



Annual Grants Report 2012-13

THE IAN
POTTER
CULTURAL
TRUST.
20 YEARS
FOSTERING
ARTISTIC
EXCELLENCE.

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WELCOME

Two decades since The Ian Potter Cultural Trust was established by The Ian Potter Foundation, its support of individual artists remains unique in Australia.

With a remit to encourage the diversity and excellence of emerging Australian artists, the Cultural Trust has assisted the professional development of more than 1,200 individuals. The Cultural Trust's grants afford talented artists the opportunity to travel overseas, meeting with and learning from their peers, participating in competitions, showcasing their talent and undertaking research, study and training.

FUNDING PRINCIPLES

The Cultural Trust funds nationally, from visual to performing arts and music to literature, spanning traditional art forms through to experimental mediums.

In addition to professional development grants for individual artists, the Trust runs a program of major arts commissions which have included sculpture, music (composition) and, as of this year, the Ian Potter Moving Image Commission.

FUNDING PRINCIPLES

- The Trust's funding is governed by a commitment to excellence. We support individuals who are passionate about their work and have the potential to be outstanding in their field in an international context.
- The Trust seeks to encourage diversity, distinction and opportunity for emerging artists in Australia.

WHO DO WE SUPPORT?

- The Trust assists emerging or early-career artists.
- We support applicants who can demonstrate both initiative and exceptional talent together with an ability to convert their ambitions to reality.

CHAIRMAN'S REPORT

- Original purpose of The Ian Potter Cultural Trust remains prescient after 20 years
- Feedback from grantees and the sector provides assurance that the Trust's approach continues to be of value

CHAIRMAN'S REPORT

Despite the 1991 demise of the Elizabethan Theatre Trust – through which The Ian Potter Foundation had previously given much of its support to individual artists – Sir Ian Potter and the Board of Governors firmly believed that the need to support individual artists remained.

In the absence of any equivalent alternatives, the Board of the Foundation agreed to establish The Ian Potter Cultural Trust with the specific purpose of encouraging excellence through the support of Australia's artists. It was decided that the Cultural Trust would focus on providing grants for international travel that would assist artists' professional development. This individual funding would help to ensure that our most promising artists would have the opportunity to benefit from the stimulation and knowledge gained from exposure to international opportunities. The Ian Potter Cultural Trust made its first grants in 1993.

We have much to celebrate about what has been achieved in the first 20 years of the Cultural Trust's existence. Over 1,200 artists have been supported through \$5.7 million in grants. These artists have represented themselves and our country, travelling to the far reaches of the globe. They encompass almost every art form: music, dance, painting, sculpture, circus arts and even shoe design. The Cultural Trust remains unique in its approach and focus.

It's hard to measure the impact that these grants have had. But we became more aware than ever of their value as we celebrated our twentieth year and heard stories told by many grantees about the importance of the Cultural Trust's grants to their personal and professional development.

This year 94 artists joined our Cultural Trust community. Like those before them, they will travel to destinations around the globe to pursue their passion and hone their skills on the world stage. It is these individuals who are the building blocks of our arts culture. We look forward to continuing the journey with all our grantees – past, present and future.

Charles Goode AC
Chairman



CEO'S REPORT

- Twentieth year celebrates unique contribution to Australian arts sector
- Celebrations provide opportunity to foster connections and networks between grantees
- The new online grants database to list all Cultural Trust grants.

This year, The Ian Potter Cultural Trust assisted 94 Australian artists to travel to 24 different countries.

That so many grantees continue to be accepted into sought-after international residencies and study placements is a testament to their own dedication and commitment to their practices. It is also a great indication of the calibre and health of the arts sector in Australia.

The Trust's funding not only helps to give emerging artists the chance to seek experience beyond Australia; it enables them to return with new skills and knowledge to be shared. As these artists share the benefits of their experiences and perspectives, they create a stronger, more vibrant artistic community, which contributes to the broader Australian society in countless ways.

Reaching out to reconnect with past grantees as part of our twentieth anniversary activities had many benefits. One of these was hearing stories of where grantees' journeys have taken them since their grant. Though we would have loved to have shared the celebrations with each and every grantee, responses to our gala invitation that came from the corners of the globe were further reinforcement of the value and importance of the Trust's support. Among the regrets received from those unable to attend the event, we heard: "It's the opening night of my new exhibition!" or "I am conducting in Saint Petersburg" or "I am running a theatre company in London".

For those who did attend the 20th Anniversary Gala at Melbourne's Recital Centre there were opportunities to gain a greater appreciation of the scope of the Trust's support, as well as a chance to network and connect with other grantees and to feel part of a community of artists who exemplify the adventurous spirit of the current era in Australian arts. We hope to find more ways to facilitate these connections in the years to come. As Lady Potter says in the video about our twentieth anniversary, it's wonderful to think that in future we will continue to have grantees pursuing such rich and varied careers and who will come back to help us help others.

Our twentieth year also heralds our first fully online Annual Grants Report, a new website and the introduction of our new online grants database, which will ultimately include the details of all the Cultural Trust's grants.

I would like to thank the staff for all their efforts in making this milestone year so remarkable and helping to set the stage for the Cultural Trust's future growth and development.

Janet Hirst
Chief Executive Officer



FACTS AND FIGURES

- Largest total amount of grants approved in a single year
- Musicians received the largest percentage of grants this year (excepting the Moving Image Commission), followed by artists in the performing arts
- USA remains the dominant destination for grantees

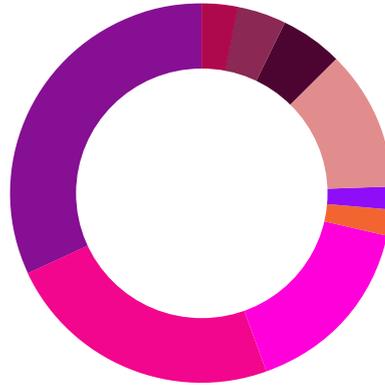
GRANTS APPROVED 2012–13



*This figure includes the Ian Potter Moving Image Commission valued at \$100,000

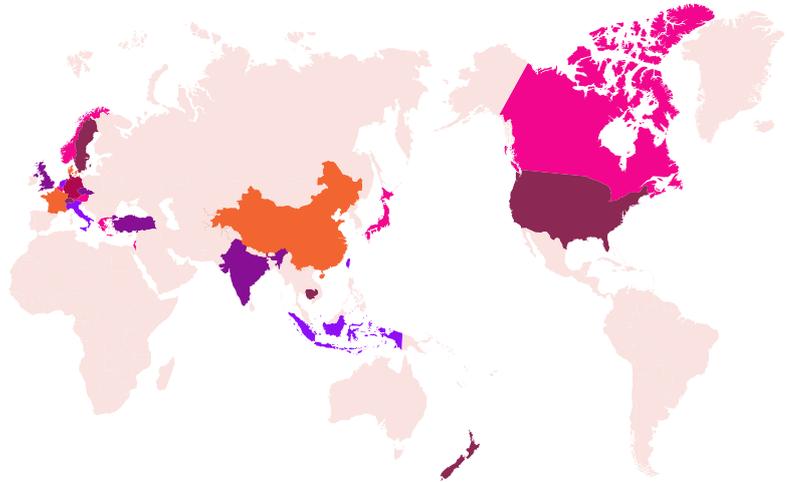
FACTS AND FIGURES

GRANTS BY ARTS PRACTICE



- 32% MUSIC
- 3% MOVING IMAGE COMMISSION
- 4% MEDIA (FILM, TV, RADIO)
- 5% DESIGN
- 12% DANCE
- 2% CRAFTS
- 2% CONSERVATION AND MOVEABLE CULTURAL HERITAGE
- 16% VISUAL ARTS
- 23% PERFORMING ARTS

[See the complete list of 2012–13 grantees.](#)

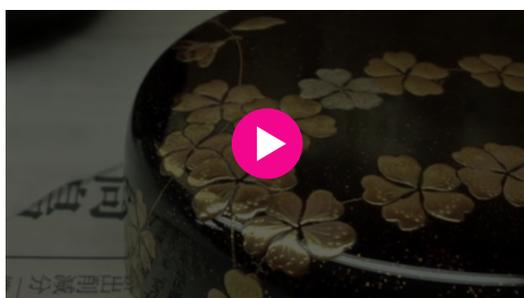


COUNTRIES VISITED

USA 34 • UK 23 • GERMANY 10 • FRANCE 8 • AUSTRIA 5 • NETHERLANDS 4 • CANADA 2 • ITALY 2 • SWEDEN 2 • BELGIUM 1 • CAMBODIA 1 • CHINA 1 • CZECH REPUBLIC 1 • DENMARK 1 • GREECE 1 • INDIA 1 • INDONESIA 1 • ISRAEL 1 • JAPAN 1 • NORWAY 1 • NZ 1 • SWITZERLAND 1 • TAIWAN 1 • TURKEY 1

CELEBRATING 20 YEARS

- Travel to Asia continues to increase, with grantees undertaking projects in Japan, Taiwan, Indonesia, Cambodia and China
- Participants in the 20th Anniversary Gala represented the whole spectrum of the Arts and the duration of the Trust's history – including a performance by inaugural grant recipient Michael Kieran Harvey



Highlights from The Ian Potter Cultural Trust's Twentieth Anniversary Celebration at the Melbourne Recital Centre in October 2013.

In October 2013, we celebrated the first 20 years of the Trust's life and the ways in which it has helped so many artists' personal journeys take flight.

Contact books and databases were scoured as we attempted to locate every single grantee and invite them to our special gala, held at the Melbourne Recital Centre.

We made a big effort to find every grantee because the celebration was theirs. Our grantees represent the best of Australia's talent and we wanted to honour each and every one of them and celebrate with them. The anniversary is an opportunity to reflect on their achievements so far and to look forward to the road still to be travelled by grantees past and future.

The event itself, guided by Artistic Director Emily Sexton and generously supported by performances and participation by some past grant recipients, was designed to demonstrate the depth and breadth of the talent and art practices that our grantees represent. You can play the video to experience a few highlights from the night.

We look forward to continuing the journey...

THE YEAR IN REVIEW

This year, our 20th Anniversary gave us the opportunity to shine a light on our talented grantees and their diverse and fascinating practices.



Program Manager Claire Rimmer discusses some highlights from a milestone year for The Ian Potter Cultural Trust.

THE YEAR IN REVIEW

As we spoke with grantees in the lead-up to the celebration, we heard stories of what the Cultural Trust grants mean to artists. Beyond what the money enables, the message that resonated described how a grant can build an artist's confidence in their practice. Often, early-career support is hard to come by for Australian artists, and we're proud to continue supporting our country's exceptional talent.

As well as our twentieth anniversary, the year also saw the launch of the inaugural Ian Potter Moving Image Commission. Following the decade-long Ian Potter Music Commissions concluded in 2009, the Moving Image Commission is the next chapter in our ongoing commitment to strategic arts commissions and gives us the opportunity to work closely with the Australian Centre for the Moving Image.

The inaugural grant was awarded to Angelica Mesiti, an artist with an ongoing interest in sound and its history. Angelica's winning project looks at whistling as a form of communication, and she has spent time with remote communities in Greece, Turkey, the Canary Islands and the French Pyrenees capturing fascinating footage of this dying art. We're excited to see what Angelica brings to ACMI when her exhibition opens there in February 2014. Early reports suggest we can expect a beautiful work with a lot of heart and warmth.

SPOTLIGHT ON

SPOTLIGHT ON

The diversity of the artistic practices supported by the Cultural Trust continues to inspire and excite us.

Whether it's Branan Dubh and his study of the ancient dhrupad style of Indian raga music or Sophie Brown learning from typographic experts in New York and Rome, our grantees remind us each year just how deep the well of Australian arts talent truly is.

The frontiers of the Australian arts sector continue to be pushed by artists using their grants to chase excellence across disciplines and around the globe.

We have included here a small sample of the year's standout grantees.

OSCAR LOPEZ

A performer, director and writer, Oscar Lopez finished his studies at Melbourne University in 2009 and immediately set about directing an award-winning show, taking it to the Edinburgh Festival in 2011. Interested in theatre that is socially and politically relevant, Oscar has a passion for "verbatim" (or documentary) theatre, a form created with exact quotes from interviews conducted by the theatre makers. To develop his work in this area, Oscar secured a ten-month internship at Tectonic Theatre Company in New York City.

"Tectonic is one of the world's foremost companies in this technique," says Oscar, "and to be able to observe their process closely in terms of both the lengthy research and development as well as the creation of theatrical moments was truly invaluable."

While being based in New York was its own highlight, Oscar cites a trip to the University of Northern Iowa for a one-week development as the standout of his internship. "Being in a small town, without distractions, to focus on making theatre for a week was an unforgettable experience," he says. "As part of this trip we went to a centre for young people with disabilities and engaged them through theatre games. The joy that was felt in that room made me realize the true power of theatre."

Since completing his internship, Oscar has decided to stay in New York for another year, having secured further assistance from an Arts Council Art Start Grant. Not one to take any opportunity for granted, Oscar has written and is directing a play at Manhattan Repertory Theater and is developing a new documentary verbatim play with colleagues from Tectonic. He is also planning to travel to Brazil later this year to study with the Theatre of the Oppressed.



Theatre-maker Oscar Lopez has been able to extend his stay in New York, writing and directing a new play for Manhattan Repertory Theater.

AMY SPIERS



After a fruitful few months in Europe, Amy Spiers is now working towards her doctorate at the Victorian College of the Arts.

AMY SPIERS

Amy's work is easier to experience than to describe. Her participatory site-specific public art is thought-provoking, playful and designed to break down barriers between audience and artwork.

This year, Amy completed an internship with Situations, an award-winning studio in Bristol, UK. She then went on to a residency at artist collective Zentrum für Kunst und Urbanistik in Berlin. In both Bristol and Berlin, Amy took up invitations to extend her stay. This led to further opportunities: attending the London Art Book Fair, the Liverpool Biennial and exhibitions in Paris and Venice, and assisting on high-profile large-scale public artworks alongside well-known UK artists such as Alex Hartley, Anna Barriball and Tim Etchells.

Amy experienced all levels of a major artistic program while helping organise The Last Days of Nowhereisland, a program of films, performances and discussions which led to her authoring a selection of Nowhereisland's top 150 constitutional propositions.

At the end of her residency in Berlin, Amy, along with artist Catherine Ryan, gave a final presentation of her research, which involved an unveiling ceremony for a monument dedicated to forgetting, and an Australia Day BBQ in the snow.

Amy now hopes to build on her Berlin research to devise new ways of presenting Australia's history – particularly its difficult past – in its own public spaces; and, from her experience working on Nowhereisland, to begin work on larger-scale, original and ambitious public artworks. Amy is now deep into a PhD at the Victorian College of the Arts. Make sure you to keep an eye on Melbourne's public spaces for the next chapter of her career.

RENNIE MCDUGALL



Dancer and choreographer Rennie McDougall is putting his New York experience to work with two new pieces in development.

RENNIE MCDUGALL

Since graduating from the Victorian College of the Arts, Rennie has worked with some of Australia's best dance companies: Chunky Move, BalletLab and Lucy Guerin Inc. Often, talented dancers remain safely in the role of performer, but Rennie has continued to carve a path as a dance maker in parallel with performance commitments, developing his own choreography and presenting a major work at Next Wave Festival.

With this grounding, Rennie headed for New York, where, along with Luke George, he became one of two outstanding VCA dance graduates to complete an NYC residency with support from the Cultural Trust this year.

Originally, Rennie had not intended to perform in New York, but after working with renowned artistic director Wally Cardona he was invited to be part of a performance. "What I gained was a broadening of knowledge, an education in how people in New York are approaching dance-making now, and an opportunity to establish a professional connection with artists who inspire me," says Rennie.

Now back in Australia, Rennie is in the process of creating two new works: a small piece for the Melbourne Fringe festival and a collaborative project with Phillip Adams BalletLab. Both projects are being informed by Rennie's New York experiences, and a return to the Big Apple is already planned.

TRUSTEES AND STAFF

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TRUSTEES OF THE IAN POTTER CULTURAL TRUST

Mr Charles B Goode AC (Chairman)
Professor Geoffrey N Blainey AC
Mr Anthony Burgess
The Hon. Sir Daryl Dawson AC KBE CB
Mr Leon Davis AO
The Hon. Sir James Gobbo AC CVO
Professor Thomas W Healy AO
Dr Thomas H Hurley AO OBE
Professor Richard Larkins AO
Mr Allan Myers AO, QC
Lady Potter AC
Dr P John Rose AO
Professor Graeme B Ryan AC

STAFF

Chief Executive Officer: Janet Hirst
Reception/PA to the CEO: Sarah MacNeill
Program Manager: Claire Rimmer
Program Officer: Ngaire Jones
Senior Accountant: Stewart Leslie
Finance Administrator: Sally Cliff
Administration Manager: Gail Lewry
Administration Assistant: Sue Wilkinson
Communications Manager: Avalee Weir
Communications Officer: Tim Fisher

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