [O'seas]	8 000
Young People and the Arts Australia, ASSITEJ Australia (SA) [Nat]	55 000

\$243 477

Key Organisations

2 Til 5 Youth Theatre Co-op Ltd trading under	
Tantrum Theatre Co-Op (NSW)	16 500
Arena Theatre Company Ltd (VIC)	210 000
Australian National Playwrights Centre Inc. (NSW) [Nat]	75 000
Australian Theatre for Young People (NSW)	12 500
Australian Theatre of the Deaf Ltd (NSW)	90 000
Back to Back Theatre Inc. (VIC)	90 000
Backbone Youth Arts Association Inc. (QLD)	36 000
Barking Gecko Theatre Company Ltd (WA)	150 000
The Blue Room Theatre (WA)	60 000
Brink Productions Ltd (SA)	60 000
Canberra Youth Theatre (ACT)	23 000
Carclew Youth Arts Centre (SA) [Nat]	58 000
Cirkidz Inc. (SA)	35 000
Corrugated Iron Youth Arts Inc. (NT)	51 600
Courthouse Youth Arts Centre Inc. (VIC)	25 000
Deckchair Theatre Inc. (WA)	150 000
Doppio Teatro Inc. trading as Parallelo (SA)	150 000
The Flying Fruit Fly Circus (NSW/VIC)	125 000
Footscray Community Arts Centre Ltd (VIC)	38 000
Griffin Theatre Company Ltd (NSW)	205 000
Hammer & Tongs Ltd (NSW)	50 000
HotHouse Theatre (NSW/VIC)	120 000
is theatre Ltd (TAS)	150 000
Jigsaw Theatre Company Inc. (ACT)	60 000
Just Us Theatre Ensemble (QLD)	52 000
Kooemba Jdarra Aboriginal Corporation (QLD)	100 000
La Boite Theatre Inc. (QLD)	145 000
La Mama Inc. (VIC)	165 000
Legs On The Wall Inc. (NSW)	155 000
Melbourne Workers Theatre (VIC)	140 000
Not Yet It's Difficult Inc. (VIC)	70 000
PACT Youth Theatre Inc. (NSW)	72 000
Patch Theatre Company Inc. (SA)	80 000
Performing Lines Ltd (NSW) [Nat]	320 000
Perth Theatre Company (WA)	45 000
Platform Youth Theatre Inc. (VIC)	25 000
Playworks Inc. (NSW) [Nat]	45 000
Polyglot Puppet Theatre Ltd (VIC)	100 000
Powerhouse Youth Theatre Inc. (NSW)	40 000
Ranters Theatre Inc. (VIC)	50 000
Riverina Theatre Company Ltd (NSW)	150 000
Riverland Youth Theatre Inc. (SA)	36 000
Rock 'n' Roll Circus Inc. (QLD)	95 000
Shopfront Theatre for Young People Co-operative Ltd (NSW)	44 000
Sidetrack Performance Group Pty Ltd (NSW)	67 500
Snuff Puppets Inc. (VIC)	75 000
South West Arts Inc. (NSW)	18 000
Southern Edge Arts Inc. (WA)	43 000
Southern Youth Theatre Ensemble Inc. (SA)	35 000
Spare Parts Puppet Theatre Inc. (WA)	80 000
St Martins Youth Arts Centre (VIC)	20 000
Stalker Stilt Theatre Inc. (NSW)	85 000
Strange Fruit (VIC)	70 000
Terrapin Puppet Theatre Ltd (TAS)	175 000
Theatre of Image Ltd (NSW)	50 000
Urban Myth Theatre of Youth Inc. (SA)	47 000
Urban Theatre Projects Ltd (NSW)	160 000
Vitalstatistix National Womens Theatre (SA)	105 000
Westside Circus Inc. (VIC)	25 000

Women's Circus Ltd (VIC)	42 000
Women's Circus Ltd (VIC)	25 000
Yirra Yaakin Aboriginal Corporation (WA)	100 000

\$5 192 100

Fellowships

Cameron, Margaret (VIC)	40 000
Kellaway, Nigel (NSW)	40 000
Kelly, Gail (NSW)	20 000
Milroy, David (NSW)	40 000
Steel, Anthony (SA)	40 000
Tate, Jennie (NSW)	40 000

\$220 000

Partnerships and Initiatives

BIG hART Inc. (TAS)	4 000
Darwin Theatre Company Inc. (NT)	4 000
Northern Rivers Performing Arts Inc. (NSW)	4 000
PACT Youth Theatre Inc. (NSW)	4 000
PUNCTUM (VIC)	4 000
Theatre Board Regional Summit (NSW)	4 909
Y Space (VIC)	4 000
Young People and the Arts Australia, ASSITEJ Australia (SA) [Nat]	30 000

\$58 909

OTHER

Playing the World (in partnership with Audience and Market Development)

Cronin, Patrick to UK (VIC) [O'seas]	21 650
Finucane, Moira to UK (VIC) [O'seas]	25 000
House, Stephen to Ireland (SA) [O'seas]	3 200
Legs On The Wall Inc. to UK (NSW) [O'seas]	31 240
Snuff Puppets Inc. to Germany, Hungary and Ireland (VIC) [O'seas]	24 000

\$105 090

Other board initiatives

Armstrong, Stephen (VIC) [Nat]	5 000
Beddie, Melanie (VIC)	12 500
Deckchair Theatre Inc. (WA)	8 000
Dramaturgies (VIC)	10 000
I.D. Roberts Pty Ltd (VIC) [Nat]	10 000
La Trobe University (Theatre Dept) (VIC) [Nat]	9 091
Legs On The Wall Inc. (NSW)	40 000
Mainstreet Theatre Company (SA)	100 000
Mead, Christopher (NSW)	12 500
Mobile States (NSW) [Nat]	
<i>Contribution from Dance \$75,000</i>	
Procter, Susan (NSW)	1 500
Rock 'n' Roll Circus Inc. (QLD)	10 000
Rough Magic Theatre Company [O'seas]	25 982
Stalker Stilt Theatre Inc. (NSW) [O'Seas]	50 000
Strange Fruit (VIC) [O'Seas]	70 000
Young People and the Arts Australia, ASSITEJ Australia (SA) [Nat]	10 000

\$374 573

Contributions to other boards

New Media Arts for Time_Place_Space 4	20 000
	\$20 000

Central programs

Advocacy travel [Nat]	29 922
Application assessment [Nat]	87 057
	\$116 979

THEATRE

Total	\$7 544 367
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Note:

Expenditure for the Theatre Young and Emerging Artists program is detailed in Government Initiatives (Young and Emerging Artists) on page 102.

Visual Arts/Craft

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BOARD

Michael Snelling (Chair from September to November 2004)
Lesley Alway (Chair from November 2004)
Peter Bowles (from February 2004)
Peter Churcher (from August 2004)
Barbara Heath
Felicia Kan (to August 2004)
Karen Mills
Martin Walch
Liz Williamson

REGISTER OF PEERS

Christopher Chapman, Charlotte Day, Kathy Demos,
Amanda Lawson, Jessica Loughlin, Daniel Palmer,
Catrina Vignando, Craig Walsh

MANAGER

Anna Waldmann

GRANT CATEGORIES

New Work – Emerging

Bartulin, Juliana (NSW)	10 000
Bary, Lyell (QLD) [NSW]	8 000
Berg, Kirstin (VIC) [O'seas]	8 000
Berkemeier and Shinfield (NSW) [Nat]	9 000
Best, Andrew (SA) [NSW]	8 000
Bila, Vito (VIC)	10 000
Booth, Benjamin (TAS)	9 420
Booth, Sean (ACT)	10 000
Brown, Catherine (QLD)	10 000

Byers, Claire (TAS)	9 000
Caddaye, Thomas (ACT)	6 000
Chandler, Celeste (TAS) [VIC]	9 000
Curtis, Andrew (VIC)	8 000
Deakin, Laura (VIC) [O'seas]	10 000
Dean, Estelle (WA)	8 000
Dodd, Sue (VIC)	10 000
Donnan, Lea (NSW) [O'seas]	9 000
Doyle, Adrian (VIC) [O'seas]	8 220
Fairley, Gina (NSW) [O'seas]	5 950
Folland, Nicholas (NSW)	9 000
Fraser, Melinda (SA)	9 200
Gerrard, Isabelle and Patrick Liem (NSW) [O'seas]	7 000
Ginori, Many (NSW) [O'seas]	8 000
Grace, Holly (WA)	9 000
Hagblom, Kristian (O'seas)	6 634
Heffer, Cecilia (NSW)	9 000
Hely, Robin (VIC)	10 000
Hibberd, Lillian (VIC)	9 000
Johnson, Anthony (TAS)	9 000
Kershaw, Priest, Anderson, Defina, Nancarrow (NSW)	9 515
Knight, Jasper (NSW)	5 000
Mansfield, Deb and Camilla Birkeland (QLD)	10 000
Munro, Alison (ACT)	8 000
Nicholls, Andrew (WA) [O'seas]	10 000
Pedersen, Courtney (QLD) [Nat]	9 000
Phillips, David (VIC) [O'seas]	10 000
Porter, Phoebe (ACT)	6 000
Rees, Sally (TAS)	9 994
Robinson, Todd (NSW)	9 000

Rohde, Kate (VIC) [NSW]	10 000
Sparks, Valerie (VIC) [O'seas]	9 000
Stillman, Kylie (VIC)	7 000
Thomas, Toby (SA)	9 000
Tong, Mimi (NSW)	7 950
Velez, Silvia (ACT)	10 000
West, Hayley (NT)	6 500
Wilkins Hill (QLD) [O'seas]	8 512

\$405 895

New Work – Established

Burford, Kristian [O'seas]	18 000
Chaseling, Scott (ACT) [O'seas]	20 000
Darbyshire, Joanne (WA) [Nat]	15 000
Fahd, Cherine (NSW)	20 000
Foster, Robert (NSW)	12 000
Goss, Bronwyn (ACT) [WA]	18 000
Hadlow, Ruth (VIC) [O'seas]	20 000
Harrington, Catherine (NSW)	20 000
Healey, Greg (SA)	20 000
Kennedy, Sheridan (NSW)	20 000
Last, Andrew (O'seas)	10 000
Lie, Stefan (NSW)	20 000
Lindsay, Sara (VIC) [O'seas]	20 000
Loughlin, Jessica (SA)	20 000
Redford, Scott (QLD)	20 000
Redgate, Jacky (NSW)	20 000
Smart, Sally (VIC)	20 000
Smith, Jason (VIC)	20 000
Tasmanian Studio Furniture Makers (TAS)	20 000
Thomson, Mark (SA)	18 000
Vongpoothorn, Savanhdy (ACT)	20 000
Wybraniec, Jurek (WA)	20 000

\$411 000

Presentation and Promotion

Adelaide Festival Corporation (SA)	30 000
Art Association of Australia and New Zealand (NSW)	30 000
Art Gallery of New South Wales (NSW)	25 000
Art Gallery of South Australia (SA)	45 000
Associazione Viafarini (O'seas)	14 000
The Australian National University (National Institute of the Arts) (ACT)	10 000
The British School at Rome (O'seas) [VIC O'seas]	15 000
Busan Biennale (O'seas)	5 000
Craft Victoria (VIC)	16 000
Deutsches Hygiene-Museum Foundation (O'seas)	16 944
Furniture Designers Association Inc. (TAS)	8 000
Gwangju Biennale Foundation (O'seas)	20 000
International Art Space Kellerberrin Trust (WA)	20 000
JamFactory Contemporary Craft and Design Inc. (SA) [O'seas]	100 000
Jewellers and Metalsmiths Group of Australia – NSW (NSW)	40 000
Kunsthau Baselland (O'seas)	9 000
Le Mois de la Photo a Montreal (O'seas)	35 000
The Liverpool Biennial of Contemporary Art (O'seas)	10 000
Media-Space Perth Inc. (WA)	10 000
Monash University Museum of Art (VIC)	15 000
Museum of Applied Arts and Sciences (NSW)	75 000
Palmerston City Council (NT)	10 000

The Performance Space Ltd (NSW)	10 000
Queensland Art Gallery (QLD)	80 000
Regents of the University of California BAMPFA (O'seas)	12 953
State Library of Tasmania (TAS)	14 558
Taideteollisuusmuseon saatio (Design Museum, Finland) (O'seas)	15 946
University of Melbourne through Asialink Centre (VIC) [O'seas]	75 000
University of Melbourne The Ian Potter Museum of Art (VIC)	15 000
University of Tasmania (School of Art) (TAS)	4 300
VACB Visual Arts International Recurrent Events Strategy – Commissioned essays (NSW) [Nat]	4 500
VACB Visual Arts International Recurrent Events Strategy – International Visitors (NSW) [Nat]	5 310

\$796 511

Skills and Arts Development

Arnold, Raymond (TAS)	7 350
Ashby, Lynne (SA) [O'seas]	6 290
Bailey, Stuart (ACT) [O'seas]	10 000
Bond, Sarah (VIC) [O'seas]	10 000
Bosse, Joanna (VIC) [WA]	5 500
Chen, Zhong (VIC) [O'seas]	12 000
Chirnside, Lucas (VIC) [O'seas]	10 000
Cho, Shirley (NSW)	5 406
Churcher, Peter (VIC) [O'seas]	10 000
Cormick, Lane (VIC) [O'seas]	10 000
Craswell, Penelope (NSW) [O'seas]	5 500
Crooks, Daniel (VIC) [O'seas]	10 000
De Souza, Arlene trading as Textaqueen (VIC) [O'seas]	20 000
Demuth, Kim (QLD) [O'seas]	10 000
Doolan, Michael (VIC) [O'seas]	6 400
Draper, Lynda (NSW) [O'seas]	6 033
Dunn, Richard (NSW) [O'seas]	15 000
Ferran, Anne (NSW) [O'seas]	10 000
Frank, Dale (QLD)	27 000
Giblett, Richard (VIC) [O'seas]	10 000
Goh, Emil (NSW) [O'seas]	20 000
Goodwin, Sharon (VIC) [O'seas]	10 000
Graeve, Michael (VIC) [O'seas]	20 000
Gralton, Beatrice (ACT) [O'seas]	6 000
Healy, Claire (NSW) [O'seas]	35 000
Holdinghausen, Birgit (VIC)	20 000
Howells, Abigail (NSW) [O'seas]	6 496
Iwanczak-Ivanbrook, Bronia (NSW) [O'seas]	10 000
Lacham, Ronnie (TAS) [O'seas]	10 000
Lee, Micheline (NT) [O'seas]	15 000
Maddison, Ruth (NSW)	15 000
McCulloch, Susan (VIC)	20 000
McOwan, Daniel (VIC) [O'seas]	4 000
Morieson, Benjamin (VIC) [O'seas]	10 000
Nat and Ali (VIC) [O'seas]	10 000
Nissen, Rebecca (QLD) [O'seas]	5 500
Palmer, Daniel (VIC) [O'seas]	6 950
Pandolfo, Berto (NSW)	3 000
Pell, Michael (NSW) [O'seas]	15 000
Rhodes, Kate (VIC) [O'seas]	5 500
Robins, Chris, Anthony Docherty, Bruce Thomas (WA) [O'seas]	10 130
Ross, Sally (VIC) [O'seas]	5 000
Runway (NSW)	5 500

Sandrasegar, Sangeeta (VIC) [O'seas]	10 000
Snaith, Tai (VIC)	9 900
Steendyk, Brian (QLD) [O'seas]	10 000
Tarry, Jon (WA) [O'seas]	10 000
Tasker, Louise (WA) [O'seas]	10 000
Trethowan, Blair (VIC) [O'seas]	10 000
Un Magazine (VIC)	10 000
von Sturmer, Daniel (VIC) [O'seas]	10 000
Wright, Judith (QLD) [O'seas]	10 000

\$564 455

Key Organisations

24HR Art: Northern Territory Centre for Contemporary Art (NT)	70 000
Art Monthly Australia Pty Ltd (ACT) [Nat]	52 000
Art on the Move trading as National Exhibitions Touring Structure for WA Inc. (WA)	60 895
Artback NT Arts Touring Inc. (NT)	61 000
Artlink Australia (SA) [Nat]	55 000
Asian Australian Artists Association Inc. (NSW)	31 500
Australian Centre for Contemporary Art (VIC)	90 000
Australian Centre for Photography Ltd (NSW)	110 000
Biennale of Sydney Limited (NSW)	250 000
Canberra Contemporary Art Space Incorporated (ACT)	58 567
Centre for Contemporary Photography (VIC)	12 500
Contemporary Art Centre of South Australia Inc. (SA)	40 000
Contemporary Art Services Tasmania (TAS)	145 000
Craft ACT: Craft and Design Centre (ACT)	40 000
Craft Australia (ACT) [Nat]	220 000
Craft Council of the NT (Territory Craft) (NT)	14 000
Craft Queensland (QLD)	50 000
Craft Victoria (VIC)	50 000
Craftsouth: Centre for Contemporary Craft and Design (SA)	50 000
Experimental Art Foundation Incorporated (SA)	111 000
Form: Contemporary Craft and Design Inc. (WA)	50 000
Gertrude Street Artists Spaces (VIC)	51 822
Institute of Modern Art Limited (QLD)	100 000
JamFactory Contemporary Craft and Design Inc. (SA)	15 000
Museum and Gallery Services Queensland Ltd (QLD)	60 895
Museum of Contemporary Art Limited (NSW)	250 000
Museums and Galleries Foundation of NSW (NSW)	61 000
National Association for the Visual Arts (NSW)	170 000
National Exhibitions Touring Support (NETS) Victoria (VIC)	30 500
Object: Australian Centre for Craft and Design (NSW)	250 000
Perth Institute of Contemporary Arts Ltd (WA)	100 000
South Australian Country Arts Trust (SA)	60 895
Umbrella Studio Contemporary Arts trading as Umbrella Studio Association (QLD)	20 000

\$2 791 574

Fellowships

Campbell, Barbara (NSW) [O'seas]	40 000
Davila-Willshaw, Juan (VIC)	40 000
Ford, Susanne (VIC)	40 000

Jones, Mathew (VIC) [O'seas]	40 000
Kay, Catherine (NSW)	40 000

\$200 000

OTHER

Other board initiatives

Carter, Jeff (NSW)	40 000
Contemporary Art Organisations (Australia) Inc. (NSW)	15 000
Craft + Design Tasmania Inc. (TAS)	7 000
Craft ACT: Craft and Design Centre (ACT)	7 000
Craft ACT: Craft and Design Centre (ACT) [O'seas]	6 000
Craft Council of the NT (Territory Craft) (NT)	7 000
Craft Organisations Australia Inc. (ACT)	11 500
Craft Queensland (QLD)	7 000
Craft Victoria (VIC) [O'seas]	6 000
Craft Victoria (VIC)	7 000
Craftsouth: Centre for Contemporary Craft and Design (SA)	40 000
Craftsouth: Centre for Contemporary Craft and Design (SA)	7 000
Form: Contemporary Craft and Design Inc. (WA)	7 000
Form: Contemporary Craft and Design Inc. (WA) [O'seas]	6 000
JamFactory Contemporary Craft and Design Inc. (SA) [O'seas]	6 000
National Exhibitions Touring Support (NETS) Victoria (VIC)	10 000
Object: Australian Centre for Craft and Design (NSW)	9 500
Object: Australian Centre for Craft and Design (NSW)	7 000
Perth Institute of Contemporary Arts Ltd (WA)	25 000
Smith, Bernard (VIC)	10 000
Thames and Hudson (Australia) Pty Limited (VIC)	40 000
Thames and Hudson (Australia) Pty Limited – 'New Art Series Launch' (NSW)	2 225
Thames and Hudson (Australia) Pty Limited – 'Ricky Swallow' publication	2 000
VACB Emeritus Award, pin commission – Simon Cottrell (NSW)	3 400

\$288 625

Central programs

Advocacy [Nat]	27 644
Application assessment [Nat]	105 254

\$132 898

VISUAL ARTS/CRAFT

Total \$6 103 781

Note:

Expenditure for the Visual Arts/Craft Young and Emerging Artists program is detailed in Government Initiatives (Young and Emerging Artists) on page 102.

Arts Development

Note: Location listings in () indicate where the grant recipient was based and listings in [] indicate where the supported activity, in the main, takes place. Where these locations are the same only the residential () listing appears. [Nat] indicates that the activity is deemed to be national or occurs over three or more states and territories. [O'seas] indicates international activity.

REGISTER OF PEERS

Stephanie Radok

EXECUTIVE DIRECTOR

Ben Strout

Initiatives

Artspace Visual Arts Centre Ltd for Res Artis conference (NSW)	50 000
Bundanon Trust (NSW)	30 000
Bundanon Trust (NSW)	35 000
Multimedia Art Asia Pacific Inc. (QLD) [O'seas]	15 000
University of Melbourne through Asialink Centre (VIC) [O'seas]	165 000
	\$295 000

AMA Policy projects

12th meeting kultour June 2004 (NSW)	8 506
Australian Multicultural Foundation Ltd (VIC)	51 250
Australian Multicultural Foundation Ltd (VIC)	40 000
Australian Performance Laboratory Ltd (SA)	36 000
Brisbane Multicultural Arts Centre Inc. (QLD) [Nat]	21 954
Brisbane Multicultural Arts Centre Inc. (QLD) [Nat]	9 785
Footscray Community Arts Centre Ltd (VIC) [Nat]	13 915
Footscray Community Arts Centre Ltd (VIC) [Nat]	6 298
Footscray Community Arts Centre Ltd (VIC) [Nat]	9 770
IHOS (TAS) [Nat]	33 410
Multicultural Arts Victoria Inc. (VIC) [Nat]	19 419
Multicultural Arts Victoria Inc. (VIC) [Nat]	17 588
Multicultural Arts Victoria Inc. (VIC) [VIC]	25 000
Nexus Multicultural Arts Centre Inc. (SA) [Nat]	14 518
Nexus Multicultural Arts Centre Inc. (SA) [Nat]	14 998
	\$322 411

Small to medium size company development project

Australia Business Arts Foundation Ltd (VIC) [Nat] 30 000

\$30 000

Visual Arts/Craft Strategy national business development workshops

Strategic Business Planning Workshops (NSW) [Nat]	87 862
	\$87 862

Contributions to other boards

New Media Arts for Time_Place_Space 4	20 000
	\$20 000

ARTS DEVELOPMENT

Total \$774 852

Audience and Market Development

Note: Location listings in () indicate where the grant recipient was based, and listings in [] indicate where the supported activity, in the main, takes place. Where these locations are the same, only the residential () listing appears. [Nat] indicates that the activity is deemed to be national or occurs over three or more states and territories. [O'seas] indicates international activity.

EXECUTIVE DIRECTOR

Karilyn Brown

INTERNATIONAL MARKET DEVELOPMENT AND PROMOTIONS

Performing arts markets

6th Australian Performing Arts Market (APAM)

BalletLab tour of Amplification to Romania and Bulgaria (Varna Summer Festival and Theatre in a Suitcase Festival, Sophia) (VIC) [O'seas]	20 000
Chamber Made Opera tour of Phobia to Sziget Festival (Hungary) and Netherlands (VIC) [O'seas]	20 000
Drum Drum to WOMAD NZ, Taranaki and USA tour (NT) [O'seas]	20 000
Juha Vanhakartano – Undertow to Finnish National Opera and Sziget Festival (SA) [O'seas]	10 000
Kay Jamieson for Black Hole Theatre to tour Caravan to UK, Northern Ireland and Poland (VIC) [O'seas]	18 000
Project coordination and administration (NSW)	55
Strut & Fret for Mikangelo and the Black Sea Gentleman's tour to New Zealand and Hungary (QLD) [O'seas]	16 000

7th Australian Performing Arts Market (APAM)

Project coordination and administration (NSW)	3 784
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Australian International Music Market (AIMM)

Queensland Music Festival, Brisbane (QLD)	120 000
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Asian Arts Mart (AAM) Singapore

Deckchair Theatre showcase of Thirteen Hundred Ashtrays (WA) [O'seas]	7 944
Lucy Guerin Association Inc. showcase of Melt (VIC) [O'seas]	10 000
Project coordination and administration (NSW) [O'seas]	3 642
Sophie Travers, Critical Path, to attend Asian Arts Mart 2005 and IETM Colloquium 2005 (NSW) [O'seas]	2 000

Association of Performing Arts Presenters (APAP) New York

BalletLab to support attendance (VIC) [O'seas]	2 500
Catherine Reiser to support attendance (VIC) [O'seas]	2 500
Critical Path to support attendance (NSW) [O'seas]	2 500
Dance Works Limited to support attendance (VIC) [O'seas]	2 500
Expressions Dance Company to support attendance (QLD) [O'seas]	2 500

Helen Herbertson to support attendance (VIC) [O'seas]	2 500
Keep Breathing Pty Limited for project management of initiatives out of APAP 2004–06 - to develop, coordinate and implement a range of strategies and initiatives to market Australian contemporary dance in the US market (VIC)	9 990
Keep Breathing Pty Limited for project management of APAP 2005 (VIC) [O'seas]	76 332
Leigh Warren & Dancers to support attendance (SA) [O'seas]	2 500
Project administration and coordination (NSW) [O'seas]	18 035
Ros Warby for on-the-ground costs of three-night season of <i>Swift</i> at Dance Theater Workshop, NY (NSW) [O'seas]	5 000

CINARS Montreal

Marguerite Pepper Productions to project manage the Australian booth, presence and promotional strategy for CINARS 2004 (NSW) [O'seas]	38 762
Project administration and coordination (NSW) [O'seas]	24 200

Tokyo Performing Arts Market (TPAM)

Project administration and coordination (NSW) [O'seas]	16 853
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Other international performing arts markets

Administration costs of Australian representation at international performing arts markets (NSW) [O'seas]	4 027
Association of Independent Record Labels (AIR) to attend four international music markets 2005 and feasibility report with recommendations: South by South West, USA; MIDEM, France; Canadian Music Week, Canada; Popkomm, Germany (QLD) [O'seas]	26 000
Chamber Made Opera's Recital presentation at Western Arts Alliance (WAA) Showcase, Washington, USA, September 2004 (VIC) [O'seas]	34 069
Chris Bowen to attend at WOMEX, October 2005, at The Sage Gateshead UK (QLD) [O'seas]	1 000
Dance North to attend and provide a detailed assessment report on China Shanghai International Performing Arts Fair, October 2004 (QLD) [O'seas]	2 500
Reamont Pty Limited - Australian Music Online (AMO) Australians Abroad 2005 Jukebox at Music Showcases: SXSW, Popkomm, MIDEM, CMW (NSW) [O'seas]	8 000
Seb Chan (representing independent electronic music) to attend Sonar 2005 and Popkomm 2005 and prepare report and recommendations (NSW) [O'seas]	12 000

Visual arts & craft fairs

Ceramics Art and Perception Magazine to attend SOFA Chicago 2004 (NSW) [O'seas]	1 000
Craft Arts International Magazines to attend SOFA Chicago 2004 (NSW) [O'seas]	1 000
David Pestorius Gallery to attend Art Forum Berlin 2004 (QLD) [O'seas]	15 795
Gitte Weise Gallery to attend Art Forum Berlin 2004 (NSW) [O'seas]	16 000
Glass Artists' Gallery to attend SOFA Chicago 2004 and COLLECT London 2005 (NSW) [O'seas]	25 000
Goddard de Fiddes Gallery to attend ARCO 2005 in Madrid (WA) [O'seas]	24 000
Greenaway Art Gallery to attend ARCO 2005 in Madrid (SA) [O'seas]	22 985
Kirra Galleries to attend SOFA Chicago 2004 (VIC) [O'seas]	15 000
Narek Galleries to attend SOFA Chicago 2004 (NSW) [O'seas]	15 000
Raglan Gallery to attend SOFA Chicago 2004 and COLLECT London 2005 (NSW) [O'seas]	25 000
Roslyn Oxley9 Gallery to attend 2005 Art Basel, Switzerland (NSW) [O'seas]	25 000
Uplands Gallery to attend Frieze Art Fair in London, October 2004 (VIC) [O'seas]	15 000

Literature international market development program

Project administration and coordination (NSW)	1 857
Allen & Unwin to meet with translation agents in Europe and attendance at the Bologna Children's Book Fair to investigate film and television rights (NSW) [O'seas]	7 000
Australian Literary Management to attend the London Book Fair 2005 (NSW) [O'seas]	5 600
Bolinda Publishing to attend the London Book Fair 2005 (VIC) [O'seas]	5 900
Brandl & Schlesinger to attend the Frankfurt Book Fair 2004 with an extension visit to New York and Tuscaloosa, Alabama and the London Book Fair 2005 (NSW) [O'seas]	7 000
Bryson Agency Australian to attend the Frankfurt Book Fair 2004, with extension trip to London (VIC) [O'seas]	7 230
The Cameron Creswell Agency to attend the London Book Fair 2005 with extension trips to Germany and Italy (NSW) [O'seas]	8 500
Curtis Brown Australia to attend the Bologna Children's Book Fair 2005 with extension trip to London (NSW) [O'seas]	5 500
Curtis Brown Australia to attend Book Expo America 2005 (NSW) [O'seas]	4 750
Harper Collins Publishers for a 10-day publishing market investigation trip to Korea, Japan and Taiwan (NSW) [O'seas]	10 000
Magabala Books for travel costs to attend the Frankfurt Book Fair 2004 (WA) [O'seas]	13 000
Margaret Connolly & Associates to attend Book Expo America 2005 (NSW) [O'seas]	9 350
The Mary Cunnane Agency to attend the Frankfurt Book Fair 2004 with an extension trip to London (NSW) [O'seas]	8 140
Penguin Books (Australia) to attend the Frankfurt Book Fair 2004 and Bologna Children's Book Fair 2005 (VIC) [O'seas]	13 000

Random House Australia to attend the London Book Fair 2005 (NSW) [O'seas]	5 882
Scholastic Australia to attend Bologna Children's Book Fair 2005 (NSW) [O'seas]	4 550
Text Publishing to attend the London Book Fair 2005 and international distribution of catalogues (VIC) [O'seas]	7 200
University of Queensland to attend the Frankfurt Book Fair 2004 (QLD) [O'seas]	11 080

Strategic international market development

Project administration, coordination, marketing, communication and public relations (NSW)	120 393
Allen & Unwin to support Ron Brooks, children's book illustrator to attend 2004 Deutscher Jugendliteraturpreis Awards and Frankfurt Book Fair (NSW) [O'seas]	2 500
Hirano Pty Limited for Australia – Japan Dance Exchange program of dance activities in Australia and Japan in 2005–06 to coincide with 2006 Year of Exchange (VIC) [O'seas]	70 000
IMedia Asia Pacific Pty Ltd to contract a producer to manage, maintain and market OzArts Online (Stage Three) – State of the Arts (NSW)	70 000
IMedia Asia Pacific Pty Ltd to update 'In Repertoire' series promoting contemporary Australian arts for publishing to the Australia Council website and OzArts Online (NSW)	53 550
Margaret Hamilton for employment as Arts Market Development Officer at the Australian Embassy in Berlin (Germany) [O'seas]	21 187
Massive Interactive Pty Ltd to design and implement Undergrowth website, hosted by the OzArts Online CMS (NSW)	21 740
Open City to update 'In Repertoire – Youth Arts' promoting the contemporary Australian arts for publishing to the Australia Council website and OzArts Online (NSW)	31 810
Reamont Pty Limited to produce, manage, maintain and market Australia Music Online (AMO) (NSW)	128 000
University of Melbourne, Asialink for Australia – Japan Visual Arts Exhibitions Initiative three year program 2002–05, year three (VIC) [O'seas]	60 000
University of Melbourne, Asialink for Literature Touring in Asia Program 2005 in Japan, China, Singapore and India (VIC) [O'seas]	95 000

Undergrowth – Australian Arts UK 2005–06

Administration and coordination (NSW) [O'seas]	3 734
Australian Centre for Craft and Design for Object's Global Local exhibition to Victoria & Albert Museum, UK, September 2005 - Object Gallery tour of Global Local exhibition alongside the British Council's Import Export exhibition to coincide with London Design Week 2005 (NSW) [O'seas]	41 000
Australian Dance Theatre for tour of the UK, March 2005, and USA, May 2005, jointly funded by AMD and Dance Board (SA) [O'seas]	60 000
Australian Publishers Association Limited to produce two promotional DVDs for London Book Fair 2005 (NSW) [O'seas]	19 383
Ben Chamberlain, Public Relations consultant to implement UK media strategy (O'seas)	30 296

Farman King, AFTERSHOCK for Project 1: Nitin Sawhney Project - research and development Melbourne Festival 2004 and UK presentation and Project 2: The Sage Gateshead, UK, June 2005, including four Australian musicians (UK) [O'seas]	66 604	- David Broker attendance (QLD) [O'seas]	2 500
In the City for Australian Music Showcase 2005, Manchester, UK (WA) [O'seas]	2 500	- Kelly Gellatly attendance (VIC) [O'seas]	2 500
Jacqui Bonner Marketing and Management to develop and implement marketing strategy and materials (O'seas)	13 120	- Deborah Hart attendance (ACT) [O'seas]	2 500
Legs on the Wall for ground transport and marketing costs of All of Me tour to UK, February–March 2005 [O'seas]	28 600	- Vivienne Webb attendance (NSW) [O'seas]	2 500
Marketing material design, production and distribution (NSW) [O'seas]	16 555	Events and hospitality including Pavilion opening, launch, media events and launches (NSW) [O'seas]	81 306
The Performance Space for UK tour of Breathing Space Australia at Arnolfini, Bristol, Manchester and Glasgow (NSW) [O'seas]	66 270	Exhibition costs including construction, installation and insurance costs (NSW) [O'seas]	12 832
R R Bowker LLC, <i>The Australian Bookseller and Publisher</i> Magazine - supplement for London Book Fair 2005 (VIC) [O'seas]	19 500	Global Art Projects (GAP) for services during artist selection process (VIC) [O'seas]	5 000
Visiting International Publishers/Presenters/Producers		Media and publicity (NSW) [O'seas]	43 767
Program administration and coordination for 2004 and 2005 (NSW)	45 003	Production budget and artist's fee for representing artist Ricky Swallow [O'seas]	109 490
ASSITEJ (International Association of Theatres for Young People) to attend Come Out Festival, Adelaide, March 2005, Australian Theatre for Young People productions and industry meetings with Australian representatives (SA)	19 870	Project administration and coordination, including production of promotional material and marketing collateral (NSW) [O'seas]	195 294
Awesome/APPN presenters to support travel costs for targeted APPN presenters for the 2004 festival (WA)	10 000	Round for design and production of marketing materials (VIC)	35 805
Brink Productions to attend ISPA (International Society of Performing Arts Presenters) pitch session in New York to promote <i>Night Letters</i> , a play based on the novel by Robert Dassaix (SA) [O'seas]	8 000	Steve Martin, conservation technician maintaining works (VIC) [O'seas]	3 477
Cultural Awards Scheme 2004–05 for travel costs of Alistair Spalding (Sadler Wells) and Louise Jeffreys (Barbican) in conjunction with DFAT (NSW) [Nat]	19 691	Support for 10 Pavilion attendants (NSW) [O'seas]	9 460
National recurrent visual arts events			\$2 490 860
Melbourne Art Fair 2004 for international and national marketing (VIC)	25 000	NATIONAL AUDIENCE DEVELOPMENT AND MARKETING	
Sydney Art on Paper Fair for 10th annual fair, July 2005 (NSW)	45 000	Marketing services and resources	
International recurrent visual arts events		Cooperative arts marketing	
University of Melbourne through Asialink Centre for the coordination of the Australian exhibition at 11th India Triennale (VIC) [O'seas]	35 000	Canberra Arts Marketing (CAM) to develop, manage and market 2004 programs (ACT)	24 403
Venice Biennale 2005		Canberra Arts Marketing (CAM) to develop, manage and market 2005 programs (ACT)	94 916
Brunswick Arts for PR services including events and media (O'seas)	57 040	LIVE Performing Arts Tasmania to establish Knowledge Bank system for collecting, managing and analysing audience data for the performing arts in Tasmania in partnership with Purple Seven (UK) and their Vital Statistics program (TAS)	35 000
Charlotte Day, curator of Venice Biennale 2005 [O'seas]	22 200	LIVE Performing Arts Tasmania for Microlingo dance audience development project (TAS)	3 000
Diego Carpentiero, Pavilion Supervisor (Italy) [O'seas]	20 299	Red Hot Arts Marketing (RHAM) to establish and program manage RHAM (NT)	121 750
Emerging Curator's Initiative - Geraldine Barlow attendance (supported by Arts Victoria) (VIC) [O'seas]	5 000	Top End Arts Marketing (TEAM) to develop, manage and market 2004 programs (NT)	21 630
Established Curators Program		Top End Arts Marketing (TEAM) to develop, manage and market 2005 programs (NT)	110 000
		Leading Voices	
		Ann Daly (USA) June–July 2004 [Nat]	
		- post-workshop online fuel4arts forum	2 090
		- administration, coordination and presentation	16 681
		Mel Jennings (UK) September 2004 [Nat]	
		- consultancy fees	8 329
		- administration, coordination and presentation	16 700
		Stephen Cashman (UK) April 2005 [Nat]	
		- consultancy fees to Stephen Cashman	
		Consultancy	17 554
		- administration, coordination and presentation	18 578
		Roger Tomlinson (UK) May–June 2005 [Nat]	
		- consultancy fees to ACT Consultant	
		Services (UK)	10 500
		- administration, coordination and presentation	19 291

Gerri Morris and Andrew McIntyre (UK) November 2005 [Nat] - administration, coordination and presentation	1 949
Kape Communications to coordinate and market national presentation program by specialists Jerry Yoshitomi (USA) and Ruud Breteler (The Netherlands) in 2005 (VIC) [Nat]	50 000
Regional Arts NSW for participation by international specialists in Byron Bay Writers Festival 2005 public forum 'How are we going? Directions for the arts in The Creative Age' (NSW) [Nat]	10 000
Ripe One Pty Ltd to develop, implement and manage online booking and payment facility (TAS) [Nat]	12 682
Program administration and coordination of 2005 program (NSW) [Nat]	3 720

Knowledge Bank

ARTS Australia (Tim Roberts) to undertake preliminary development of an Australian version of UK publication, <i>Boxing Clever</i> , on effective use of box office and data in arts marketing and audience development (NSW) [Nat]	8 480
Judith James Consultancy to create new audience development case studies based on New Audiences projects 1999–2001 (NSW) [Nat]	28 642
Publication and national distribution of <i>Audience Research Made Easy</i> co-published with Arts Victoria (VIC) [Nat]	37 986
Xing Jin to develop multicultural marketing toolkit (NSW) [Nat]	8 500

fuel4arts

Ripe One Pty Ltd to manage, market and develop fuel4arts including fuel4arts New Zealand in alliance with Creative New Zealand (TAS) [Nat]	310 000
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National audience development and promotion

Access All Areas: Arts and Disability

Accessible Arts Inc. (NSW) for audience development specialist position in partnership with the NSW Ministry for the Arts (NSW) [Nat]	40 000
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Regional audience development

Arts WA for arts and market development facilitator in the Pilbara region in partnership with Arts WA (WA)	20 000
Country Arts WA Inc. for regional youth audience development position working in selected regional communities as part of the OUT THERE program (WA)	65 000
Queensland Arts Council to conduct series of Leadership Forums in regional Queensland (QLD)	10 000
SA Country Arts Trust for continuing the audience development specialist program (SA)	50 000

THE PROGRAM

Development, coordination and marketing (NSW) [Nat]	138 398
Development, implementation, coordination and marketing of the J Arts Crew (NSW) [Nat]	8 275
Development, publication and distribution of <i>Exhibitionist – Artists' Trade Secrets</i> publication showcasing young artist initiatives supported through the Young and Emerging Artists initiative (NSW) [Nat]	29 940
Lisa Greenaway for content editing (VIC) [Nat]	31 160

Multicultural arts marketing

Planning and scoping of MAMAS 4 (Multicultural Arts Marketing Ambassadors Scheme) in WA in partnership with Arts WA (NSW) [WA]	5 280
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Strategic development

Coordination and review of National Audience Development and Marketing program (NSW) [Nat]	19 082
Creative Thinking – Positive Solutions Pty Ltd for final stage of national audience development review and strategic development project (QLD) [Nat]	16 838

Dance audience development

Coordination of the national contemporary dance audience development strategy (NSW) [Nat]	5 960
Elephant Consultants Pty Ltd to develop marketing and audience development strategies for small to medium size contemporary Australian dance companies and independent dance artists (VIC) [Nat]	60 777

\$1 493 092

AUDIENCE AND MARKET DEVELOPMENT

Total	\$ 4 235 376
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Policy Communication Research

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EXECUTIVE DIRECTOR

Lisa Colley

COMMUNICATION

General

AAP – daily media monitoring of metropolitan and regional newspapers (NSW) [Nat]	31 056
AAP – distribution of media releases (NSW) [Nat]	6 491
AAP – MediaAtlas media database (NSW) [Nat]	4 308
Advertising in metropolitan and regional newspapers and online (NSW) [Nat]	62 879
Advertising in non-English newspapers (NSW) [Nat]	9 921
Communication strategy development and resourcing (NSW) [Nat]	157 357
Distribution of Australia Council publications (NSW) [Nat]	658
Rehame – media monitoring (NSW) [Nat]	3 336
Support for public relations industry networking (NSW) [Nat]	4 952
	\$280 961

Event management

Council events and support for official functions, Future Planning presentations, Red Ochre Award, VACB and Literature Emeritus Awards, Don Banks, Dr Richard Kurin presentation (NSW) [Nat]	82 879
Display materials (NSW) [Nat]	1 125
Photography of events and personnel (NSW) [Nat]	2 764
	\$86 769

Publishing

2003–04 <i>Annual Report</i> project management, design and printing (NSW) [Nat]	22 708
2004 Australia Council Christmas card design, printing and distribution (NSW) [Nat]	2 660
2004 <i>Support for the Arts Handbook</i> design, printing and distribution (NSW) [Nat]	15 753
Copyright royalties (NSW)	2 057
<i>Diversity III</i> (AMA news bulletin) design, printing and distribution (NSW) [Nat]	4 022
IMedia Asia Pacific Pty Ltd for editorial in six issues of <i>arts+medicine</i> publication (NSW) [Nat]	20 000
Indigenous Arts policy brochure design (NSW) [Nat]	500
<i>Kulcha</i> publication writing and design (NSW)	2 385
Massive Interactive Pty Ltd for website enhancements and development of online Research Centre (NSW) [Nat]	20 960

Miscellaneous printing (NSW)	6 187
<i>Ozco_news</i> (newsletter) design, printing and distribution (NSW) [Nat]	27 112
Website support costs (NSW) [Nat]	1 095

\$125 442

COUNCIL INITIATIVES

Arts and media relations

Australia Business Arts Foundation Ltd for year two of 2004–06 Major Partnership of AbaF Business Arts Partnership Awards (VIC) [Nat]	50 000
	\$50 000

Education and the Arts

Education policy development and management International Conferences & Events Australia Pty Ltd – Backing Our Creativity: Education and the Arts research, policy and practice symposium (NSW) [NSW VIC]	81 409
Mary Ann Hunter for production of an analysis and overview of six commissioned education and the arts research projects (QLD)	3 963
Meeting of National Education and the Arts Network 2004 (NSW) [NSW QLD]	6 225
Support costs for Dr Anne Bamford in relation to UNESCO World Conference on Arts Education – partnership with UNESCO and IFACCA (NSW) [O'seas]	769
Support costs for education projects and networking (NSW)	8 701
	\$119 515

INDUSTRY DEVELOPMENT INITIATIVES

Australian Academy of the Humanities Council for the Humanities Arts and Social Sciences – sponsorship of HASS on the Hill 2004 (ACT) [Nat]	10 000
Contribution to meeting of national arts organisations (NSW)	1 694
Intellectual Property policy development and management [Nat]	26 511
Intellectual Property Research Project project costs (NSW) [Nat]	830
Project coordination for developing policy advice on Intellectual Property Issues (NSW) [Nat]	496
	\$39 532

INDUSTRY INFRASTRUCTURE SUPPORT

Arts Access Australia Limited – Year 1 of 2004–07 funding agreement (NSW) [Nat]	85 000
Arts Law Centre of Australia – Year 3 of 2003–05 funding agreement (NSW) [Nat]	200 000
Australian Copyright Council Ltd – Year 3 of 2003–05 funding agreement (NSW) [Nat]	230 000

\$515 000

LIBRARY

Access to information databases (NSW)	5 667
Attorney-General's Department – administration of Copyright Agency Limited Agreement (NSW)	853
Capital Monitor – Monitoring of Government related media releases (NSW)	4 120
Newspapers for arts monitoring (NSW)	5 390
Reuters – online database subscription (NSW)	15 296

\$31 328

POLICIES

Arts in a Multicultural Australia (AMA)

AMA advocacy [Nat]	6 485
Australia Council Multicultural Advisory Committee meetings [Nat]	32 017
Australian Multicultural Foundation Limited – contribution towards internship for MAPD alumni with Smithsonian Institution 2005 (VIC)	10 000
Effective Change Pty Ltd to evaluate the Arts in a Multicultural Australia (AMA) Policy 2000–04 (VIC)	49 800
Federation of Ethnic Communities Council of Australia – sponsorship of Transformations Conference 2005 (ACT)	10 000
Sek Mun Wong – site hosting and administration for www.kultur.net.com (NSW) [Nat]	2 400
Travel expenses for Effective Change Pty Ltd to evaluate AMA Policy 2000–04 (NSW)	9 253
University of Melbourne (The Australian Centre) – Empires Ruins + Networks Conference publishing (VIC)	5 000
WEF Peace Education Conference – complementary Cultural Program for UNESCO Conference on Education for Shared Values and Intercultural and Interfaith Understanding (SA)	5 000

\$129 957

Regional

Regional Arts Australia – year two of 2003–06 Joint Project Funding Agreement with Regional Arts Australia (SA) [Nat]	140 000
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\$140 000

Young People and the Arts

Distribution of the H2W2 publication (NSW)	248
Out of the Box Festival trading as Queensland Performing Arts Trust – Learning Partnerships with parents of young children (QLD)	30 000
Support costs for Young People and the Arts [Nat]	2 498

\$32 747

RESEARCH

Australian Bureau of Statistics – Artsworld 2 research component (SA) [Nat]	6 000
Australian Interactive Media Industry Association – Mobile Journeys Project (NSW)	11 250
Economic Strategies Pty Ltd – Research costs for Indigenous Music Scoping Study (NSW) [Nat]	6 800
In Corporate Pty Limited – Facilitation of Corporate Planning Framework and Business Planning (NSW)	1 950
International Arts Federation Services Pty Ltd – Consultancy for research project on international cultural comparisons (NSW) [Nat]	2 515
Research development and management (NSW)	99 387
Support costs for research projects and networking (NSW) [Nat]	18 051
Viscopy Ltd for completion of analysis of the economic outcomes of implementing a resale royalty scheme in Australia (NSW) [Nat]	5 000

\$150 954

Central programs

Advocacy (O'seas)	81 718
Artsupport Australia [Nat]	261 962
IFACCA membership fee (O'seas)	33 000
Peer and Council member costs [Nat]	212 472

\$589 153

POLICY COMMUNICATION RESEARCH

Total \$2 291 358

Note:

Expenditure for the Regional Arts Fund is detailed in Government Initiatives (Regional Arts Fund) on page 101.

Government initiatives

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BOOK INDUSTRY ASSISTANCE PLAN (BOOKS ALIVE)

Administration [Nat]	109 092
Book Promotion [Nat]	2 027 585
Books Alive contribution to The Smith Family [Nat]	124 538
Market Research [Nat]	12 000
	\$2 273 215

CONTEMPORARY MUSIC DEVELOPMENT

Australian Music Online (NSW) [Nat]	72 000
	\$72 000

MAJOR FESTIVALS INITIATIVE

Adelaide Festival Corporation for development site in Melbourne Oct 2004 (SA)	45 292
Adelaide Festival for Australian Dance Theatre's <i>What God Hath Wrought</i> for Adelaide 2006 and Sydney Festival 2007 (SA) [NSW SA]	149 707
Brisbane Festival for creative development workshop for <i>Johnno</i> , a stage adaption of David Malouf's novel (QLD)	14 840
Melbourne Festival 2006 and Sydney Festival 2007 for Lucy Guerin Company's <i>Explode</i> (VIC) [NSW VIC]	110 356
Perth Festival for Skadada <i>Human Project</i> <i>Phase 1</i> studio development in Perth, June–July 2005 (WA)	19 979
Perth Festival for <i>The Odyssey</i> at Perth 2005 and Melbourne 2005 (WA)	255 091
Sydney 2005, Perth 2006 and Adelaide 2006 for <i>Three Furies Scenes from the life of</i> <i>Francis Bacon</i> (NSW)	193 236
Ten Days on the Island 2005 and Melbourne 2005 for <i>Gardens of Paradise</i> (TAS)	315 407
	\$1 103 908

MELBA FOUNDATION

Melba Foundation Ltd (VIC)	1 000 000
	\$1 000 000

NOISE: NATIONAL YOUTH CULTURE AND ARTS MEDIA INITIATIVE

Reamont Pty Ltd for development, production, and marketing of NOISE 2005–08 (NSW) [Nat]	607 617
	\$607 617

REGIONAL ARTS FUND (RAF)

BIG hART Inc. for year one of 2004–08 Tasmanian regional community engagement project (TAS)	150 000
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Cultural Development Network Inc. for Community Sustainability and Cultural Vitality Pilot Program (VIC)	45 000
Regional Arts Australia to establish national regional arts promoters network to collaborate, promote, and share skills and resources (SA) [Nat]	21 900
Support costs for RAF projects (NSW) [Nat]	4 988
	\$221 888

VISUAL ARTS and CRAFT STRATEGY

Key Organisation support

24HR Art: Northern Territory Centre for Contemporary Art(NT)	70 000
Art Monthly Australia Pty Ltd (ACT) plus \$15 000 from Visual Arts/Craft Board	15 000
Artlink Australia (Nat)	30 000
Australian Centre for Contemporary Art (VIC)	220 000
Australian Centre for Photography (NSW)	110 000
Biennale of Sydney (NSW)	360 000
Canberra Contemporary Art Space (ACT)	22 500
Centre for Contemporary Photography (VIC)	32 500
Contemporary Art Services Tasmania (TAS)	50 000
Craft (ACT): Craft and Design Centre (ACT)	22 500
Craft Queensland (QLD)	100 000
Craft Victoria (VIC)	120 000
Experimental Art Foundation (SA)	80 000
Form: Contemporary Craft and Design (WA)	100 000
Gertrude Contemporary Art Spaces (VIC)	100 000
Institute of Modern Art (QLD)	230 000
JamFactory Contemporary Craft & Design (SA)	50 000
Melbourne Art Fair (VIC)	80 000
National Association for the Visual Arts (Nat)	140 000
Object: Australian Centre for Craft and Design (NSW)	230 000
Perth Institute of Contemporary Arts (WA)	150 000
Tasmanian Wood Design Collection(TAS)	30 000
Umbrella Studio Contemporary Arts (QLD)	20 000
	\$2 377 500

Projects

Geraldton Streetwork Aboriginal Corporation (WA)	19 540
Kari Yalla (NSW)	22 000
Koorie Heritage Trust Inc. (VIC)	12 600
Lockhardt River (QLD)	25 000
Quinkan Regional Cultural Centre (QLD)	25 000
Tandanya (SA)	35 000
Strategic Business Planning Workshops contribution to Arts Development of \$87 862	

\$139 140

Support for Individual Artists

Artist Run Initiatives	
Conical Contemporary Art Space Inc. (VIC)	15 000
KINGS Artist Run Initiative (VIC)	12 000
West Space Incorporated (VIC)	20 000
Darwin Visual Arts Association (NT)	12 500
Watch This Space (NT)	12 500

\$72 000

Individual Artists

Angus, James (NSW)	20 000
Bauer, Frank (SA)	20 000
Blakely and Lloyd (QLD)	19 730
Blyfield, Julie (SA)	20 000
Boscacci, Louise (NSW)	20 000
Britton, Helen (WA)	20 000
Capurro, Christian (VIC)	13 200
Claire Healy & Sean Cordeiro (NSW)	20 000
Cooper, Justine (VIC)	20 000
Crawford, Ashley (VIC)	20 000
Croft, Brenda (ACT)	20 000
Curtis, Matthew (NSW)	20 000
Cuthbert, Simon (TAS)	15 400
Davern, Anna (VIC)	15 708
Dawes, Debra (NSW)	20 000
Drew, Marian (QLD)	20 000
Dyer, Anthony (VIC)	18 300
Fan, Dongwang (NSW)	20 000
Fenner, Felicity (NSW)	20 000
Floyd, Emily (VIC)	20 000
Froese, Joachim (QLD)	15 000
Funaki, Mari (VIC)	20 000
Gerber Donaldson Wallpaper (NSW)	20 000
Goulder, Jon (NSW)	19 000
Hyaline Glass Studio (WA)	20 000
James Avery and Eleanor Avery (QLD)	16 000
Jennifer Barrett and Jacqueline Millner (NSW)	20 000
Jennifer McCamley and Janet Burchill (VIC)	16 000
Lee, Lindy (NSW)	18 000
Lugg, Wendy (WA)	20 000
Lynch, James (VIC)	20 000
Makigawa, Carlier (VIC)	20 000
Matthews, Leslie (SA)	18 000
McDermott, Ruth (NSW)	18 500
Orchard, Jennifer (NSW)	10 000
Ortega-Montiel, Mauricio (QLD)	10 000
Penrose, Barbara (QLD)	20 000
Pound, Patrick (VIC)	20 000
Raskopoulos, Eugenia (NSW)	20 000
Reynolds, Bruce (QLD)	14 000
Ridley, Mandy (QLD)	17 600
Rowney, Thomas (NSW)	15 150
Ryan, Sarah (QLD)	20 000
Schell, Fleur (WA)	20 000
Schlit, Michael (TAS)	15 400
Spremborg, Alexander (WA)	20 000
Stacey, Robyn (NSW)	20 000
Three Adornment Makers (NSW)	20 000
Valamanesh, Angela (SA)	18 000
Walker, Linda Marie (SA)	18 000
Woods, Elizabeth (QLD)	12 000

\$932 988

VISUAL ARTS and CRAFT STRATEGY

\$3 521 628

YOUNG AND EMERGING ARTISTS INITIATIVE

Aboriginal and Torres Strait Islander Arts

Art Gallery of New South Wales (NSW)	10 000
Association of Northern Kimberley and Arnhem Aboriginal Artists (NT)	6 000
Carclew Youth Arts Centre (SA)	50 150
De Santolo, Jason (NSW) [NT]	1 905
Gadigal Information Service Aboriginal Corporation (NSW)	17 700
Music Managers Forum Australia Ltd (NSW) [Nat]	30 000
National Gallery of Australia (ACT)	10 000
Terrasphere Productions Pty Ltd (VIC) [O'seas]	7 000
Viney, Roseanne (TAS) [QLD]	600
Williams, Ebony (NSW) [NT]	1 702

\$135 057

Audience and Market Development (Emerging Producers in Community (EPIC) initiative, with NMAB, CCDB and PCR)

24HR Art: Northern Territory Centre for Contemporary Art (NT)	11 000
Artrage Festival (WA)	31 815
Australian Network for Art and Technology (ANAT) (SA)	33 750
Development costs for the Young and Emerging Producers and Curators Initiative (NSW)	30 253
Experimenta Media Arts (VIC)	20 750
Frankston Arts Centre (VIC)	28 550
International Art Space Kellerberrin Australia (IASKA) (WA)	43 750
Next Wave Festival (VIC)	33 750

\$233 618

Community Cultural Development

Out There Everywhere (NSW) [Nat, O'Seas]	15 448
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\$15 448

Dance

Alder, Floeur (WA)	20 000
Cartwright, Sarah to UK (SA) [O'seas]	14 925
Curious Works (NSW)	15 000
Foot in the Door (NSW) [Nat]	200
Lutwyche, Melody (SA)	10 667
Making Tracks (NSW) [Nat]	625
McKinlay, Jessie to Romania and Bulgaria (SA) [O'seas]	13 741
McKinley, Daniel (QLD)	19 707
Shelper, Brendan to Germany (VIC) [O'seas]	13 600
Stewart, Grant (WA)	20 000
Take Your Partner (NSW) [Nat]	4 073
Wheen, Miranda (NSW)	4 000
Youth Arts Queensland Inc. (QLD) [Nat]	50 000

\$186 538

Literature

Australian Festival for Young People Inc. (SA)	10 000
Australian National Playwrights Centre Inc. (NSW)	8 000
Australian Society of Authors Ltd (NSW)	9 000
Bylsma, Wolfgang (WA)	5 000
Davidson, Emma (NSW)	3 000
Eclectica Press (NSW)	4 000

The Eleanor Dark Foundation Ltd (NSW)	10 000
The Eleanor Dark Foundation Ltd (NSW)	8 400
Express Media Inc. (VIC)	9 500
Fantastic Queensland Inc. (QLD)	5 000
Fielding, Kate Rebecca (VIC)	4 500
Hii, Ming-Zhu (VIC)	4 000
Just Us Theatre Ensemble (QLD)	13 000
May Gibbs Children's Literature Trust (SA)	10 000
NT Writers' Centre Inc. (NT)	4 000
Platform Youth Theatre Inc. (VIC)	8 000
Poets Union Inc. (NSW)	11 150
Queensland Writers' Centre Association Inc. (QLD)	9 000
Singleton Young Writers + Arts Collective (NSW)	3 500
Spelling Bee Group (VIC)	4 500
Sydney Theatre Co. Ltd (NSW)	12 000
Tasmanian Writers' Centre Inc. (TAS)	4 000
\$159 550	

Major Performing Arts

The Australian Ballet (VIC) [Nat]	10 000
Brandenburg Ensemble Ltd trading as Australian Brandenburg Orchestra (NSW)	10 000
Opera Australia (NSW) [Nat]	15 000
Queensland Theatre Company (QLD)	10 000
\$45 000	

Music

Aurora Jane (NSW)	2 469
Barker, Timothy to Germany (VIC) [O'seas]	2 500
Barnes, Michael to Germany (O'seas)	1 500
Barnett-Slater Project (Sharron Barnett and Gian Slater) (VIC)	2 500
bluejuice (NSW)	2 500
Borsboom, Alesa (QLD)	2 500
Boyce, Rachel trading as Raychel Plath (QLD)	2 500
Briscoe Sisters (QLD)	2 000
Calandra, Bianca (NSW)	2 500
Charlotte and Josie for Charlotte Thorpe and Josie De Souza (VIC)	2 500
Chromer (QLD)	1 028
Cooper, Clare (NSW)	2 500
Culture Connect (NT)	2 500
Cummings, Tobias (VIC)	2 500
Cutler, Amy (TAS)	2 496
Daina (VIC)	1 500
Dean, Emma (QLD)	1 700
Dellavedova, Kim (VIC)	2 500
Diafrix (VIC)	2 300
Doecke, Melissa to UK (ACT) [O'seas]	2 500
Dovetail (QLD)	2 500
Edwards, Gareth and Katie Harley (VIC)	2 500
emocean (NSW)	2 500
Entropic (NSW)	2 500
Eyelash Records (NSW)	2 500
The Fold (VIC)	2 500
Foran, Sean (QLD) [VIC]	2 500
Gilmartin, Emma (VIC)	2 500
The Go Set (VIC)	1 680
Greenberg, Wendy to Norway (VIC) [O'seas]	2 500
Hannaford, Marc (VIC)	2 370
Heaney, Bethany (NSW)	2 000

Hot Rubber Glove (QLD)	2 000
Hunt, Anthony (SA) [VIC]	2 000
Illicit Eve (SA)	2 500
Jamieson, Nathan (WA) [NSW]	2 500
Kizmet (QLD)	2 500
Lamplight (VIC)	2 000
Lim, Patrick to USA (SA) [O'seas]	1 500
Little Aida (NSW)	2 000
Male, Karlie (SA)	2 500
McKnight, Sally to USA (VIC) [O'seas]	2 500
Meagher, Michael (VIC)	1 200
Moxham, Amanda to Austria (VIC) [O'seas]	2 500
Randall, Jessica (NSW)	2 500
Rocket Dog (NSW)	2 500
Roesner, Matthew (WA) [QLD]	2 352
Savannah (VIC)	2 500
Scarlett Affection (NSW) [Nat]	2 000
Searles, Marie (NSW)	2 500
Silver, Alexandra to Switzerland (NSW) [O'seas]	2 500
Sivell, Vashti to USA (NSW) [O'seas]	2 480
Sunwrae Ensemble (VIC)	2 000
Tapered Edges (NSW)	2 500
Taylor, Zoe to UK (NSW) [O'seas]	2 000
Tehai (VIC)	2 500
Tragic Delicate (WA)	2 500
The Two Man Band (QLD)	2 500
Ughetti, Eugene (VIC)	2 500
Urban, Tashka (NT)	2 500
Waiter (TAS)	2 500
Waldron, Ross (NSW) [Nat]	2 500
Wentzki, Sarah-Jane (VIC)	2 020
Windsor, Grant (WA)	2 500

\$147 095

New Media Arts

Barling, Bianca (SA) [O'seas]	5 000
Christen, Rene (NSW) [O'seas]	5 000
Clare, Vicky (NSW) [O'seas]	5 000
Corcoran, Ian (VIC) [O'seas]	4 980
Frost, Benjamin (VIC) [O'seas]	5 000
Gardiner, Matthew (VIC) [O'seas]	5 000
Horton, Lauren (NSW) [O'seas]	5 000
Kosloff, Laresa (VIC) [O'seas]	5 000
Osbourne, Janet (WA)	4 940
Sipthorp, Bella (QLD) [O'seas]	4 757
Snaith, Tai (VIC) [O'seas]	5 000
Stewart, Emma (NSW) [O'seas]	5 000
Time_Place_Space 3 (NSW) [Nat]	5 000

\$64 677

Theatre

Cirkidz Inc. (SA)	2 503
Mainstreet Theatre Company (SA)	2 500
Southern Youth Theatre Ensemble Inc. (SA)	2 095
Terrapin Puppet Theatre Ltd (TAS)	3 000
Urban Myth Theatre of Youth Inc. (SA)	3 000
Youth Arts Queensland Inc. (QLD) [Nat]	130 000

\$143 098

Visual Arts/Craft

Allan's Walk Artist Run Space (VIC)	8 000
Art Gallery of New South Wales (NSW)	10 000
Breadbox and Windowbox Galleries (WA)	10 000
Bus Studios	10 000
Contemporary Art Services Tasmania (TAS)	10 000
Craft ACT: Craft and Design Centre (ACT)	10 000
Craft Council of the NT (Territory Craft) (NT)	10 000
Craft Queensland (QLD)	10 000
Craft Victoria (VIC)	10 000
Craftsouth: Centre for Contemporary Craft and Design (SA)	10 000
Darwin Visual Arts Association (NT)	8 000
Firstdraft Incorporated (NSW)	10 000
Form: Contemporary Craft and Design Inc. (WA)	10 000
Gallery WREN	8 000
Inflight Art (TAS)	10 000
National Gallery of Australia (ACT)	10 000
Object: Australian Centre for Craft and Design (NSW)	10 000
Phatspace	10 000
Platform Artists Group Inc. (VIC)	10 000

\$184 000

YOUNG AND EMERGING ARTISTS \$1 080 463

GOVERNMENT INITIATIVES

Total \$10 114 337



Work Environment

IMAGE: A young student watches the Melbourne Symphony Orchestra brass players at a Meet the Orchestra concert at Hamer Hall in the Victorian Arts Centre, August 2004. The Orchestra is supported by the Major Performing Arts Board. Photo: Mark Wilson

Work Environment

The Council is strongly committed to providing a workplace that supports its people in working towards its mission, vision, goals and policies.

Health, Safety and Wellbeing

The Australia Council recognises that the workplace environment impacts employee performance and satisfaction. The Council takes seriously the requirement to provide a safe and hazard-free workplace and to ensure that all employees are informed of and trained in their responsibilities and obligations under the relevant legislation.

The Council paid a lower premium rate to Comcare in the past year because the number and average cost of claims decreased.

The focus has been on encouraging individual engagement with working safely through a number of initiatives for proactively managing health and safety awareness.

All new employees attend health and safety awareness training and complete self-auditing checklists at their workstations to ensure ergonomic compliance.

Included in induction is a program known as Fit for Work which alerts employees using PC-based equipment to maximise preventative actions to reduce the development of occupational overuse injuries or incidents.

The timely and efficient reporting of incidents or injuries is expedited through the involvement of First Aid officers who are trained in the importance of proactive reporting.

Service Charter

The Australia Council is committed to providing high-quality services to clients and stakeholders. The Council's Client Services Charter explains how we deliver our services—it is included in the 2004 and 2005 editions of the *Support for the Arts Handbook*, and is available for staff on the Council's intranet. The Council collects data on client complaints and its responses to them. The Council did not review the Client Services Charter during the current review period and will undertake this review in 2005–06.

Commonwealth Disability Strategy

The Commonwealth Disability Strategy (CDS) provides a framework to assist Commonwealth organisations to meet their obligations under the *Disability Discrimination Act 1992*. The Council is required to report on its performance in meeting the CDS under the designated core roles of policy adviser, purchaser, provider and employer.

Australia Council staff are committed to upholding organisational goals, one of which is to 'increase community engagement with the arts and to promote individual participation in them by increasing opportunities for all Australians to experience and participate in the arts and increasing access and reducing barriers to engagement with the arts'.

In the role of policy adviser, the Council seeks to support the needs of people with disabilities in the arts sector. It does so by offering triennial support to Arts Access Australia (AAA—formerly known as *Disability in the Arts Disadvantage in the Arts Australia*—DADAA), the peak body for arts and disability. AAA works to promote the rights of people with disabilities to participate in and determine their cultural life. The Australia Council is committed to making its programs accessible to people with disabilities. The input of AAA and other representatives helps to shape Council policy and programs.

Since 2000 the Council's AMD Division has run a broad program of activities known as Access All Areas which focuses on audiences with disabilities. The publication after which the program is named enjoyed 3534 downloads in the past year and is to be followed by a compendium of case studies on how organisations improve access to the arts for people with disabilities. With AMD funding, AAA is developing the compendium and is also undertaking national research into access and audience development issues for people with disabilities.

AMD, in partnership with the NSW Ministry for the Arts, continues to fund an audience development specialist

based at Accessible Arts NSW. This position has been instrumental in developing resources and providing guidance to arts and cultural organisations on accessibility for people with disabilities. Activities have included trials of live captioning for theatre productions and specialised marketing strategies.

Public announcements by the Australia Council are delivered in accessible formats and made available in a timely manner. Apart from hard copies, announcements are made available via the website, in both HTML and PDF formats, which can be used by software screen readers or resized for reading on screen. The *Support for the Arts Handbook* is made available online and in audio and disk form as close as possible to the time of publication.

Grants application forms include a statistics gathering page. This provides applicants with the opportunity to self-identify as having a physical or intellectual disability.

Customer feedback and complaints are a feature of the Australia Council Service Charter. The Council encourages feedback as part of its continued focus on quality improvement, and it annually reviews compliance with the Charter and identifies areas for improvement. This includes analysis of feedback and complaints received, as well as a process for input by clients, staff and stakeholders. The results of the client service monitoring process are made publicly available.

The Australia Council is also an employer, with responsibility to ensure that recruitment, employment and professional development policies and procedures comply with the *Disability Discrimination Act 1992*. Accessible formats for potential job applicants are provided online and on request by mail and fax. Most job advertisements now appear on the Council's website.

Our human resources team has developed recruitment and selection guidelines that promote merit selection and non-discriminatory decisions. Induction training aims to provide new employees with an understanding of the Council's functions and policies, including discrimination and diversity. Statistics relating to diversity are also collected and reported on at least annually (see page 17).

The Council has internal and external grievance procedures, including review of actions under the *Public Service Act 1922* and appeals to the Australian Public Service Commission. Staff also have access to a professional counselling service through the Employee Assistance Program.

Freedom of Information

This statement provides required information under Section 8 of the *Freedom of Information Act 1982* (FOI Act).

Powers

Under Section 6 of the *Australia Council Act 1975*, the Council has the power to do all things that are necessary or convenient to be done in connection with the performance of its functions and, in particular, has power:

- (a) to enter into contracts
- (b) to erect buildings
- (c) to occupy, use and control any land or building owned or held under lease by Australia and made available for the purposes of the Council
- (d) to acquire, hold and dispose of real or personal property
- (e) to accept gifts, devises and bequests made to the Council, whether on trust or otherwise, and to act as trustee of moneys or other property vested in the Council upon trust
- (f) to make grants or loans of money, and to provide scholarships or other benefits, on such conditions as it thinks fit
- (g) to cooperate with the states and local governing bodies and with other persons and organisations concerned with the arts, and
- (h) to do anything incidental to any of its powers.

Arrangements for membership of the Council, boards and committees

The chair of the Council is appointed by the Governor-General. All other councillors are appointed by the Federal Minister for the Arts and Sport. The Council consists of up to 14 part-time members, including the chair and deputy chair, chairs of each board, arts practitioners and community representatives. The CEO is a member of the Council *ex officio*. Members of the Council meet five to six times per year. Meetings are also held by teleconference as the need arises. The Act allows for the appointment of either a full-time or part-time chair.

The various boards and divisions administer the Council's arts funding role and are a major source of advice to the Council on the development of arts policy and grant programs.

Under Section 7 of the Australia Council Act, the Council has delegated to the relevant boards and senior officers the power to make grants, within the framework of the Council's priorities, policies and budget allocations. The majority of board members and senior officers are people who practise the arts or are otherwise associated with the arts. They bring to the boards first-hand knowledge of the particular requirements of the artform or the specific discipline, as well as a collective national overview. They participate in board meetings by providing expert advice on the assessment of grant applications and the development of artform policy. The expertise of board members is augmented by advisers drawn from the Register of Peers. The concept of peer group assessment within the boards is a principle of the Council.

Decisions by the Major Performing Arts Board are made in accordance with the Memorandum of Understanding between DCITA and the Australia Council. Decisions are made at formally constituted meetings.

In specific circumstances, duly delegated senior officers may commit expenditure in relation to decisions on activities and strategic initiatives made at formally constituted Council, board or committee meetings. Such actions are taken in compliance with the Council's Financial and Administrative Delegation, the Decision-Making Framework for the Audience and Market Development and the Policy Communication Research Divisions, and the Arts Development Managers Decision Matrix.

Procedures for public consultation are used at different times by the boards, the divisions and the Council. For example:

- public meetings held in various centres, both metropolitan and regional, generally in conjunction with Council and board meetings
- public meetings held by board managers and other senior members of staff, either independently or in association with other arts organisations
- discussion groups or seminars held with invited members of the public
- draft discussion papers circulated for comment
- 'open interviews' held when board staff are interstate and available to meet current and prospective clients
- regular meetings held between senior Australia Council officers and officers of state/territory arts authorities
- continuing liaison between government departments and authorities (Commonwealth, state/territory and local), as well as overseas agencies

- views from the public invited when submissions are being prepared on topics of particular interest to the arts community.

Categories of documents

The Council uses the following documents and manuals in making decisions and recommendations:

- Australia Council Act 1975
- Relevant Commonwealth legislation
- Australia Council Corporate Plan 2001–05
- Australia Council policies (National Aboriginal and Torres Strait Islander Arts, Arts in a Multicultural Australia, Regional Arts Development, Young People and the Arts)
- Procedures and protocols for management of grants and projects
- Manual for Members of the Australia Council
- Register of Peers Protocols
- Support for the Arts Handbook 2004 and 2005
- Grant and initiative application forms
- Research papers
- Terms and conditions of employment
- Minutes and agendas (Council and boards)
- Program reviews
- Program guidelines (Audience and Market Development)
- Financial and Administrative Delegations
- Decision-Making Framework for the Audience and Market Development and Policy Communication Research Divisions
- Australia Council Service Charter.

Freedom of Information procedures

Applicants seeking access under the FOI Act to documents in the possession of the Council should forward a \$30 application fee and apply in writing to:

Chief Executive Officer
Attention: FOI Coordinator
Australia Council for the Arts
PO Box 788 Strawberry Hills NSW 2012

The FOI Coordinator is available at the Council offices, located at 372 Elizabeth Street, Surry Hills NSW, or by telephone on 02 9215 9000 or 1800 226 912 toll-free during normal business hours. The offices are wheelchair accessible.

In accordance with Section 54 of the FOI Act, an applicant may, within 30 days of receiving notification of a decision to refuse a request under the Act, apply to the CEO seeking an internal review of that decision. This application should be accompanied by a \$40 application fee as provided for in the FOI Act. An officer of the Council, who is at least one level above that of the initial decision-maker, will conduct the review.

Facilities for access

If it approves access, and after it has received payment of any charges that apply, the Council will provide copies of the documents concerned.

Alternatively, applicants may arrange to inspect documents at the Council offices, at the above address. For applicants living outside NSW, documents can be viewed at the nearest regional office of the National Archives of Australia (Melbourne, Brisbane, Townsville, Perth, Adelaide, Hobart, Darwin or Canberra).

The application fees and charges for FOI requests are determined in Schedules to the FOI (Fees and Charges) Regulations. Charges may be remitted on request if their imposition would cause undue financial hardship or release of the documents is in the general public interest. A decision not to remit the charges must be made within 30 days of a request being made.

Freedom of Information 2004–05

There were two requests for information under the FOI Act during 2004–05.

Ecologically Sustainable Development

In December 2004, the Australia Council adopted an Ecologically Sustainable Development (ESD) policy, which encompasses strategies for energy, paper and waste reduction. The ESD policy confirms the Council's commitment to minimising the impact our day-to-day operations have on the environment.

In the review year, the Council:

- installed commingled recycling bins (glass, plastic bottles and aluminium cans) on every floor of the Council
- provided every member of staff with paper recycling bins made from recycled paper
- continued to take into consideration 'green procurement principles' in major purchasing decisions
- increased the use of electronic communication in order to reduce the use of paper

- raised awareness of ESD principles and encouraged staff to switch off computers and lights when not in use.

Energy consumption

Year	Energy (kWh)
2004–05	835,500
2003–04	771,606

(A4 80gsm copy paper)

Year	Reams
2004–05	5,200
2003–04	5,700

Recycled paper

Year	Weight (kg)
2004–05	22,646
2003–04	19,162

Commingled recycling

Year	Weight (kg)
2004–05*	800
2003–04	n/a

*Commingled recycling figures are from January to June 2005 only.

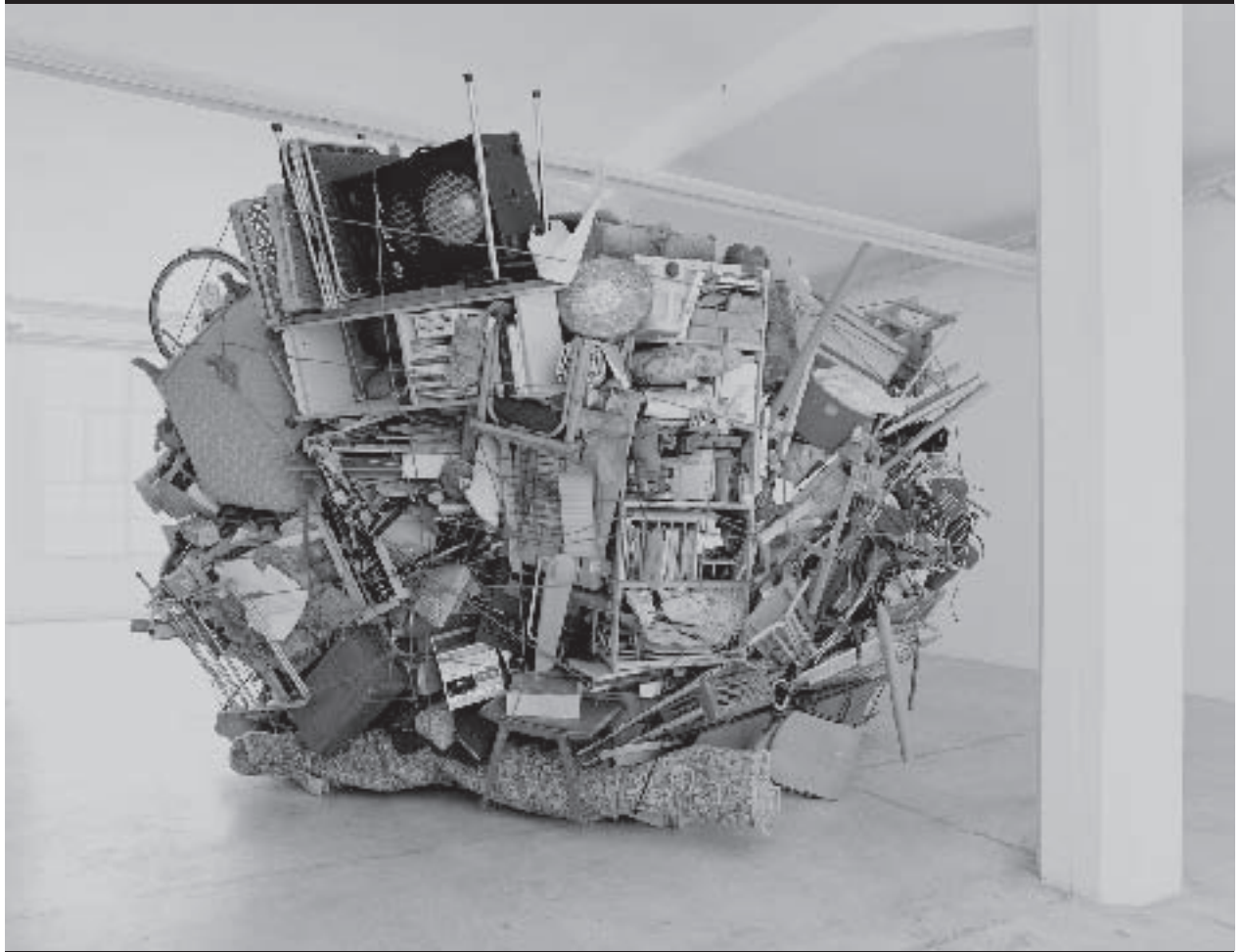
Advertising

The Council uses print advertising to recruit new staff, announce new programs and initiatives, notify grant program closing dates, invite potential and existing clients to meet with Council staff, and to call for tenders.

The total cost of staff recruitment advertising for 2004–05 was \$39,997, an increase of \$21,056 on last year's figure. This increase can be explained by the need to reach a targeted audience through print media and the use of recruitment agencies for specialised roles in the areas of ATSIA, HR and Communication.

Advertising to invite clients to meet with staff, notify closing dates (via English language and non-English language publications) and calls for tender totalled \$64,017, down from \$88,970 in 2003–04. Advertising costs in AMD were \$10,870 for calls to tender, up from \$1,636 last year.

The Council's ability to keep costs down is due to extensive use of online advertising, judicious use of print, and limited use of recruitment agencies.



Financial Statements

IMAGE: *Deceased Estate*, Sean Cordeiro and Claire Healy, 2004, 5 x 8 x 6m. Created from a collection of artists' materials left in an empty warehouse in Germany, *Deceased Estate* is a testament to the paradoxically high standard of living artists enjoy in the West and their chronic lack of housing stability. Funded by a Visual Arts and Craft Strategy New Work grant from the Visual Arts/Craft Board. Photo: Christian Schnuur, courtesy Gallery Barry Keldoulis

Independent Audit Report

To the Minister for the Arts and Sport

Scope

The financial statements and Council Members' responsibility

The financial statements comprise:

- Statement by Council Members, Chief Executive Officer and Chief Financial Officer;
- Statements of Financial Performance, Financial Position and Cash Flows;
- Schedules of Commitments and Contingencies; and
- Notes to and forming part of the Financial Statements

of the Australia Council for the year ended 30 June 2005.

The Council Members are responsible for preparing the financial statements that give a true and fair view of the financial position and performance of the Australia Council (the Council), and that comply with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, accounting standards and other mandatory financial reporting requirements in Australia. The Council Members are also responsible for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial statements.

Audit approach

I have conducted an independent audit of the financial statements in order to express an opinion on them to you. My audit has been conducted in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing and Assurance Standards, in order to provide reasonable assurance as to whether the financial statements are free of material misstatement. The nature of an audit is influenced by factors such as the use of professional judgement, selective testing, the inherent limitations of internal control, and the availability of persuasive, rather than conclusive, evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.

While the effectiveness of management's internal controls over financial reporting was considered when determining the nature and extent of audit procedures, the audit was not designed to provide assurance on internal controls.

I have performed procedures to assess whether, in all material respects, the financial statements present fairly, in accordance with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, accounting standards and other mandatory financial reporting requirements in Australia, a view which is consistent with my understanding of the Council's financial position, and of its performance as represented by the statements of financial performance and cash flows.

The audit opinion is formed on the basis of these procedures, which included:

- examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial statements; and
- assessing the appropriateness of the accounting policies and disclosures used, and the reasonableness of significant accounting estimates made by the Council Members.

Independence

In conducting the audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the ethical requirements of the Australian accounting profession.

Audit Opinion

In my opinion, the financial statements of the Australia Council:

- (a) have been prepared in accordance with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*; and
- (b) give a true and fair view of the Australia Council's financial position as at 30 June 2005 and of its performance and cash flows for the year then ended, in accordance with:
 - (i) the matters required by the Finance Minister's Orders; and
 - (ii) applicable accounting standards and other mandatory financial reporting requirements in Australia.

Australian National Audit Office



P Hinchey

Senior Director
Delegate of the Auditor-General
Sydney
August 2005

Statement by Council Members

For the year ended 30 June 2005

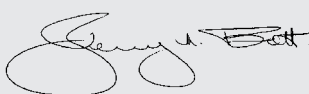
In our opinion, the attached financial statements for the year ended 30 June 2005 have been prepared based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the Australia Council will be able to pay its debts as and when they become due and payable.

This Statement is made in accordance with a resolution of the Council Members.



David Gonski
Chairman
30 August 2005



Jennifer Bott
Chief Executive Officer
30 August 2005



Megan Coombs
Chief Financial Officer
30 August 2005

Statement of Financial Performance

For the year ended 30 June 2005

	Notes	2004-05 \$000	2003-04 \$000
REVENUE			
Revenues from ordinary activities			
Revenues from government	4(a)	138 223	139 579
Goods and services	4(b)	-	31
Interest	4(c)	2 442	1 729
Other	4(d)	6 816	6 135
Revenue from sale of assets	5(d)	46	48
Revenues from ordinary activities		147 527	147 522
EXPENSE			
Expenses from ordinary activities			
Employees	5(a)	9 529	9 001
Suppliers	5(b)	4 322	3 817
Grants	6	127 745	132 233
Depreciation and amortisation	5(c)	650	1 500
Value of assets sold	5(d)	56	71
Expenses from ordinary activities		142 302	146 622
Operating surplus from ordinary activities		5 225	900
Transfer from/(to) special purpose reserve	11	2 047	(1 780)
Net credit/(debit) to asset revaluation reserve	11	242	-
Total revenues, expenses and valuation adjustments recognised directly in equity		2 289	(1 780)
Total changes in equity other than those resulting from transactions with the Australian Government as owner		7 514	(880)

The above statement should be read in conjunction with the accompanying notes

Statement of Financial Position

As at 30 June 2005

	Notes	2004-05 \$000	2003-04 \$000
ASSETS			
Financial assets			
Cash	12(b)	26 510	5 988
Receivables	7	2 276	6 077
Total financial assets		28 786	12 065
Non-financial assets			
Land and buildings	8(a)(d)	2 867	2 648
Infrastructure, plant and equipment	8(b)(d)	1 664	1 743
Intangibles	8(c)(d)	309	111
Prepayments	8(e)	204	8 843
Total non-financial assets		5 044	13 345
Total assets		33 830	25 410
LIABILITIES			
Provisions			
Employees	9	1 734	1 600
Total provisions		1 734	1 600
Payables			
Suppliers	10(a)	928	616
Grants	10(c)	7 134	4 627
Total payables		8 062	5 243
Total liabilities		9 796	6 843
NET ASSETS		24 034	18 567
EQUITY			
Asset revaluation reserve	11	2 044	1 802
Accumulated surpluses	11	20 257	12 985
Special purpose reserve	11	1 733	3 780
Total equity		24 034	18 567
Current assets		28 990	20 908
Non-current assets		4 840	4 502
Current liabilities		8 846	5 978
Non-current liabilities		950	865

The above statement should be read in conjunction with the accompanying notes

Statement of Cash Flows

For the year ended 30 June 2005

	Notes	2004-05 \$000	2003-04 \$000
OPERATING ACTIVITIES			
Cash received			
Appropriations	19	141 223	136 579
Sales of services		-	31
Interest		2 477	1 710
GST received from ATO		12 049	12 000
Other		6 696	6 083
Total cash received		162 445	156 403
Cash used			
Employees		(9 394)	(9 160)
Suppliers		(4 625)	(4 678)
Grants		(127 148)	(145 784)
Total cash used		(141 167)	(159 622)
Net cash from/(used by) operating activities	12(a)	21 278	(3 219)
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment		46	48
Total cash received		46	48
Cash used			
Purchase of property, plant and equipment		(802)	(481)
Total cash used		(802)	(481)
Net cash used by investing activities		(756)	(433)
Net increase/(decrease) in cash held		20 522	(3 652)
Cash at the beginning of the reporting period		5 988	9 640
Cash at the end of the reporting period	12(b)	26 510	5 988

The above statement should be read in conjunction with the accompanying notes

Statement of Schedule of Commitments

As at 30 June 2005

	Notes	2004-05 \$000	2003-04 \$000
BY TYPE			
Other commitments			
Operating leases		8 687	10 389
Other commitments		192 742	251 811
Total other commitments		201 429	262 200
Commitments receivable		(18 252)	(23 776)
Net commitments		183 177	238 424
BY MATURITY			
Operating lease commitments			
One year or less		1 783	1 715
From one to five years		6 303	7 571
Over five years		600	1 103
Total operating lease commitments		8 686	10 389
Other commitments			
One year or less		102 485	88 955
From one to five years		90 258	162 856
Over five years		-	-
		192 743	251 811
Commitments receivable		(18 252)	(23 776)
Net commitments		183 177	238 424

All commitments are GST inclusive where relevant

<i>Nature of lease</i>	<i>General description of leasing arrangement</i>
Leases for office accommodation	<ul style="list-style-type: none"> Lease payments are subject to annual increase in accordance with upwards movements in the Consumer Price Index.
Motor vehicles - senior executives	<ul style="list-style-type: none"> No contingent rental exists. There are no renewal or purchase options available to the Council.

Schedule of Contingencies

as at 30 June 2005

There were no contingent losses or gains at 30 June 2005.

The above statement should be read in conjunction with the accompanying notes

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

Note	Description
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1.	Summary of Significant Accounting Policies
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2.	Adoption of Australian Equivalents to International Financial Reporting Standards from 2005-2006
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3.	Economic Dependency
----	---------------------

4.	Operating Revenues
----	--------------------

5.	Operating Expenses
----	--------------------

6.	Operating Expenses - Grants and Initiatives
----	---

7.	Financial Assets
----	------------------

8.	Non-Financial Assets
----	----------------------

9.	Provisions
----	------------

10.	Payables
-----	----------

11.	Equity
-----	--------

12.	Cash Flow Reconciliation
-----	--------------------------

13.	Remuneration of Council Members
-----	---------------------------------

14.	Related Party Disclosures
-----	---------------------------

15.	Remuneration of Officers & Staffing Levels
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16.	Remuneration of Auditors
-----	--------------------------

17.	Financial Instruments
-----	-----------------------

18.	Events Occurring After Reporting Date
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19.	Appropriations
-----	----------------

20.	Reporting of Outcomes
-----	-----------------------

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

1. Summary of Significant Accounting Policies

1(a) Basis of Accounting

The financial statements are required by clause 1(b) of Schedule 1 to the *Commonwealth Authorities and Companies Act 1997* and are a general purpose financial report.

The Statements have been prepared in accordance with:

- Finance Minister's Orders (being the Commonwealth Authorities and Companies Orders (Financial Statements for reporting periods ending on or after 30 June 2005);
- Australian Accounting Standards and Accounting Interpretations issued by the Australian Accounting Standards Board; and
- Urgent Issues Group Abstracts.

The Statements of Financial Performance and Financial Position have been prepared on an accrual basis and are in accordance with historical cost convention, except for certain assets which, as noted, are at valuation. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

Assets and liabilities are recognised in the Statement of Financial Position when and only when it is probable that future economic benefits will flow and the amounts of the assets and liabilities can be reliably measured. Assets and liabilities arising under agreements equally proportionately unperformed are however not recognised unless required by an Accounting Standard. Liabilities and assets that are unrecognised are reported in the Schedule of Commitments and the Schedule of Contingencies.

Revenues and expenses are recognised in the Statement of Financial Performance when and only when the flow or consumption or loss of economic benefits has occurred and can be reliably measured.

1(b) Taxation

The Australia Council (the Council) is exempt from all forms of taxation except fringe benefits tax and the goods and services tax.

1(c) Revenue

The revenues described in this Note are revenues relating to the core operating activities of the Council.

Interest revenue is recognised on a time proportionate basis that takes into account the effective yield on the relevant asset.

Revenues from Government - Output Appropriations

The full amount of the appropriation for departmental outputs for the year is recognised as revenue.

Resources Received Free of Charge

Services received free of charge are recognised as revenue when and only when a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense.

Contributions of assets at no cost of acquisition or for nominal consideration are recognised at their fair value when the asset qualifies for recognition.

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

1(d) Reporting by Outcomes

Net cost of outcome delivery and departmental revenues and expenses by outcomes and output groups are tabled in Note 20.

1(e) Acquisition of Assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and revenues, at their fair value at the date of acquisition.

1(f) Property (Land, Buildings and Infrastructure), Plant and Equipment

Asset Recognition Threshold

Assets purchased are recognised initially at cost in the Statement of Financial position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition, (other than where they form or add to part of a group of similar items which are significant in total).

Revaluations

Land, buildings, infrastructure, plant and equipment are carried at valuation. Revaluations undertaken up to 30 June 2003 were done on a deprival basis; revaluations since that date are at fair value. This change in accounting policy is required by Australian Accounting Standard AASB 1041 *Revaluation of Non-Current Assets*.

All property, plant and equipment were revalued at Fair Value as at 30 June 2005; and all revaluations are independent.

Methods and basis used for determining fair values:

Quoted Market price	This method is used when an active and liquid market exists.
Value based on market evidence	This method is used when there is no active and liquid market for the asset. Fair value is estimated by reference to the market price of the same or similar assets, or the most recent transaction price.
Depreciated replacement cost	This method is used when the asset can only be sold for its residual value or when there is no market for it at all.

Under both deprival and fair value, assets which are surplus to requirements are measured at their net realisable value. At 30 June 2005, there were no assets in this situation. (30 June 2004: \$0).

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

Frequency

Land, buildings, infrastructure, plant and equipment were formally valued by independent valuers as at 30 June 2005 on the fair value basis in accordance with the Finance Minister's Orders.

The Council is required to revalue its non-current assets sufficiently frequently that their carrying amount at each date of reporting does not differ materially from their fair value. The Finance Minister has directed that all assets held at fair value should be the subject of a formal valuation at least once every five years.

Conduct

All valuations are conducted by an independent qualified valuer.

Depreciation and Amortisation

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the Council using, in all cases, the straight line method of depreciation.

Leasehold improvements and leasehold property are amortised over the life of the leases concerned or their estimated useful life, whichever is shorter.

Depreciation/amortisation rates (useful lives) and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate. Residual values are re-estimated for a change in prices only when assets are revalued.

Depreciation and amortisation rates applying to each class of depreciable assets are based on the following useful lives:

	2004-05	2003-04
Buildings on freehold land	40 years	40 years
Buildings on leasehold land	50 – 75 years	50-75 years
Leasehold improvements	10 years	10 years
Plant and equipment - <i>excluding</i> musical instruments	3 – 50 years	3 – 50 years
Plant and equipment - musical instruments	15-100 years	15-100 years
Plant and equipment – works of art	50 – 250 years	N/A

The aggregate amount of depreciation/amortisation allocated for each class of asset during the reporting period is disclosed in Note 5(c).

This year is the first time the Council has depreciated its Works of Art.

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

1 (g) Impairment of Non-Current Assets

Non-current assets carried at up to date fair value at the reporting date are not subject to impairment testing. The non-current assets carried at cost, which are not held to generate net cash inflows, have been assessed for indications of impairment. Where indications of impairment exist, the asset is written down to the higher of its net selling price and, if the entity would replace the asset's service potential, its depreciated replacement cost.

1 (h) Employee Benefits

Benefits

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

Liabilities for wages and salaries and annual leave are measured at their nominal amounts. Other employee benefits expected to be settled within 12 months of their reporting date are also measured at their nominal amount.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

All other employee benefit liabilities are measured on the present value of estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

Leave

The liability for employee benefits includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees of the Council is estimated to be less than the annual entitlement for sick leave.

The leave liabilities are calculated on the basis of employees' remuneration, including the Council's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The non-current portion of the liability for long service leave is recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at 30 June 2005. In determining the present value of the liability, the Council has taken into account attrition rates and pay increases through promotion and inflation.

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

Separation and redundancy

Provision is made for separation and redundancy benefit payments when appropriate.

Superannuation

Employees of the Council are members of the Commonwealth Superannuation Scheme, the Public Sector Superannuation Scheme, and other private schemes. The liability for their superannuation benefits is recognised in the financial statements of those funds.

The Council makes employer contributions to those funds at the requested rates.

The liability for superannuation recognised at 30 June 2005 represents outstanding contributions for the final fortnight of the year.

1(i) Grant Liabilities

Grants liabilities comprise grants and programs approved by the Council and Boards for 30 June 2005 or previous financial years for which signed conditions have been received from successful grants applicants.

1(j) Commitments

Commitments relating to grants in the 'Schedule of Commitments' comprise amounts payable under grant agreements in respect of which the recipient is yet to comply with certain requirements or meet eligibility conditions.

1(k) Leases

Operating lease payments are charged to the Statement of Financial Performance on a basis that is representative of the pattern of benefits derived from the leased assets.

1(l) Intangibles

The Council's intangibles comprise externally purchased software, which is carried at cost. Intangible assets are amortised on a straight-line basis over their anticipated useful lives. Useful lives are:

	2005	2004
Software	5 years	5 years

All software assets were assessed for impairment as at 30 June 2005. None were found to be impaired.

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

1(m) Cash

Cash means notes and coins held and any deposits held at call with a bank or financial institution.

Cash is recognised at its nominal amount. Interest is credited to revenue as it accrues.

1(n) Comparative Figures

Comparative figures have been adjusted to conform to changes in presentation in these financial statements where required.

1(o) Changes in Accounting Policies

The accounting policies used in the preparation of these financial statements are consistent with those used in 2003-04 except in respect of asset recognition threshold (see note 1 (f)).

1(p) Foreign Currency

Transactions denominated in a foreign currency are converted at the exchange rate at the date of the transaction. Foreign currency receivables and payables are translated at the exchange rates current as at balance date.

1(q) Rounding

Amounts have been rounded to the nearest \$1,000 except in relation to the following:

- remuneration of Council members;
- related party disclosures;
- remuneration of officers; and
- remuneration of auditors.

1(r) Financial Instruments

Accounting policies for financial instruments are stated at Note 17.

1(s) Insurance

The Council has insured for risks through the Government's insurable risk managed fund called 'Comcover'. Workers Compensation is insured through Comcare Australia.

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

2. Adoption of Australian Equivalents to International Financial Reporting Standards from 2005-06

The Australian Accounting Standards Board has issued replacement Australian Accounting Standards to apply from 2005-06. The new standards are the Australian Equivalents to International Financial Reporting Standards (AIFRS) which are issued by the International Accounting Standards Board. The new standards cannot be adopted early. The standards being replaced are to be withdrawn with effect from 2005-06, but continue to apply in the meantime.

The Australian Equivalents contain certain additional provisions which will apply to not-for-profit entities, including the Council. Some of these provisions are in conflict with the IFRS and therefore the Council will only be able to assert compliance with the Australian Equivalents to the IFRS.

Existing Australian Standards that have no IFRS equivalent will continue to apply.

Accounting Standard AASB 1047 *Disclosing the impact of Adopting Australian Equivalents to International Financial Reporting Standards* requires that the financial statements for 2004-05 disclose:

- An explanation of how the transition to the AIFRS is being managed, and
- A narrative explanation of the key differences in accounting policies that are expected to arise from adopting AIFRS.

Management of the transition to Australian Equivalents to International Financial Reporting Standards

The Council has taken the following steps for the preparation towards the implementation of AIFRS

- The Council's Audit Committee is responsible for the oversight of the transition to and implementation of the AIFRS. The Executive Director, Finance and Services is formally responsible for the project and reports regularly to the Audit Committee on progress.
- Implementation of the AIFRS requires the following key steps to be undertaken:
 - o Identification of all major accounting policy differences between current Australian standards and the AIFRS progressively to 30 June 2004.
 - o Identification of systems changes necessary to be able to report under the AIFRS, including those necessary to enable capture of data under both sets of rules for 2004-05, and the testing and implementation of those changes.
 - o Preparation of a transitional balance sheet, as at 1 July 2004 under AIFRS, at the same time as the 30 June 2005 statements are prepared.
 - o Meeting reporting deadlines set by the Department of Finance & Administration for 2004-05 balance sheet under AIFRS.
- To date, all major accounting and disclosure differences have been identified.

Major changes in accounting policy

Changes in accounting policies under Australian Equivalents are applied retrospectively i.e. as if the new policy had always applied. This rule means that a balance sheet prepared under the AIFRS must be made as at 1 July 2004, except as permitted in particular circumstances by AASB 1 *First-time Adoption of Australian Equivalents to International Financial Reporting Standards*. This will enable the 2005-06 financial statements to report comparatives under AIFRS also.

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

Changes to major accounting policies are discussed in the following paragraphs.

Property plant and equipment

The Finance Minister's Orders require property plant and equipment assets carried at valuation in 2003-04 to be measured at up-to-date fair value by 30 June 2005. This differs from the accounting policies currently in place for these assets which, up to and including 2003-04, have been revalued progressively over a 3-year cycle and which currently include assets at cost (for purchases since the commencement of a cycle) and at deprival value (which will differ from their fair value to the extent that they have been measured at depreciated replacement cost when a relevant market selling price is not available).

However, it is important to note that the Finance Minister requires these assets to be measured at up-to-date fair values as at 30 June 2005. Further, the transitional provisions in AASB 1 will mean that the values at which assets were carried as at 30 June 2004 under existing standards will stand in the transitional balance sheet as at 1 July 2004.

Impairment of Non-Current Assets

The Council's policy on impairment of non-current assets is at Note 1(g).

Under the AIFRS, these assets will be subject to assessment for impairment, and, if there are indications of impairment, measurement of any impairment. (Impairment measurement must also be done, irrespective of any indications of impairment, for intangible assets not available for use). The impairment test is that the carrying amount of an asset must not exceed the greater of (a) its fair value less costs to sell and (b) its fair value in use. 'Value in use' is the net present value of cash inflows for for-profit assets of the Council and depreciated replacement cost for other assets, which would be replaced if the Council was deprived of them.

Employee Benefits

The provision for long service leave is measured at the present value of the estimated future cash outflows using market yields as at the reporting date or national government bonds.

Under the AIFRS, the same discount rate will be used unless there is a deep market in high quality corporate bonds, in which case the market yields in such bonds must be used.

Under AIFRS, the provision of the non-current portion of annual leave is measured at the net present value of the expected future cash outflows.

Restoration costs of leasehold improvements (make good)

The Australia Council, under its lease agreement at 372 Elizabeth Street, Surry Hills has an obligation to restore (make good) leasehold improvements at the end of the lease term. This obligation, however remote, must be recognised under AIFRS as a liability for the cost of restoration at the end of the term (discounted to its net present value). This is also initially recognised as part of the capitalised cost of the leasehold improvements and amortised over the lease term.

The impact of the increase in amortisation expense (on the additional capitalised leasehold improvements) and the increase as the net present value of the provision increases, recognised as a borrowing cost under AIFRS, is shown on the next page.

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

Reconciliation of Impacts – AGAAP to AIFRS

AGAAP
30-Jun-05

AIFRS
30-Jun-05

Difference

ASSETS

Financial assets

Cash	26 510	26 510	-
Receivable	2 276	2 276	-
Total financial assets	28 786	28 786	-

Non-financial assets

Land and buildings	2 867	2 867	-
Infrastructure, plant and equipment	1 664	1 664	-
Intangibles	309	309	-
Make good	-	405	405 (1)
Prepayments	204	204	-
Total non-financial assets	5 044	5 449	405
Total assets	33 830	34 235	405

LIABILITIES

Provisions

Employees	1 734	1 734	-
Make good	-	530	530 (2)
Total provisions	1 734	2 264	530

Payables

Suppliers	928	928	-
Grants	7 134	7 134	-
Total payables	8 062	8 062	-
Total liabilities	9 796	10 326	530

NET ASSETS

24 034 23 909 (125)

EQUITY

Asset revaluation reserve	2 044	2 044	-
Accumulated surpluses	20 257	20 132	(125)
Special purpose reserve	1 733	1 733	-
Total equity	24 034	23 909	(125)

Note (1) On transition to AIFRS

Initial capitalisation of provision for restoration costs
Less: amortisation of leasehold improvements to 30 June 2005

\$530 000
(\$124 076)
\$405 924

Note (2) On transition to AIFRS initial recognition of provision for restoration costs plus increase in provision as net present value of provision increases to 30 June 2005.

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

3. Economic Dependency

The Council is dependent on appropriations from the Parliament of the Commonwealth for its continued existence and ability to carry out its normal activities.

4. Operating Revenues

4(a) Revenues from Government

Appropriations for outputs

2004-05 \$000	2003-04 \$000
------------------	------------------

138 223	139 579
---------	---------

4(b) Sales of Goods and Services

Services

-	31
---	----

Total sales of goods and services

-	31
---	-----------

Rendering of services to:

External entities

-	31
---	----

Total rendering of goods and services

-	31
---	-----------

4(c) Interest Revenue

Deposits

2 442	1 728
-------	-------

Australian Taxation Office – Interest on late refund

-	1
---	---

Total interest revenue

2 442	1 729
--------------	--------------

4(d) Other Revenue

Returned grants

303	487
-----	-----

Rental and outgoings recovered from sub-leasing

37	31
----	----

Income from fund raising

- Venice Biennale 2005 *

694	8
-----	---

- Books Alive campaign

150	25
-----	----

- Other

25	-
----	---

Contribution from Department of Foreign Affairs and Trade for:

- 2003 Australian Contemporary Music Market

-	8
---	---

- 2004 Australian Performing Arts Market

-	53
---	----

- AICC On-line

-	110
---	-----

- Musee du quai Branly

38	-
----	---

- Two Cultural Award Scheme

20	-
----	---

Contribution from the Department of Communications
Information Technology and the Arts for:

- Books Alive

-	2 000
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- Regional Arts

100	100
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- Small to Medium Performing Arts Review

-	60
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- Visual Arts and Craft Strategy

4 300	3 000
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Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

4(d) continued

	2004-05 \$000	2003-04 \$000
Department of Education, Science, and Training		
• Review of Education in Visual Communication	125	-
• Contribution towards Education and the Arts Symposium	5	-
Contribution from Images of Australia		
• Undergrowth – Australian Arts UK 2005 Program	400	-
• AICC On-line	65	-
Aboriginal and Torres Strait Islander Services		
• Installation of Australian Indigenous Art at Musee du quai Branly	-	100
• NSW Family Violence arts initiative	-	15
Office of Indigenous Policy Communication		
• Contribution to the Musee du quai Branly	50	-
NSW Ministry for the Arts		
• Contribution to Theatre BIZ	80	-
Bequest		
• Asher Bequest for Literature	-	100
Arts Victoria		
• Industry Adjustment Package on Governance	12	-
• The Review of Orchestras	235	-
• Reserves Incentive for Playbox	55	-
Contributions from State governments		
• Education and the Arts Symposium	20	-
• Backing our Creativity	12	-
Other	90	38
Total other revenue	6 816	6 135
* Income from fundraising - Venice Biennale 2005		
Australia Council Donations Fund	439	-
Sale of benefits	71	-
Contributions from other sources	184	8
All of these funds have been expended for Venice Biennale 2005	694	8

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

5. Operating Expenses

5(a) Employee Expenses

	2004-05 \$000	2003-04 \$000
Wages and Salaries	8 075	7 736
Superannuation	1 081	1 087
Leave and other entitlements	249	93
Separation and redundancy	66	12

Total employee benefits expenses	9 471	8 928
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Workers compensation premiums	58	73
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Total employee expenses	9 529	9 001
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5(b) Supplier Expenses

Services from external parties	3 214	2 751
Operating lease rentals	1 108	1 066

Total supplier expenses	4 322	3 817
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5(c) Depreciation and Amortisation

Depreciation of property, plant and equipment	243	256
Amortisation of leased assets	317	312
Amortisation of intangibles - computer software	90	932

Total depreciation and amortisation expense	650	1 500
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5(d) Revenue from Sale of Assets

Infrastructure, plant and equipment		
Proceeds from disposal	46	48
Net book value of assets disposed	(56)	(71)

Net gain/(loss) from disposal of infrastructure, plant and equipment	(10)	(23)
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Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

6. Operating Expenses - Grants and Initiatives

Grants and initiatives paid to individuals and to non-profit institutions during the year were:

	2004-05 \$000	2003-04 \$000
Aboriginal and Torres Strait Islander Arts	3 733	3 725
Community Cultural Development	4 666	5 674
Dance	3 405	3 019
Literature	4 233	4 177
Major Performing Arts	71 727	77 718
Music	4 189	3 939
New Media Arts	2 341	2 617
Theatre	7 544	8 079
Visual Arts/Craft	6 104	6 573
Arts Development - Strategic Initiatives	775	1 236
Audience and Market Development	4 235	4 436
Policy Communications and Planning	2 283	2 939
Government Initiatives	10 099	8 192
Total grants paid	125 334	132 324
Net movement in grants accrued	2 411	(91)
Total grants expenses	127 745	132 233

7. Financial Assets

RECEIVABLES

Appropriations	-	3 000
Other debtors	234	147
GST receivable	2 042	2 930
Total receivables (net)	2 276	6 077

Receivables (gross) are aged as follows:

Not overdue	2 112	6 050
Overdue by:		
less than 30 days	156	16
30 to 60 days	4	2
60 to 90 days	-	-
more than 90 days	3	9
Total receivables (gross)	2 276	6 077

All receivables are current assets

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

8. Non-Financial Assets

8(a) Land and Buildings

Freehold land

- at 2002 valuation (market buying price)

- at 2005 valuation (fair value)

Total freehold land

Buildings on freehold land

- at 2002 valuation (deprival)

Accumulated depreciation

- at 2005 valuation (fair value)

Accumulated depreciation

Total buildings on freehold land

Leasehold improvements

- at cost

Accumulated amortisation

Leasehold improvements

- at 2002 valuation (deprival)

Accumulated amortisation

- at 2005 valuation (fair value)*

Accumulated amortisation

Total leasehold improvements

Buildings on leasehold land

- at 2002 valuation (deprival)

Accumulated amortisation

- at 2005 valuation (fair value)*

Accumulated amortisation

Total buildings on leasehold land

Total Land and Buildings (non-current)

2004-05
\$000

2003-04
\$000

-

90

149

-

149

90

-

235

-

(71)

390

-

-

-

390

164

-

144

-

(17)

-

127

-

2 503

-

(1 110)

-

1 393

2 975

-

(1 788)

-

1 187

1 520

-

1 226

-

(352)

1 291

-

(150)

-

1 141

874

2 867

2 648

Included in Land and Buildings are studios in the Cité Internationale desArts in Paris, an apartment in Rome, the Australian Pavilion in Venice and cost of leasehold improvements at 372 Elizabeth Street, Surry Hills, Sydney.

*The methodology used for the revaluation of these assets was Depreciated Replacement Cost (see Note 1(f)).

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

8(b) Infrastructure, Plant and Equipment

	2004-05 \$000	2003-04 \$000
Plant and Equipment		
- at cost	-	351
Accumulated depreciation	-	(89)
	-	262
Plant and equipment		
- at 2002 valuation (deprival)	-	2 687
Accumulated depreciation	-	(1 206)
- at 2005 valuation (fair value)	1 666	-
Accumulated depreciation	(2)	-
	1 664	1 481
Total Infrastructure, Plant and Equipment (non-current)	1 664	1 743

Included in Plant and Equipment is one Guarnerius cello, made in 1721, together with a Pajeot bow and a Dodd bow made early in the 19th century. Council purchased this item in 1974. The cello and bows were valued on 30 June 2005. The valuation was performed by independent valuers, John and Arthur Beare's, in London.

The revaluations were in accordance with the revaluation policy stated at Note 1 and were completed by independent valuers Australian Valuation Office (Sydney), Jones Lang LaSalle (Italy), and John & Arthur Beare (London).

8(c) Intangibles

	2004-05 \$000	2003-04 \$000
Computer software - externally developed - at cost		
Accumulated amortisation	475	2 100
	(166)	(1 989)
Total Intangibles	309	111

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

8(d) Reconciliation of the opening and closing balances of properties, plant and equipment

	Land \$000	Buildings on freehold and leasehold land \$000	Buildings Lease-hold improve- ments \$000	Other infra- structure, Plant and Equipment \$000	Computer software \$000	TOTAL \$000
As at 1 July 2004						
Gross book value	90	1 461	2 646	3 038	2 100	9 335
Accumulated depreciation/ amortisation	-	(422)	(1 127)	(1 295)	(1 989)	(4 833)
Net book value	90	1 039	1 519	1 743	111	4 502
Additions by purchase	-	48	8	457	288	801
Net Revaluations increment/(decrement)	59	472	(46)	(243)	-	242
Depreciation/ amortisation expense	-	(28)	(294)	(237)	(90)	(649)
Disposals From disposal of operations	-	-	-	(56)	-	(56)
As at 30 June 2005						
Gross book value	149	1 681	2 975	1 666	475	6 946
Accumulated depreciation/ amortisation	-	(150)	(1 788)	(2)	(166)	(2 106)
Net book value	149	1 531	1 187	1 664	309	4 840

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

8(d) Table B - Assets at valuation

	Land \$000	Buildings on freehold and leasehold land \$000	Buildings Lease-hold improve- ments \$000	Other infra- structure, Plant and Equipment \$000	TOTAL \$000
As at 30 June 2005					
Gross value	149	1 681	2 975	1 666	6 471
Accumulated Depreciation/ amortisation	-	(150)	(1 788)	(2)	(1 940)
Net book value	149	1 531	1 187	1 664	4 531
As at 30 June 2004					
Gross value	90	1 461	2 503	2 687	6 741
Accumulated Depreciation/ amortisation	-	(423)	(1 110)	(1 206)	(2 739)
Net book value	90	1 038	1 393	1 481	4 002

8(e) Other Non-Financial Assets

	2004-05 \$000	2003-04 \$000
Prepaid property rentals	128	123
Prepaid grants*	-	8 561
Other prepayments	76	159
Total other non-financial assets	204	8 843

*The Council has ceased to prepay Major Performing Arts organisations.

9. Provisions

Employee Provisions

Salaries and wages	159	140
Leave	1 497	1 400
Superannuation	78	60
Aggregate employee entitlement liability	1 734	1 600
Workers' compensation	-	-
Aggregate employee benefit liability and related on costs	1 734	1 600
Current	784	735
Non-Current	950	865

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

10. Payables

10(a) Supplier Payables

	2004-05 \$000	2003-04 \$000
Trade creditors	149	109
Other creditors	86	53
GST payable on grants liabilities	693	454
Total supplier payables	928	616

All supplier payables are current.

Trade Creditors settlement is usually net 30 days.

10(b) Grants Payable

Individuals and non-profit institutions	7 134	4 627
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All grants payable are current

11. Equity

11(a) Analysis of Equity

Item	Accumulated Results		Asset revaluation Reserve		Special Purpose Reserve		Total Equity	
	2004-05 \$000	2003-04 \$000	2004-05 \$000	2003-04 \$000	2004-05 \$000	2003-04 \$000	2004-05 \$000	2003-04 \$000
Opening balance as at 1 July	12 985	13 865	1 802	1 802	3 780	2 000	18 567	17 667
Net surplus/(deficit)	7 272	(880)	-	-	-	-	7 272	(880)
Transfer (from)/to special purpose reserve	-	-	-	-	(2 053)	1 676	(2 053)	1 676
Golbas, Sigrid & Estate Asher Bequest	-	-	-	-	6	104	6	104
Net revaluation increment/(decrement)	-	-	242	-	-	-	242	-
Closing balance as at 30 June	20 257	12 985	2 044	1 802	1 733	3 780	24 034	18 567

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

12. Cash Flow Reconciliation

12(a) Reconciliation of Operating surplus to net cash from Operating Activities:

	2004-05 \$000	2003-04 \$000
Operating surplus before extraordinary items	5 225	900
Non-cash items		
Depreciation and amortisation	650	1 500
Loss on disposal of assets	10	23
Changes in Assets and Liabilities		
(Increase)/decrease in receivables	3 801	(3 966)
Increase/(decrease) in employee provisions	135	(159)
Increase/(decrease) in supplier payables	312	(234)
Increase/(decrease) in grants payable	2 507	(112)
(Increase)/decrease in prepayments	8 638	(1 171)
Net cash from operating activities	21 278	(3 219)

12(b) Reconciliation of Cash

Cash balance comprises:

Cash on hand	453	61
Deposits at call	26 057	5 927
Total cash	26 510	5 988

13. Remuneration of Council Members

Aggregate amount of superannuation payments in connection with the retirement of Council Members

Other remuneration received or due and receivable by Council Members	21 350	23 128
	228 348	247 940

Total remuneration received or due and receivable by Council Members

	249 698	271 068
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The number of Council members included in these figures is shown below in the relevant remuneration bands:

	Number	Number
\$0 - \$9 999	4	4
\$10 000 - \$19 999	5	2
\$20 000 - \$29 999	4	6
\$30 000 - \$30 999	2	2
Total	15	14

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

The Chief Executive Officer is an *ex-officio* member of Council, but receives no additional remuneration as a Councillor. The remuneration of the Chief Executive Officer is included in Note 15 on the Remuneration of Officers.

14. Related Party Disclosures

Council members

Council members during the year were:

Name	Appointed	Term Concludes/ Concluded
Bott, Jennifer *	08/02/1999	07/02/2007
Alway, Lesley	30/11/2004	29/11/2007
Arcus, Terrey	22/06/2002	21/06/2007
Carroll, Shane	21/05/2003	20/05/2006
Downer, Nicola	18/12/2003	17/12/2006
Goldsworthy, Peter	04/12/2001	03/06/2006
Gonski, David	02/05/2002	01/05/2007
Koehne, Graeme	19/12/2002	18/12/2005
Lewis, Adam	01/10/2001	30/09/2007
McRae, Ian	24/07/2002	23/07/2007
Pulvirenti, Christine	24/07/2002	23/07/2005
Sarra, Chris	09/03/2005	08/03/2008
Snelling, Michael	20/09/2001	01/11/2004
Tassell, Christopher	25/06/2002	24/07/2005
Walley, Richard	31/05/2000	30/11/2004
Ward, Mel	04/11/2002	03/11/2005

**Ex-officio member of Council by virtue of appointment as Chief Executive Officer*

Other Transactions with Councillors or Council related entities

No Council member has, since the end of the previous financial year, received or become entitled to receive any benefits by virtue of being a Council member other than fixed stipends (disclosed in Note 13) or travelling and related allowances. The following is a list of transactions with Councillors or Council related entities that occurred as a result of Council members acting in another business capacity. All transactions with Council members, or organisations in which they have an interest, were conducted in accordance with standard procedures and on conditions no more beneficial than those of other grant applicants.

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

Council Member	Organisation in receipt of Grant	Position held by Council Member	Amount of Grant \$
Christine Pulvirenti	Queensland Arts Council	Vice President	11 000
David Gonski	Art Gallery of NSW National Institute of Dramatic Art	President Chairman	66 118 5 060
Ian McRae	Victorian College of the Arts Bell Shakespeare Company Ian McRae	President Director Consultant	55 000 361 533 11 255
Michael Snelling	Major Brisbane Festival Pty Ltd Institute of Modern Art ELISION Incorporated Bundanon Trust	Chief Executive Officer Director Deputy Chair Board Member	16 324 365 750 88 000 71 500
Nicola Downer	State Theatre of South Australia	Governor	450 075
Peter Goldsworthy	The Asialink Centre	Participant in international book tour	590 307
Shane Carroll	Bangarra Dance Theatre Sydney Dance Company The Australian Ballet	Guest Teacher Guest Teacher Guest Artist	592 382 1 763 670 3 629 145

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

15. Remuneration of Officers & Staffing Levels

15(a) Remuneration of Officers

The number of officers who received or were due to receive total remuneration of \$100,000 or more:

	2004-05 Number	2003-04 Number
\$100 000 - \$109 999*	6	5
\$110 000 - \$119 999	-	-
\$120 000 - \$129 999	-	-
\$130 000 - \$139 999	-	1
\$140 000 - \$149 999	-	3
\$150 000 - \$159 999*	2	2
\$160 000 - \$169 999*	1	1
\$170 000 - \$179 999*	3	-
\$180 000 - \$189 999*	1	-
\$190 000 - \$199 999*	1	-
\$240 000 - \$249 999	-	1
\$260 000 - \$269 999*	1	-
Total	15	13

* Includes salary, superannuation, accrued RL, cost of motor vehicles and fringe benefits tax at 30 June 2005 to which officers are currently entitled and accrued LSL to which officers are not entitled until they have 10 years of service with the Council. Only 5 of the officers listed above were entitled to LSL as at 30 June 2005.

	2004-05 \$	2003-04 \$
The aggregate amount of total remuneration of officers shown above is:	2 276 021	1 818 604
The aggregate amount of separation and redundancy/termination benefit payments during the year to officers shown above is:	63 938	45 466

The officer remuneration includes the Chief Executive Officer who is a member of Council *ex-officio*, and all officers concerned with or taking part in the management of the economic entity.

15(b) Staffing levels

	2004-05 number	2003-04 number
The number of staff members at year end	143	148

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

16. Remuneration of Auditors

Remuneration to the Auditor-General for auditing the financial statements of:

- the Australia Council
- Books Alive

2004-05 \$	2003-04 \$
36 000	33 000
1 600	1 000
37 600	34 000

No other services were provided by the Auditor-General during the reporting period.

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

17. Financial Instruments

17(a) Terms, Conditions and Accounting Policies

Financial Instruments	Notes	Accounting Policies and Methods (including recognition criteria and measurement basis)	Nature of underlying Instruments (including significant terms and conditions affecting the amount, timing and certainty of cash flows)
<i>Financial Assets</i>		Financial Assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Deposits at call	12(b)	Deposits are recognised at their nominal amounts. Interest is credited to revenue as it accrues.	Temporarily surplus funds, mainly from fortnightly draw-downs of appropriation, are placed on deposit at call with the Council's banker. Interest is earned on the daily balance at the prevailing daily rate for money on call and is paid at month end.
Receivables for goods & services	7	These receivables are recognised at the nominal amounts due less any provision for bad and doubtful debts. Provisions are made when collection of the debt is judged to be less likely rather than more likely.	Credit terms are net 14 days.
<i>Financial Liabilities</i>		Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.	
Trade creditors	10(a)	Creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the services have been received (and irrespective of having been invoiced).	Settlement is usually made net 30 days.
Grants Liabilities	10(c)	Grants liabilities comprise grants and programs approved by Council and Boards for 30 June 2005 or previous financial years for which signed conditions had been received from successful grant applications.	Settlement is usually made prior to the commencement of projects.

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

17(b) Interest Rate Risk

Financial Instruments	Notes	Floating Interest Rate		Non-Interest Bearing		Total		Weighted Average Effective Interest Rate	
		2004-05 \$000	2003-04 \$000	2004-05 \$000	2003-04 \$000	2004-05 \$000	2003-04 \$000	2004-05 %	2003-04 %
Financial Assets									
Cash at Bank	12(b)	451	59	-	-	451	59	2.85	2.1
Cash on Hand	12(b)	-	-	2	2	2	2	n/a	n/a
Deposits at call	12(b)	26 057	5 927	-	-	26 057	5 927	5.25	5.0
Receivables	7	-	-	2 276	6 077	2 276	6 077	n/a	n/a
Total		26 508	5 986	2 278	6 079	28 786	12 065		
Total Assets						33 830	25 410		
Financial Liabilities									
Trade and other Creditors	10(a)	-	-	928	616	928	616	n/a	n/a
Grants Liabilities	10(c)	-	-	7 134	4 627	7 134	4 627	n/a	n/a
Total		-	-	8 062	5 243	8 062	5 243		
Total Liabilities						9 796	6 843		

17(c) Net Fair Values of Financial Assets and Liabilities

Financial Assets	Notes	2004-05		2003-04	
		Total carrying amount	Aggregate net fair value	Total carrying amount	Aggregate net fair value
				\$'000	\$'000
Cash at Bank	12(b)	451	451	59	59
Cash on Hand	12(b)	2	2	2	2
Deposits at call	12(b)	26 057	26 057	5 927	5 927
Receivables	7	2 276	2 276	6 077	6 077
Total Financial Assets		28 786	28 786	12 065	12 065
Financial Liabilities (Recognised)					
Trade and other Creditors	10 (a)	928	928	616	616
Grants Liabilities	10 (c)	7 134	7 134	4 627	4 627
Total Financial Liabilities (Recognised)		8 062	8 062	5 243	5 243

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

17(c) continued

Financial Assets

The net fair values of cash, deposits on call and non-interest-bearing monetary financial assets approximate their carrying amounts.

Financial Liabilities

The net fair values for trade creditors and grant liabilities, all of which are short-term, are approximated by their carrying amounts.

17(d) Credit Risk Exposure

The Council's maximum exposures to credit risk at reporting date in relation to each class of recognised financial assets is the carrying amount of those assets as indicated in the Statement of Financial Position.

The Council has no significant exposures to any concentrations of credit risk.

18. Events Occurring after Reporting Date

The Council is not aware of any significant events that have occurred since balance date which warrant disclosure in these financial statements.

19. Appropriations

Particulars	Departmental Outputs		Total	
	2004-05 \$'000	2003-04 \$'000	2004-05 \$'000	2003-04 \$'000
Year ended 30 June 2005				
Balance carried forward from previous year	-	-	-	-
Appropriation Acts 1 and 3	138 223	136 579	138 223	136 579
Appropriation Act 4	*3 000	-	3 000	-
Available for payment of CRF	141 223	136 579	141 223	136 579
Payments made out of CRF	141 223	136 579	141 223	136 579
Balance carried forward to next year	-	-	-	-
Represented by:				
Appropriations Receivable	-	-	-	-

This table reports on appropriations made by the Parliament out of the Consolidated Revenue Fund (CRF) in respect of the Council. When received by the Council, the payments made are legally the money of the Council and do not represent any balance remaining in the CRF.

*Appropriation received includes the \$3m previously reflected on the 2003-04 Statement of Financial Position as Appropriation Receivable shown in Note 7. This amount was paid to the Council in the 2004-05 financial year.

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

20. Reporting of Outcomes

20(a) Outcomes of the Australia Council

The Australia Council is structured to meet two outcomes and three outputs:

Outcome 1: That Australian artists create and present a body of distinctive cultural works, characterised by the pursuit of excellence.

Output 1.1: Investments in artist production and development of artistic practice.

Output 1.2: Presentation of distinctive Australian cultural works nationally and internationally.

Outcome 2: Australian citizens and civic institutions appreciate, understand, participate in, enjoy and celebrate the arts.

Output 2.1: Promoting the understanding, enjoyment, participation in and appreciation of the arts by Australians

Output 2.2: Infrastructure development for Australia's creative arts.

Output 2.3: Provision of policy development, research, promotional and advisory services.

20(b) Net Cost of Outcome Delivery

	Outcome 1		Outcome 2		Total	
	2004-05 \$'000	2003-04 \$'000	2004-05 \$'000	2003-04 \$'000	2004-05 \$'000	2003-04 \$'000
Departmental expenses	80 826	134 438	61 476	12 184	142 302	146 622
Total expenses	80 826	134 438	61 476	12 184	142 302	146 622
Costs recovered from provision of goods and services to the non-government sector						
Departmental	-	-	-	-	-	-
Total costs recovered	-	-	-	-	-	-
Other external revenues						
Departmental						
Sale of goods and services – to related entities	-	28	-	3	-	31
Interest	1 388	1 585	1 054	144	2 442	1 729
Revenue from sale of assets	27	44	19	4	46	48
Donation and bequests	-	-	-	-	-	-
Industry contributions	-	-	-	-	-	-
Other Revenue	3 872	5 625	2 944	510	6 816	6 135
Total Departmental	5 287	7 282	4 017	661	9 304	7 943
Total other external revenues	5 287	7 282	4 017	661	9 304	7 943
Net cost of outcome	75 539	127 156	57 459	11 523	132 998	138 679

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

20(c) - Departmental Revenues and Expenses by Output Groups and Output

	Outcome 1				Outcome 2			
	Output Group 1.1		Output Group 1.2		Output Group 2.1		Output Group 2.2	
	2004-05 \$000	2003-04 \$000	2004-05 \$000	2003-04 \$000	2004-05 \$000	2003-04 \$000	2004-05 \$000	2003-04 \$000
Operating expenses								
Employees	3 248	7 566	2 163	687	1 511	748	2 187	-
Suppliers	1 474	3 209	981	291	685	317	992	-
Grants	43 565	111 158	28 995	10 087	20 259	10 988	29 315	-
Depreciation and amortisation	220	1 261	147	114	106	125	149	-
Write-down of assets	-	-	-	-	-	-	-	-
Value of assets disposed	19	60	13	5	9	6	13	-
Borrowing cost expense	-	-	-	-	-	-	-	-
Extraordinary loss	-	-	-	-	-	-	-	-
Total operating expenses	48 526	123 254	32 299	11 184	22 570	12 184	32 656	-
Funded by:								
Revenues from Government	47 137	117 333	31 374	10 648	21 921	11 598	31 720	-
Sale of goods and services	-	26	-	2	-	3	-	-
Interest	834	1 453	554	132	387	144	560	-
Donations and bequests	-	-	-	-	-	-	-	-
Industry contributions	-	-	-	-	-	-	-	-
Revenue from Sale of Assets	16	40	10	4	7	4	10	-
Reversal of previous asset write-downs	-	-	-	-	-	-	-	-
Net foreign exchange gains	-	-	-	-	-	-	-	-
Other	2 326	5 157	1 547	468	1 081	510	1 564	-
Other non-taxation revenues	-	-	-	-	-	-	-	-
Total operating revenues	50 313	124 009	33 485	11 254	23 396	12 259	33 854	-

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2005

20(c) cont.

	Outcome 2			
	Output Group 2.3		Total	
	2004-05 \$000	2003-04 \$000	2004-05 \$000	2003-04 \$000
Operating expenses				
Employees	420	-	9 529	9 001
Suppliers	190	-	4 322	3 817
Grants	5 611	-	127 745	132 233
Depreciation and amortisation	28	-	650	1 500
Write-down of assets	-	-	-	-
Value of assets disposed	2	-	56	71
Borrowing cost expense	-	-	-	-
Extraordinary loss	-	-	-	-
Total operating expenses	6 251	-	142 302	146 622
Funded by:				
Revenues from Government	6 071	-	138 223	139 579
Sale of goods and services	-	-	-	31
Interest	107	-	2 442	1 729
Donations and bequests	-	-	-	-
Industry contributions	-	-	-	-
Revenue from Sale of Assets	2	-	45	48
Reversal of previous asset write-downs	-	-	-	-
Net foreign exchange gains	-	-	-	-
Other	299	-	6 817	6 135
Other non-taxation revenues	-	-	-	-
Total operating revenues	6 479	-	147 527	147 522

Appendix – Delegations

Appeals Committee Delegation

Given that the *Australia Council Act 1975* provides for Committees to be constituted under section. 17A(1); and section 7 of the Act authorises the Council to delegate to a Committee, either generally or as otherwise provided by the instrument of delegation, any of its functions and any of its powers under the Act (other than its power of delegation or the power to appoint Committees); The Australia Council, pursuant to section 7 of the *Australia Council Act 1975* hereby delegates to the Appeals Committee the powers set out in Part 1 of this instrument subject to the conditions set out in Part 2 of this instrument.

Part 1: Powers delegated

1. To consider and determine appeals from decisions made by the Chairperson and the Chief Executive Officer of the Council to rescind a decisions made by a Board, Committee, Officer or Employee on a grant application or other funding proposal, where the decision by the Chairperson and the Chief Executive Officer is made under the delegation dated ...[date when signed];
2. To do anything incidental to (1) above.

Part 2: Conditions of delegation

1. The Appeals Committee shall at all times comply with general directions of the Council given under section 7(2) of the *Australia Council Act* to the committee;
2. The Appeals Committee shall not uphold an appeal where the Council has received legal advice that the project outcomes contemplated in the grant application or other funding proposal may not comply with all applicable laws or could reasonably be deemed in the judgment of the appeals committee to have the effect of bringing the Council into disrepute;
3. The Appeals Committee shall comprise:
 - any two of the non-Board Chair Councillors

- the Deputy Chairperson of Council (or Chairperson, if the Deputy Chairperson has participated in the decision to rescind subject to an appeal)
- a Board Chair Councillor (not involved in the decision previously).

4. The Appeals Committee shall be chaired by the Deputy Chairperson of the Council, or the Chairperson if the Deputy Chairperson cannot participate in the appeal hearing because of prior participation in the decision.
5. An appeal shall be in writing, signed by the Chair on behalf of the Board or the Committee, or by the Officer or Employee.
6. A decision of the Appeals Committee is final and shall be made not more than fourteen days after receiving notice of an appeal from a Board, Committee, Officer or Employee.

Part 3: Guidelines for Appeals Committee

1. The Appeals Committee shall be convened and hear an appeal expeditiously.
2. The powers delegated to the Committee shall not be exercised in a manner which could reasonably be deemed to have the effect of bringing the Council into disrepute;
3. Where the Appeals Committee rejects an appeal of a decision, the Committee shall advise the Board, Committee, Officer or the Employee concerned as soon as its decision is made and shall give reasons for that decision;
4. The Appeals Committee shall report on the proceedings of each of its meetings to the next meeting of the Council, Board or Committee.
5. The Appeals Committee shall provide the Council or a Board, Committee, Officer or Employee with such reports and information as the Council may request from time to time or direct under section 7(2) of the Act.

Decisions Review Committee Delegation

Given that the *Australia Council Act 1975* provides for Committees to be constituted under section. 17A(1) and section 7(1)(d) of the Act authorises the Council to delegate to a Committee, either generally or as otherwise provided by the instrument of delegation, any of its functions and any of its powers under the Act (other than its power of delegation or the power to appoint Committees)

The Australia Council, pursuant to section 7 of the *Australia Council Act 1975* hereby delegates to the Decisions Review Committee the powers set out in Part 1 of this instrument subject to the conditions set out in Part 2 of this instrument.

Part 1: Powers delegated

1. To consider and determine requests for review of decisions on grant applications or other funding proposals made by a Board, Committee, Officer or Employee.
2. To refer accepted requests for review of decisions back to the Board, Committee, Officer or Employee concerned for reconsideration and decision.
3. To do anything incidental to 1. to 2. above.

Part 2: Conditions of delegation

1. The Decisions Review Committee shall at all times comply with general directions of the Council to the Decisions Review Committee given under section 7(2) of the *Australia Council Act*.
2. The Decisions Review Committee shall report on the proceedings of each of its meetings to the next meeting of the Council.

Guidelines for Decisions Review Committee

1. Where the Decisions Review Committee rejects an application for a review of a decision, the Committee shall advise the applicant within 28 days of the decision and shall give reasons for that decision.
2. The advice of rejection of an application shall state that the Committee's decision is final.
3. When referring a decision on a grant application or other funding proposal back to a Board Committee, Officer or Employee for reconsideration, the Committee may provide the Board or Division with such comments on matters arising from the application for review as the Committee thinks appropriate.

4. The powers delegated to the Committee shall not be exercised in a manner which could reasonably be deemed to have the effect of bringing the Council into disrepute.
5. The Decisions Review Committee shall provide the Council or a Board, Committee, Officer or Employee with such reports and information as the Council may request from time to time or direct under section 7(2) of the Act.

Generic Art Form Board Delegation

Given that the *Australia Council Act 1975* provides for Boards to be constituted under section. 20; and section 7 of the Act authorises the Council to delegate to a Board, either generally or as otherwise provided by the instrument of delegation, any of its functions and any of its powers under the Act; and recognising that duly constituted Boards give effect to the established principles of peer assessment and decision-making at 'arm's length' from political processes.

The Australia Council, pursuant to section 7 of the *Australia Council Act 1975* hereby delegates to each of the Community Cultural Development, Dance, Literature, Music, New Media Arts, Theatre and Visual Arts/Craft Boards the powers set out in Part 1 of this instrument subject to the conditions set out in Part 2 of this instrument.

Part 1: Powers delegated

1. To make grants and loans of money and to provide scholarships, fellowships, awards, or other benefits on such conditions as it sees fit;
2. To manage buildings or facilities or assets;
3. To administer such gifts, devises or bequests as specified by the Council;
4. To co-operate with the States and local governing bodies and with other persons and organisations concerned with the arts;
5. To do anything incidental to (1), (2), (3) and (4) above.

Part 2: Conditions of delegation

1. The powers shall be exercised by each Board solely for the purposes of the programs allocated to the Board by the Council;
2. [Board] Expenditures and forward commitments shall not exceed the limit of funds allocated or approved by the Council in respect of that Board;

3. The Board shall at all times comply with specific directions of the Council to the Board given under section 21 (3) of the *Australia Council Act*;
4. In exercising the powers delegated by this instrument the Board shall, subject to the Council's guidelines on the exercise of discretions, comply with all relevant Council plans, policies, protocols and procedures as in force at the date of the exercise of the powers.

Guidelines for Boards

1. The Board shall provide such reports and information as the Council may request from time to time or direct under section 21(1) of the Act.
2. In the exercise of the powers the Board shall seek prior approval from Council for implementation of any matters that would result in major changes to Council plans, policies, protocols or procedures that may arise while exercising the delegated powers.
3. The powers shall not be exercised in a manner which could reasonably be deemed to have the effect of bringing the Council into disrepute;
4. Any policy issues affecting more than one Board that arise in the exercise of the powers shall be the subject of consultation with the relevant area(s) of Council, and in the event of disagreement any of the Boards or administrative units concerned may refer the matter to the Council for consideration and direction or determination.

Major Performing Arts Board Delegation

Given that the *Australia Council Act 1975* provides for Boards to be constituted under section 20 and section 7 of the Act authorises the Council to delegate to a Board, either generally or as otherwise provided by the instrument of delegation, any of its functions and any of its powers under the Act and recognising that:

- (1) the Major Performing Arts Board has been charged by the Commonwealth Minister for the Arts and the Cultural Ministers Council with implementing the recommendations of the Major Performing Arts Inquiry.
- (2) the Australia Council has signed a Memorandum of Understanding (MOU) with the Department of Communications, Information Technology and the Arts to implement the outcomes of the Inquiry.

- (3) implementation is carried out by the Major Performing Arts Board acting jointly as equal partners with the relevant state funding agencies.

The Australia Council, pursuant to section 7 of the *Australia Council Act 1975*, hereby delegates to the Major Performing Arts Board the powers set out in Part 1 of this instrument subject to the conditions set out in Part 2 of this instrument.

Part 1: Powers delegated

1. To make grants and loans of money and to provide scholarships, fellowships, awards, or other benefits on such conditions as it sees fit.
2. To manage buildings or facilities or assets.
3. To administer such gifts, devises or bequests as specified by the Council.
4. To cooperate with the states and local governing bodies and with other persons and organisations concerned with the arts.
5. To exercise all such powers as are vested in the Council by the *Australia Council Act* that are necessary for the carrying out of the functions to be performed by the Board that are specified in the Charter for the Major Performing Arts Board attached to this delegation, and the functions to be performed by the Board for carrying out the recommendations of the Major Performing Arts Inquiry.
6. To do anything incidental to 1., 2., 3., 4. and 5. above.

Part 2 Conditions of delegation

1. The powers shall be exercised by the Board solely for the purposes of the programs allocated to the Board by the Council.
2. Board expenditures and forward commitments shall not exceed the limit of funds allocated to the Board.

Guidelines for Board

1. The Board shall provide such reports and information as the Council may request from time to time or direct under section 21(1) of the Act.
2. Within the context of the conditions of delegation, the Board shall seek prior approval from Council for implementation of any matters that would result in major changes to Council plans, policies, protocols or procedures that may arise while exercising the delegated powers.

3. In the exercise of the powers, the Board shall provide prior and timely advice to the Council of matters or decisions that may materially affect other Boards or any functions or standing policies of the Council and shall not exercise the powers unless the Council approves.
4. The Board shall liaise with other Boards in line with an agreed set of protocols for the entry and exit of companies to the Major Performing Arts Board. In the event that a disagreement arises either of the Boards may refer the matter to the Council for resolution.
5. Any policy issues affecting more than one Board that arise in the exercise of the powers shall be the subject of consultation with the relevant area(s) of the Council, and in the event of disagreement any of the Boards or administrative units concerned may refer the matter to the Council for consideration and direction or determination.
6. The powers shall not be exercised in a manner which could reasonably be deemed to have the effect of bringing the Council into disrepute.

Charter for the Major Performing Arts Board

1. To decide (in line with the specific agreed protocols) which companies should be designated as major companies.
2. To determine the category to which each company should be assigned.
3. To maintain the funding model as agreed and to advise on adjustments every three years.
4. To agree on the terms of performance agreements with state government funding agencies and to negotiate them with the companies in a tripartite arrangement.
5. To decide whether a company should be put on notice, the conditions for such notice, whether these conditions have been met, and whether the company should have its major company status withdrawn.
6. To work with the companies to improve their management and governance practices.
7. To take or facilitate such other initiatives as may improve the artistic vibrancy, access and financial viability of the companies.
8. To provide advice to the Australia Council, as required, on issues relating to the performing arts in general and the major companies in particular.

9. To perform specific monitoring tasks on behalf of the federal and state governments as required.

10. To report to the Implementation Committee established by the Commonwealth Minister for the Arts on progress in implementing the Inquiry's recommendations.

New Australian Stories Committee Delegation

Given that the *Australia Council Act 1975* provides for Committees to be constituted under section 17A(1); and section 7(1)(d) of the Act authorises the Council to delegate to a Committee, either generally or as otherwise provided by the instrument of delegation, any of its functions and any of its powers under the Act; and recognising that duly constituted Committees give effect to the established principles of peer assessment and decision-making at 'arm's length' from political processes.

The Australia Council, pursuant to section 7 of the *Australia Council Act 1975* hereby delegates to the New Australian Stories Committee the powers set out in Part 1 of this instrument subject to the conditions set out in Part 2 of this instrument.

Part 1: Powers delegated

1. To make grants and loans of money and to provide scholarships, fellowships, awards, or other benefits on such conditions as it sees fit;
2. To administer such gifts, devises or bequests as specified by the Council;
3. To co-operate with the States and local governing bodies and with other persons and organisations concerned with the arts;
4. To do anything incidental to (1), (2), and (3) above.

Part 2: Conditions of delegation

1. The powers shall be exercised by the Committee solely for the purposes of the programs allocated to the Committee by the Council;
2. Committee expenditures and forward commitments shall not exceed the limit of funds allocated or approved by the Council in respect of the Committee;
3. The Committee shall at all times comply with specific directions of the Council to the Committee given under section 21 (3) of the *Australia Council Act*;

4. In exercising the powers delegated by this instrument the Committee shall, subject to the Council's guidelines on the exercise of discretions, comply with all relevant Council plans, policies, protocols and procedures as in force at the date of the exercise of the powers.

Guidelines for the Committee

1. The Committee shall provide such reports and information as the Council may request from time to time or direct under section 21(1) of the Act.
2. In the exercise of the powers the Committee shall seek prior approval from Council for implementation of any matters that would result in major changes to Council plans, policies, protocols or procedures that may arise while exercising the delegated powers.
3. The powers shall not be exercised in a manner which could reasonably be deemed to have the effect of bringing the Council into disrepute;
4. Any policy issues affecting more than one Committee that arise in the exercise of the powers shall be the subject of consultation with the relevant area(s) of Council, and in the event of disagreement any of the Committee or administrative units concerned may refer the matter to the Council for consideration and direction or determination.

Acronyms

AAA

Arts Access Australia (formerly Disability in the Arts Disadvantage in the Arts Australia – DADAA)

AbaF

Australia Business Arts Foundation

ABS

Australian Bureau of Statistics

ACMAC

Australia Council Multicultural Advisory Committee

ACTC

Australian Capital Tourism Corporation

AFC

Australian Film Commission

AFTRS

Australian Film, Television and Radio School

AICC

Australian International Cultural Council

AMA

Arts in a Multicultural Australia

AMD

Audience and Market Development

APAP

Association of Performing Arts Presenters

ATSIA

Aboriginal and Torres Strait Islander Arts

ATSIAB

Aboriginal and Torres Strait Islander Arts Board

CAC

Commonwealth Authorities and Companies

CCD

Community Cultural Development

CCDB

Community Cultural Development Board

CEO

Chief Executive Officer

CHASS

Council for the Humanities, Arts and Social Sciences

CINARS

Commerce international des arts de la scene/International Exchange for the Performing Arts

CMC

Cultural Ministers Council

CP

Community Partnerships

DCITA

Department of Communications, Information Technology and the Arts

DDA

Disability Discrimination Act

DFAT

Department of Foreign Affairs and Trade

EEO

Equal Employment Opportunity

EPIC

Emerging Producers in Community

FECCA

Federation of Ethnic Communities Council of Australia

FOI Act

Freedom of Information Act 1982

GMS

Grants Management System

MAMAS

Multicultural Arts Marketing Ambassadors Strategy

MAPD

Multicultural Arts Professional Development

MMM

Maker to Manufacturer to Market

MPAB

Major Performing Arts Board

MPAI

Major Performing Arts Inquiry

NAS

New Australian Stories

NATSIAP

National Aboriginal and Torres Strait Islander Arts Policy

NESB

Non-English speaking background

NMA

New Media Arts

NMAB

New Media Arts Board

PCR

Policy Communication Research

PICA

Perth Institute of Contemporary Arts

RAA

Regional Arts Australia

RAPN

Regional Arts Promoters Network

VACB

Visual Arts/Craft Board

VB

Venice Biennale

VIP

Visiting International Publishers

YAG

Youth Arts Group

YPA

Young People and the Arts

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Australia Council Act 1975

Section 5 of the Act defines the functions of the Australia Council as:

- (a) to formulate and carry out policies designed:**
- (i) to promote excellence in the arts
 - (ii) to provide, and encourage provision of, opportunities for persons to practise the arts
 - (iii) to promote the appreciation, understanding and enjoyment of the arts
 - (iv) to promote the general application of the arts in the community
 - (v) to foster the expression of a national identity by means of the arts
 - (vi) to uphold and promote the rights of persons to freedom in the practice of the arts
 - (vii) to promote the knowledge and appreciation of Australian arts by persons in other countries
 - (viii) to promote incentives for, and recognition of, achievement in the practice of the arts
 - (ix) to encourage the support of the arts by the states, local governing bodies and other persons and organisations
- (b) to furnish advice to the Government of the Commonwealth either of its own motion or upon request made to it by the Minister, on matters connected with the promotion of the arts or otherwise related to the performance of its functions; and**
- (c) to do anything incidental or conducive to the performance of any of the foregoing functions.**

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COVER IMAGE: The Song Company is one of Australia's only full-time professional vocal ensembles. The company's 2002–04 concert program was supported by the Music Board. From left to right: Richard Black, Nicole Thomson, Mark Donnelly, Roland Peelman, Jo Burton, Clive Birch and Ruth Kilpatrick. Photo: Paul Henderson-Kelly



Australian Government

