

ASQ FORTY (XL)  
SUPPORT  
MATERIALS

AUSTRALIAN  
STRING  
QUARTET



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## ACKNOWLEDGEMENT

The Australian String Quartet acknowledges the Traditional Owners of Country across Australia, where we live and work. We honour their Elders, past and present. We recognise and respect their cultural heritage, beliefs and connection with land and waters. Our office and rehearsal studio are located on Kurna Land.



The Australian String Quartet celebrates Adelaide as a UNESCO City of Music.



# ASSESSMENT CRITERIA

The following matrix demonstrates how ASQ Forty (XL) aligns with the Australia Council Four Year Investment for Organisations (Stage 2) Assessment Criteria\*

	PRIORITY ONE Great music for all	PRIORITY TWO Creative leadership elevates the every day	PRIORITY THREE Australian stories resonate	PRIORITY FOUR Partnerships unleash potential	PRIORITY FIVE Agents for transformational change
<b>QUALITY OF ARTISTIC OR CULTURAL PROGRAM AND STRATEGIC PLAN</b>					
The development of great art, artists and arts workers	1.1.3	2.1.1	3.1.1, 3.3.3	5.1.2	5.2.3
Engaging arts experiences	1.2.2	2.2.1		5.1.3	
Expanding access to arts experiences	1.2.3	2.2.2		5.1.1, 5.2.1	
Activity that connects communities	1.2.1, 1.3.2	2.2.2	3.2.2		
Creative work that reflects contemporary Australia	1.2.1		3.2.3	5.2.2	
A dynamic sector that is diverse and inclusive	1.2.3, 1.2.4		3.1.2, 3.2.1, 3.2.3		
The progression of your artistic ambition over the four year cycle		2.2.3, 2.3.3		5.2.3	
Enabling risk taking and experimentation in the realisation of works	1.1.3	2.1.3, 2.3.1	3.2.2		
A vibrant society and culture	1.1.1, 1.3.1	2.3.2	3.1.3, 3.3.1, 3.3.2		5.2.1, 5.2.2, 5.2.3
<b>ORGANISATIONAL CAPACITY</b>					
The experience of the people leading and governing your organisation	5.1.1, 5.1.2, 5.1.3, p4–5, ASQ XL p32				
The financial health of your organisation, including the effective use of resources	ASQ XL p21–22 and 30				
The diversity and scale of income and co-funding you generate and receive	ASQ XL p15, 21–22, 30 and 34				
Whether your work is supported by meaningful evaluation	ASQ XL p16, 18–19				
How you demonstrate cultural competencies and adherence to relevant cultural protocols, particularly if your organisation works with diverse artists, audiences or communities. Where relevant, evidence that the protocols for First Nations cultural and intellectual property in the arts have been adhered to	ASQ XL p33 and 37				
Factors that have impacted your organisation's financial health, planning and priorities.	ASQ XL p21–22, 30, 31 and 34				
<b>ALIGNMENT WITH THE STRATEGIC OBJECTIVES OF THE AUSTRALIA COUNCIL</b>					
Australians are transformed by arts and creativity – We will enable more opportunities for Australians to be captivated by, and inspired through, experiencing arts and culture	1.1, 1.2, 1.3			4.1	
Our arts reflect us – We will support equity of opportunity and access in our creative expression, workforce, leaders and audiences		2.1, 2.2, 2.3			4.2
First Nations arts and culture are cherished – We will build on our long term commitment to First Nations arts and culture, recognising the importance of First Nations peoples' self-determination, cultural authority and leadership to our collective prosperity			3.1, 3.2, 3.3		
Arts and creativity are thriving – We will support the best circumstances for a thriving arts sector				4.3	5.1, 5.2, 5.3, 5.4

\* To refer to ASQ Priorities, Goals and Strategies please see ASQ XL p25



# FROM THE CHAIR

Eighteen months in as Chair, I am proud to bring you this ambitious and preferred future we have designed.

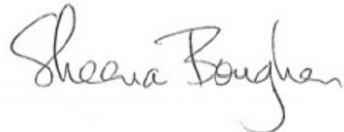
We are an artist led organisation and feel a new freedom to ensure our culture is a healthy place for diverse perspectives, radical insights, and aspirations to be expressed.

We are now focused on planning for our 40th year in 2025, and our Fit for Forty renew project is at our core. Co-led with our inspiring CEO, Angelina Zucco, we have shifted the roles of the board to be navigators, connectors, and future strategists. Our governance processes have been refreshed and are watertight.

We sing loudly to the value of our music in the nation's future cultural ecology and will do whatever it takes to ensure that our Quartet lead with confidence and a freedom to imagine. We are partnering with Frankie Airey from Philanthropy Squared and Jil Toovey, an external leadership coach to build the plan of action. This includes a sustainable Future Fund and a robust learning culture which has already amplified the voice of the Quartet.

We are ready to fly and invite you to join us!

Thank you,



Sheena Boughen OAM  
Chair  
Australian String Quartet



PHOTO: SAM JOZEFS

# MEET THE BOARD



**Sheena Boughen OAM**, Chair, brings global experience from the corporate and social change sectors. Her unwavering commitment to art-making led to a capital campaign to build world-class music venues at Four Winds, Bermagui, NSW. Sheena's deep care for artists and the long-term health of ASQ includes establishing a Future Fund and organisational learning culture to enhance the voice of the artists.



**Bruce Cooper**, as Deputy Chair brings his leadership, legal and compliance skills to help shape our team's approach to the research and evaluation of projects. He recently finished his role as the Chief Executive Partner of Clayton Utz, and now as a Partner continues his mentoring role with young lawyers and our team. He will co-lead the Future Fund and brings his diverse skills and contacts to the table.



**Hayley Baillie** is a recent addition to our Board. As Co-Founder of Baillie Lodges, she brings fresh insights to the ASQ through her visionary approach to the development of luxury tourism lodges. As a proponent of culture, Hayley is well-connected through her involvement on various boards and her entrepreneurial and philanthropic experience brings a critical eye to our audience and donor experience.



**Alexandra Burt** contributes to the ASQ with her extensive place-making, entrepreneurial and cultural leadership experience. As the Co-Founder and Proprietor of The Landsmith Collection, she enriches the ASQ's engagement and branding strategy and draws on her experience in the Australian tourism sectors. With a focus on governance, and future planning, Alexandra also contributes significantly through her philanthropic support.



**John Evans'** role as Chair of our Audit and Risk Committee brings judgement on governance, risk and opportunity which plays a vital role in our ability to take artistic risks. He brings depth of care and experience to our planning for a new era with our Future Fund development. John also serves on various boards in South Australia after 40 years as an external audit partner with KPMG.



**Janet Hayes** demonstrates strong loyalty through her engagement and fundraising skills. A strong philanthropic supporter and active member of the SA cultural community, Janet participates with calmness and wisdom. She serves as a financial signatory on the Audit and Risk Committee. Over many years Janet has led intergenerational development in music-loving audiences for ASQ.



**Suzanne Stark's** experience as a Director with Media Potential has brought commercial media savvy and a corporate lens to support the ASQ's ambitious digital innovation initiatives. Suzanne gives generously with her mentoring of the ASQ team through presentation and media skills and a focus on storytelling and voice training. She brings her critical questioning and strategy skills to all our conversations.



**Susan Renouf** has applied her leadership and mentoring skills from the Australian Fashion Industry to help guide ASQ through a range of changes. Her influence in the development of sustainable practices in garment manufacturing brings a useful change lens to assist our team in adapting to complexity and opportunity. Susan's responsibilities with ASQ include her recruitment and marketing expertise.

# LETTER OF SUPPORT

## DR LOU BENNETT AM

27 July 2023

Dear Peers,

Over the past five years, I have had the pleasure of working with the members of the Australian String Quartet to share my family stories across Australia through the power of music and song. My diverse work spans across various roles as singer-songwriter, musician, artistic and musical director, composer, actor, soundscape designer and academic. My most recent research at the University of Melbourne explores how First Nations languages can be reinstated in their respective communities framed within my research program, Sovereign Language Rematriation Through Song Pedagogy.

The program involves First Nations individuals and communities seeking to reinstate their own languages. Rematriation is an ongoing process led by First Nations people imbedding our ways of knowing and understanding the world through our cultural practices. Sharing our ways of learning and teaching with non-Indigenous friends and colleagues further strengthens the rematriation process. The United Nations General Assembly declares the International Decade of Indigenous Languages (IDIL 2022 – 2032) ensuring First Nations peoples' 'right to preserve, revitalize, and promote their languages.' ASQ are committed to learning from and collaborating with First Nations artists and communities in an act of truth telling and genuine reconciliation.

Beginning with my first artistic residency with the ASQ at UKARIA in 2017, which supported the creation of the song, Jaara Nyilamum, for voice

and string quartet – to more recent recording projects, which have seen Jaara Nyilamum shared across multiple digital distribution channels and the recent performance and recording of Ngapa William Cooper, (UKARIA and ABC Radio) the story of my great, great Uncle William (Yorta Yorta), we are now joined by composer Paul Stanhope, as we embark on creating a full length show titled Nyilamum – this will explore in more detail the story of Jaara Nyilamum and her journey back to Country, once more to rest amongst the tree-tops.

My on-going work with the ASQ is grounded in friendship, care, and mutual respect. I am delighted to confirm my support of a continuing artistic collaboration with Dale, Franny, Chris, and Michael across the years to come, to support the creation and world premiere of Nyilamum.

I wholeheartedly endorse the ASQ's application for Four Year Investment from the Australia Council for the Arts and congratulate the Quartet for their continuing commitment to championing First Nations arts and culture.

Ngalnya nginak,  
(Kind regards,)



Dr Lou Bennett AM

Yorta Yorta Dja Dja Wurrung  
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PHOTO: DR ROMAINE MORTON



# LETTER OF SUPPORT STEPHEN PIGRAM

31 July 2023

Dear Peers,

The Australian String Quartet and I began our relationship in 2018, as part of *Quartet and Country*, a project by the Port Fairy Spring Music Festival and its 2016-2019 Artistic Director, composer Iain Grandage, UKARIA and the Australian String Quartet. *Quartet and Country* explored the intersection of western art music with the traditional songlines of this country, and through it, my piece *Walganyagarra Buru* was conceived.

The ASQ and I performed together at the Port Fairy Spring Music Festival (2018), Melbourne Recital Centre (2019) and Perth Festival (2020). In 2020, the ASQ released a live recording of *Walganyagarra Buru* via its Australian Anthology recording platform.

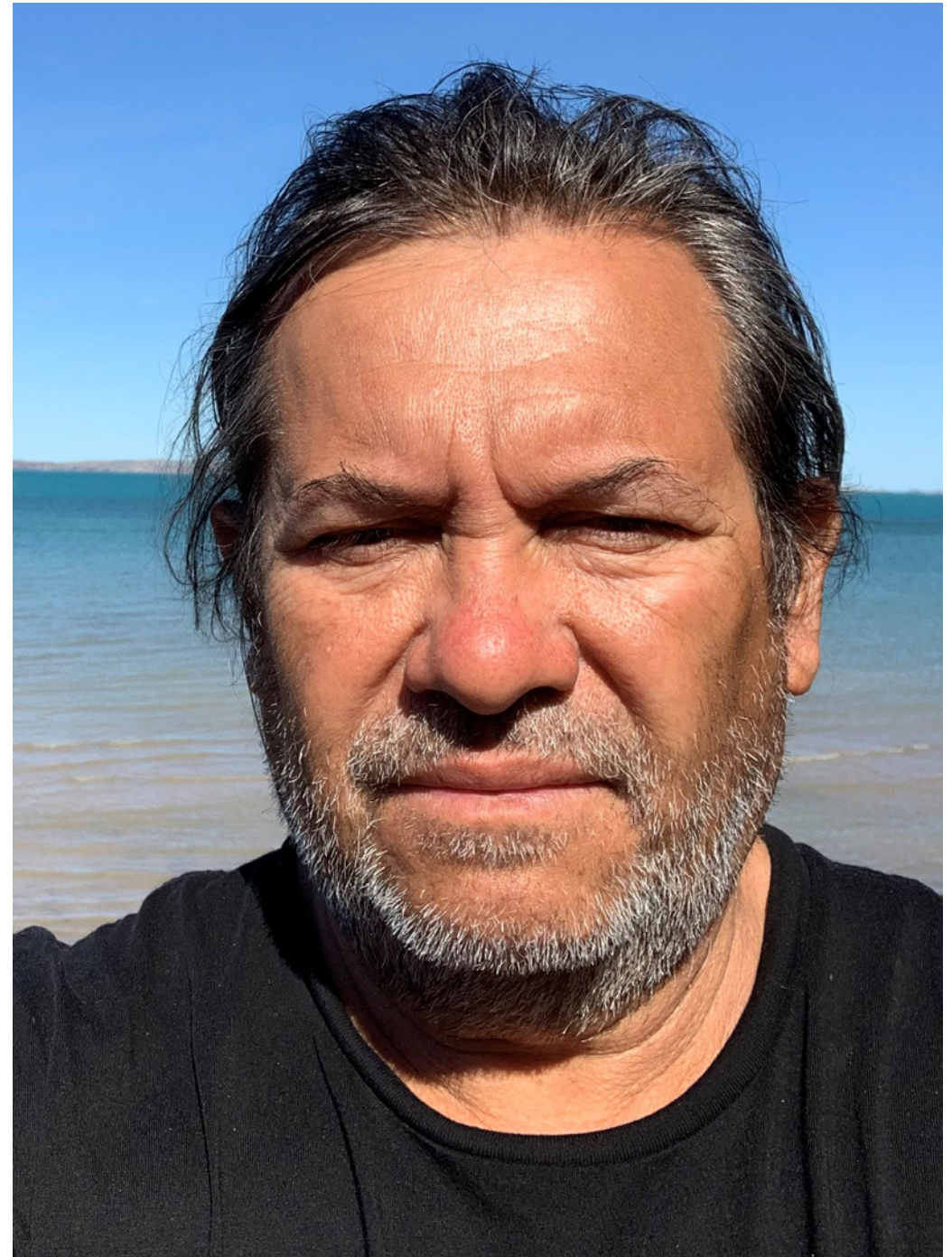
In 2023, the ASQ and I plan to embark upon a cultural storytelling, learning and development journey, based on the story of my family history in the Kimberley region of Western Australia. The outcome, *GUAN: Mother of Pearl*, a performance song-cycle which tells the story, plans to be premiered in early 2024. Initial discussions are underway with collaborators including Iain Grandage.

This work will document and present a compelling part of the history of the north-west region of Australia. We see a relevant, exciting and expansive life for this work both onstage and in digital formats, through festivals presentations, country-wide metropolitan and regional touring, mixed-media presentations and recording releases under the Australian Anthology recording catalogue.

Best regards



Stephen Pigram



# LETTER OF SUPPORT

## JACK SYMONDS

14 July 2023

Dear Assessment Panel

**RE: LETTER OF SUPPORT FOR AUSTRALIAN STRING QUARTET FOUR-YEAR FUNDING**

The Australian String Quartet is one of the country's most vibrant, versatile and artistically excellent music organisations. I have worked with the ensemble both as composer and performer, and have also had the pleasure of attending their concerts as an audience member.

This group brings an incisive, focused and deeply personal musicality to every part of the repertoire, no more so than in their unstinting championing of new Australian music performed to the highest possible standard. As a composer, I could not ask for a more dedicated and passionate performance of my work, and as a performer it was the most wonderful feeling to collaborate with these musicians as they tirelessly worked to uncover how a new score could be best presented to an audience.

The ensemble are consummate collaborators, capable of both assuming and value-adding to the sound and aesthetic of any performance context. To this end, in 2024 the ASQ joins Sydney Chamber Opera (SCO) as an associate artist in the presentation of my new chamber opera, *Gilgamesh*. The opera, which might be described as "mythology meets a fantastical coming-of-age story", brings together an exciting cohort of distinguished collaborators to realise this ambitious work. Co-presented by SCO, Opera Australia and Carriageworks in partnership with the ASQ and other associated artists including Ensemble Offspring, the work will celebrate contemporary Australian opera at its finest.

Organisationally, ASQ is smooth and very well-run, demonstrating judicious use of resources to properly support the artistic ambitions of an incredibly high-standard national touring ensemble to the level it requires and deserves.

I am pleased to offer this letter of support for Australian String Quartet. If you would like further information, please don't hesitate to contact me.

Sincerely,



Jack Symonds

Artistic Director, Sydney Chamber Opera

jack@sydneychamberopera.com 0407 264 782



# LETTER OF SUPPORT

## EMILY TULLOCH

To Whom It May Concern,

**Re: ASQ X Nexus Arts Collaboration**

I am writing to express my enthusiastic support for a continuing multi-year collaboration between Nexus Arts and the Australian String Quartet (ASQ).

Commencing with a pilot project in 2023 with the ASQ and Japanese tsugaru shamisen performer, composer and vocalist, Noriko Tadano, this co-presenting partnership seeks to foster cross-pollination between our respective artists and audiences, and to initiate an ongoing dialogue to support the creation of new work in the future.

As leaders in culturally diverse and intercultural artistic practice, Nexus Arts fosters excellence in intercultural contemporary arts. Through a strategic multi-year partnership with the ASQ, Nexus Arts seeks to provide employment and pathways for South Australian artists from culturally and linguistically diverse backgrounds, whilst supporting all participants to gain richer perspectives in contemporary intercultural creative practice.

The ASQ X Nexus Arts pilot project, *Synthesis*, provides a meaningful platform for our respective artists to share the stage in unique double-billed concert programs. Presented across a range of suburban community centres in South Australia, the series combines classical and contemporary musical traditions from around the world, to encourage a more integrated understanding and appreciation of our diverse South Australian arts community, and opens pathways to explore opportunities for continuing artistic collaboration through national touring and recording initiatives.

As a complementary partnership between two significant South Australian music organisations, the collaboration offers our Nexus artists an outstanding opportunity to increase their reach by leveraging the ASQ's national supporter networks. I am excited about the emergent possibilities and am delighted to support the ASQ's application for Four Year Investment Funding.

Yours sincerely,



Emily Tulloch



PHOTO: SIA DUFF



# LETTER OF SUPPORT LOU OPPENHEIM

20 July 2023

To the Industry Panel

I am delighted to provide a letter of support for the Australian String Quartet's Stage 2 application for Four Year Investment funding from the Australia Council for the Arts.

As collaborating partners, Sydney Dance Company (SDC) and the Australian String Quartet (ASQ) have enjoyed a simpatico relationship since 2018. From our commitment to making, performing and touring exceptional new work – to the inclusive culture that drives our organisations, respectively – our partnership with the ASQ has resulted in the presentation of compelling contemporary work.

In 2021, after a year of disruption, interruption, and cancellations, SDC and the ASQ realised the World Premiere of Rafael Bonachela's full-length work, *Impermanence*, at the Roslyn Packer Theatre (Sydney) and the Adelaide Festival. Set to a stunning co-commissioned score by Grammy Award-winning composer, Bryce Dessner, *Impermanence* features the SDC ensemble performing live on stage with the ASQ.

As the culmination of years of dreaming and planning, *Impermanence* is a testament to the resilience of all our artists and collaborators. In 2022, we continued our partnership with the ASQ to take this powerful work to communities in Queensland, Northern Territory, Western Australia and Victoria. From 2023-2025 we are excited to join forces with the ASQ to take this work abroad, commencing with performance invitations Spain in 2023 and the USA in 2024. Our international season of *Impermanence* will garner strong public interest; deliver future performance opportunities in new markets; and help nurture significant long-term outcomes to support the global success of our respective organisations.

I commend the ASQ for their collaboration, creativity and cultural leadership, and I wholeheartedly encourage you to support this national treasure with Four Year Investment for Organisations funding to ensure their continuing success.

Please do not hesitate to contact me should you require further information.

Best regards,



Lou Oppenheim  
Executive Director  
E. louo@sydneydancecompany.com



PHOTO: PEDRO GRIEG

