

Accessible Arts News & reports

Farewell to
Neridah & Claire

Reports on:

International Day of People
with a Disability (IDPWD)

Play it Loud!

Sucked In

Seeking Nimbus

Features

Wataboshi
Music Festival 2003

Salubrious Productions

Maryanne Ireland

www.accessibility.com.au

VSA Arts career handbook
'Putting Creativity to Work'

2004 International VSA Arts
Festival 2004,
Washington, D.C. USA.

Opportunities

Funding & Prizes

Workshops & Training

Childrens recreational &

School holidays activities

Employment &
Work experience

Conferences



accessing creative expression

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The views expressed in this issue of ACE are not necessarily those of Accessible Arts.

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Cover image: 'Repose' photomedia work by Maryanne Ireland (page28).

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Editorial

**By Kiersten Fishburn, Accessible Arts
Audience Development Officer**

Welcome to our first edition of ACE for 2003. As you can tell from this bumper edition, we have been doing some really exciting work at Accessible Arts. You'll see an overview of some of the projects we have recently been involved in; I hope they will stimulate your interest and encourage you to continue to take part in our work.

Coming to you with this ACE is a questionnaire. We have designed this so that we will be able to improve our services to you. Many of you may have rung us at some time to get information about activities – this is the information that we hope to be able to find out from our questionnaire. Or we might have got information about an opportunity for which you'd be perfectly suited – but we don't know that you'd like to find out about it! These are some of the ways that we will be using the information that you can provide.

We would really appreciate it if you would fill in our questionnaire and return it to us. The work that we do is incredibly collaborative, that is one of our real strengths as an organisation, and we think that as we gather more information we will be able to grow in this area.

The biggest news at Accessible Arts is the change in staff. Many of you will know that both Neridah Wyatt-Spratt and Claire Havey (Director of DADAA) have recently left to go on to new opportunities. We will certainly miss both of them in the office. Their energy and enthusiasm has shaped so much that we have done.

It seems to me that this is a particularly vibrant time for arts and disability. A number of festivals and opportunities are coming up, and you'll find them detailed in this edition. Exciting work is being developed, there seems to be a greater awareness of access needs and creative opportunities for artists and audiences of people with disabilities. As an organisation we are working to meet these opportunities, and to develop some of our own. We don't want to do this in isolation however, that is why your feedback and information is so crucial. And yes, this is a final request to fill in and return our questionnaire (and to let us know what you are up to as well!).

farewell to neridah wyatt-spratt

Neridah Wyatt-Spratt

Fun and funny to be around!

By Tracie Sammut

My name is Tracie Sammut and I am 24 years old. I first met Neridah Wyatt-Spratt when she was the Project Officer at Accessible Arts and organised the IPP (Integrated Performance Program) workshop. I found Neridah to be committed and loyal to the IPP participants and the project. Neridah was determined to motivate and engage participants at all times.

The tools that I was taught in the workshops are invaluable. They have assisted me in developing my theatre work. These tools also have very real applications in daily life – they assist me in time managing and prioritising my various work commitments.

Aside from my theatre work (you may remember me in 'GP', 'All Saints' and 'House Gang') my responsibilities include being on the Management Committee for the Downs Syndrome Assoc. of NSW (DSA). I have also recently been accredited by Gymnastics NSW to tutor young people. I am the first person with different abilities to have achieved this!



The IPP workshops have been a journey of self-discovery. I have realised both my strengths and identified other areas that I could further develop and strengthen.

Neridah was both fun and funny to be around. She always made herself available, beyond her job description. If independent advice was sought, she always had time to sit down, listen and provide constructive feedback.

I am sad to see Neridah leave. She will be greatly missed by the many people who were touched by her generosity and her warmth. I wish her luck with her new job and hope that she maintains her relationship with Accessible Arts. I know that I speak for the entire IPP group when I say, she will be dearly missed.

farewell to claire havey

Farewell to DADAA's National Executive Director, Claire Havey

**By Helen Connors,
Accessible Arts Executive Director**

It seems that the early part of 2003 has been a time of saying good-bye to staff and friends of the organisation. Of particular note has been Neridah's departure in January to a new job in Canberra and now in March, Claire Havey has left the DADAA (Disability in the Arts Disadvantaged in the Arts Australia) position of National Executive.

Many members and friends of Accessible Arts will remember Claire either as the acting Executive Officer for Accessible Arts in late 2001 or as the National Executive Director of DADAA for more than three years. Claire's contribution to the development of the network and arts and disability field generally has been significant.

During her time in the position DADAA achieved a significant increase in core funds; introduced associate membership and established a working relationship with key federal government departments. These only provide some examples of Claire's work.

Like Tracie, who wrote about Neridah and her role as AArts Project Officer, I'm finding it extremely difficult to adequately describe how Claire - the person - played an important role in the development of the national network - DADAA. In accepting how difficult it can be to describe how 'personality' impacts on work and how the duties of a position are carried out I'll go completely off the track and try to illustrate it by personal experience.



While some might think it odd, others will agree that certain inanimate objects often remind us and trigger memories of people we know. On a personal level specific office fixtures or pieces of furniture evoke memories of Neridah and Claire. Neridah for example will always come to mind when considering how Accessible Arts has some of the largest office desks in Australia. On the other hand the air conditioning duct in my office triggers images of Claire and a certain music project she initiated with assistance from George (ACE coordinator).

While it was anticipated the DADAA position would rotate to another state the DADAA Board has decided to leave the position in NSW because the candidate selected to take up the position lives here. So while it's rather sad saying good bye to Claire, all at AArts will shortly be saying hello to Gareth Wreford as the new National Executive Director. (More about Gareth in the next issue)

Finally, all at AArts – staff, Management Committee and members – thank Claire for her hard work, wish her well in future endeavours and encourage her to keep in contact.

Moving the Goal Posts

**A collaborative project between
The Department of Sports &
Recreation and Accessible Arts.**

**Accessible Arts project report
by Ellin Krinsly with
Neridah Wyatt-Spratt**

Accessible Arts is known for developing projects that extend what is creatively possible in the arts and moving the goal posts of society's preconceptions. Projects presented through Accessible Arts challenge, stretch, twist and shout.

In 2002 Accessible Arts plunged me into Moving the Goal Posts, a hugely creative and challenging programme. Moving the Goal Posts, were two complimentary projects aimed at bringing the arts and sports together by demonstrating the creative side of physical activity and engaging people with disabilities in both the sports and the arts environment.

My role, in collaboration with Accessible Arts, Project Manager, Neridah Wyatt-Spratt, was to coordinate Moving the Goal Posts, develop the curriculum and facilitate some of the training.

The first project in Moving the Goal Posts was to develop an integrated movement program to demonstrate the value of alternative and creative movement for athletes engaged in competitive wheelchair sports. The second project was to link creative movement with sport for people with disabilities who are reluctant to engage in sports but wish to participate in physical activity.

To find the links or areas of cross-over between the two diverse groups, I asked myself the following question: what did sport and arts have to offer each other?

Sport fosters motivation and develops specific skills. Alternative movement offers flexibility, playfulness and experimentation. Sports can be goal driven and have a single or narrow focus. Alternative movement can be lacking in obvious direction or clear guidelines to measure achievement. Finding how to cross over the benefits of each was a challenge indeed.

Accessible Arts' decision to use integrated movement in Moving the Goal Posts was an inspired choice.

Integrated movement is one of the most exciting, challenging and physically demanding art forms to be developed over the last twenty years. Integrated movement benefits the entire body, working from the inside out. By using integrated movement, Moving the Goal Posts aimed to give people involved in sports and those who would like to be active, a creative program that focuses on increasing flexibility, challenges coordination, and presented an alternative approach to moving in, out, and around people with and without wheelchairs.

moving the goal posts

“Integrated...(movement) is a practice that sees people of wide-ranging abilities working together... and can foster a change in attitude for both participant and observer.”

– Janice Florence

(“The Dance of disability”, Page 18, “Positive/Negative, writings on integrated dance” Produced by Accessible Arts, 2000.)

Moving the Goal Posts was trialed with competitive basketball players, thanks to Michael King, who organises and trains players at the Kevin Betts Stadium in Mt. Druitt.

Integrated movement incorporates varied movement techniques including contact improvisation. Contact improvisation, based on touch between people, was introduced to heighten awareness of spatial relationships .

Exercises and games with waterballs, Japanese paper balls, balls of different materials, sizes, weights were used to refine fine motor ball skills, speed and flexibility in movement, combined with a sense of play and surprise.

Sarah Stewart, a talented athlete and skilled basketball player was part of the training at Kevin Betts Stadium. She brought a wonderful sense of commitment and energy to our explorations.

Sarah after having crushed the paper ball for several minutes began spinning the white, red and blue balls with her fingertips. Round and round the ball twirled before she spun it off in the direction of a team mate. In the next instance her balance and sharp eyes enabled her to whiz around and catch the waterball headed in her direction without missing a beat. Passing a delicate easily deflated paper ball one moment, and switching to an

unpredictable waterball the next is playfulness and fun and a powerful way to hone one’s skills. The group became more and more enthusiastic trying to trick each other and catch each other out. The session using alternative movement was playful and serious in developing competitive strategies and skills.

Sarah Stewart wrote us “By the way I really enjoyed the last session with the different balls-that was terrific” (email. from “Alternative Physical Training Program”, 16th Dec. 2002)

At the other end of Sydney, far from the fast speed of electric wheelchairs and driving balls, is the campus of Sydney Secondary College, Balmain Campus, the Physical Disabilities Unit.

The second eight week stream of Moving the Goal Posts, was made possible thanks to the support of the head of the unit Helen Atkins and the enthusiasm and spirit of Larisa Wasylenko.

The students were open, willing to experiment, and wanted stimulating opportunities to learn. And they were definitely open to fun and play.

A key philosophy in the program at Balmain was presented midway through the eight weeks. They were asked to identify their own personal movement goals in Moving the Goal Posts. By choosing their own goals and relating the exercises to their own goals, motivation and commitment was stimulated and awareness of their own development in movement became easier to identify. Games and experiments with waterballs evoked many possibilities for the students. Some of the games encouraged hand-eye coordination. At other sessions the waterballs,

unpredictable, squishy and bouncy, rolled, passed and often flew crazily from student to student .

Later the students developed their own exploration and experimentation with the balls. Vince used one ball behind his head, another under his chin, a third and forth hooked under his arms and with the balls explored the possibilities of moving many parts of himself. Later Vince used those new-found movement possibilities in expressing himself to digeredoo music in a creative dance.

“I moved to Aboriginal music, pretending I had a water ball under my chin and behind my neck. It was calm and different and something I hadn't done before”

– workshop participant



Above: Moving the Goal Posts workshop in action with participant Alana Pirreca.

What else did the students feel about Moving the Goal Posts?

“It gave me more freedom and more independence”

– Maia Meltzer

“I liked it all because I could do my favorite thing – dance. I discovered new movements I hadn't known before. I enjoyed performing to an audience”

– Tahlia Vickers

Moving the Goal Posts was a new initiative for Accessible Arts and therefore a two way learning process from which models of inclusive training practice were developed and shared. Sydney Secondary College has invited me to teach Moving the Goal Posts again in 2003. The program will be offered as an alternative part of the sports program and in collaboration with the sports teacher, bringing the arts and sport together.

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International Day of People with a Disability (IDPWD)

December 3rd, 2002.

**Report by Kiersten Fishburn,
Accessible Arts, Audience
Development Officer**

On December 3rd, the Premier, the Hon. Bob Carr MP launched our Accessing the Arts project and resources for International Day of People with a Disability. This project brought together over twenty different arts and cultural organisations who all committed to running a project or launching a policy in celebration and acknowledgment of audiences of people with disabilities. We were delighted that the Premier lent his endorsement to the project as it represented a clear commitment to issues of access and inclusion in the arts. It also showed a real appreciation of the hard work and dedication of all the participating organisations.

The launch was a fantastic, celebratory occasion. Held in the Museum of Contemporary Arts (the Museum generously lent us this space – and many thanks to them; thanks also to Paul Tibbles from Carnivale who lent technical support) it was a chance for the arts and disability communities to come together. Also speaking with the Premier were performers Ruth Cromer and Kiruna Stammell. Following is an excerpt from Kiruna's extremely well received speech:

"I have trained as a dancer for 18 years and been an actor since the first television pilot I made in 1994. I was the host of a children's television show. They liked me and said I was good at it... only television executives said I would have to be replaced... not for lack of talent... not because they didn't think I

looked nice on camera... but because "parents would feel uncomfortable explaining me to their children". What is art and acting about if not making people think, talk, discuss and learn.

To have a culturally diverse and healthy society we need to have an educated and thinking population. A population that can see a character on television with an amputated arm and accept that this character is also a sex kitten. That as a 'person of short-stature', I can also play a teacher, secretary and/or a vivacious Irish Nun. I could be any of these things in real-life, except the Nun... because I am not Catholic. But my short-stature wouldn't stop me converting if I felt like it! In real life I don't play a "dwarf". In real life I am quite simply a person.

I find that my body is very political. I think the disabled body in all its forms is very political. I read in the newspaper the other day that the majority of people who discover they are having a short-statured child abort... I felt a bit rejected by society that day... but if I had the opportunity to stand in front of people and to perform, people would learn to see my body in all its different forms, taking on different shapes, words and the movements of different characters. Instead of trying to stuff me in a suit so that nobody can see me, gagging me under a layer of rubber suit and making me mute. I want to express myself and create a work with my own voice, be given the opportunity to play. Instead of being the invisible engine behind a Caremello Koala costume, I want to play people ie. humans."

Kiruna Stammell.

Next page: images from MCA IDPWD launch:
1) Helen Connors (A Arts); 2) Premier Bob Carr & Kiersten Fishburn (A Arts) ; 3) Kiruna Stammell;
4) Liz Anne McGreggor (MCA); 5) Arne Hanna and his band; 6) Ruth Cromer (IPP ensemble)

international day 2002



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The event was also a chance for us to launch our Accessing the Arts resources. These resources are a guide to disability awareness in a number of different fields, including an access audit, exhibition guidelines and ticketing information. These resources are available from Accessible Arts – we have already had great feedback from people using them and I hope they will become a valuable addition to the range of information we are able to provide.

Over all, the projects that were run for International Day of People with a Disability were very successful. Of course, we all have a lot to learn and there are many areas in which the arts community can still expand their skills.

Most exciting for me was the enthusiasm from all the participating organisations to continue their work in this area. There is some discussion of the group forming an independent access committee that crosses art forms. I'll keep ACE readers updated on the outcome of this.

Following are some comments from some of the project participants. If any readers took part in any of the events, I'd love to have your feedback as well, and let me know what you'd like to see in the future.

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'Nature Nature' performing at the MCA for the launch of IDPWD 2002, David McBurney (flute) and Henry Phineasa (didgeridoo).



IPP performer Nick Hogan as a 'Scuzzie' performing at the MCA for the launch of IDPWD 2002.

Sydney Dance Company

Sydney Dance Company Open Dance Classes introduced Integrated Dance Classes at the beginning of this year, teaching a style of dance which caters to people both with and without disabilities.

Sydney Dance Company's Administrator, Vyvian Palma, is pleased with the growing success of the classes, "Since the first class was held in January, the classes are continuing to grow, and feedback, especially from the disability community, has been extremely positive. We therefore expect the Integrated Dance Classes to become another of the highlights of an already wide variety of dance styles offered by Sydney Dance Company's Open Dance Classes".

For more information on the Sydney Dance Company's 'Open Dance Classes' read their listing in the Workshops & Training section of this edition of ACE, page 49.

Museum of Contemporary Art

In December 2002, the Museum of Contemporary Art held a free art-making workshop for people with Disabilities and their families. The program celebrated International Day of People with a Disability and the culmination of another successful year of the MCA's Bella Program for children and young adults with specific needs.

Held in conjunction with the Museum's Primavera exhibition, which showcases the work of young Australian artists under the age of thirty-five, the program catered to children, their families and carers from across the greater Sydney region.

The program consisted of a lively and informative tour of Primavera before participants created their own artwork in response to the exhibition.

The response to the workshops was overwhelming and a number of excellent artworks were produced. The success of this program and the Museum's ongoing Bella program highlights the important role organisations, such as the MCA, play in offering engaging and inspiring opportunities for everyone in our community.

If you would like to find out more about the MCA's Bella program please contact MCA Education.

Contact: MCA Education

Tel: 9252 4033

Web-site: www.mca.com.au



Above : MCA 'Bella' participants, Rick Karpin and his daughter Britney Karpin

Play it Loud!

Report on “Robert Smith Memorial Music Workshop” by India Zegan

On the 20th of December 2002 a group of young people participated in the ‘Play it Loud’ workshop which was facilitated by Sarah Orgias from Renewtree Music workshops.

Sarah and her colleague provided the participants with an extensive range of both traditional western and world music instruments. These were so weird and wonderful that the only ones I could identify with confidence were the bass guitar and a strange organ-like ‘thing’. At one point, as Sarah continued to unveil an amp and yet more exotic instruments, I was dearly concerned for the Centre. I thought we might ‘blow the house down, like a house of sticks!’

You’ll be glad to hear that the workshop did not quite ‘blow the house down’ and no one sustained a hearing injury! More seriously, I was amazed to witness how quickly the group collectively outgrew the definition of ‘participants’. By the end of the workshop they had ‘morphed’ into musicians - even if it was just for one day.

Not surprisingly, each musician’s efforts contributed to the creation of a memorable concert performance. Concertgoers were treated to funky bass riffs, avant-garde ‘sound’ pieces, inspired solo pieces, ensemble work and Xmas carols. Directly after the workshop the musicians, parents, carers and guests gathered for a BBQ to celebrate the musicians’ fabulous efforts.

Accessible Arts would like to thank Kim Burns and the Management Committee of the Summer Hill Community Centre in assisting Accessible Arts to secure such a pleasant and accessible venue.

Accessible Arts would also like to once again thank those who contributed to the Robert Smith Memorial Fund. And foremost, Accessible Arts could not have run this one off workshop without Robert Smith’s inspired vision.

Due to the response we have received from participants, families and carers, Accessible Arts is investigating how more of these workshops can be held in the Inner West area. Keep an eye out for more information in the next edition of ACE!

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Above: ‘Untitled’ by Monique Witsen, from the exhibition ‘Seeking Nmbus’ at Casula Powerhouse, 2002.

Sucked In, workshop & performance project

**Powerhouse Youth Theatres
18th to 22nd June.**

Sucked In is an exciting performance produced by Accessible Arts (AArts) and Powerhouse Youth Theatre (PYT). Sucked In is a theatre project devised and performed by young people with and without a disability. Sucked In examines how young people perceive and experience our consumer driven environment through a multimedia performance event that combines text, movement, visual imaginary, music and multimedia technologies.

Rehearsals began on Sunday 9th March and continue weekly until the performance season – 18th to 22nd June. Throughout the rehearsals participants have been working with a team of professional artists to create the performance, learning about acting, sound, video, physical theatre and design.

The final outcome of this rehearsal and workshopping process will be performed at the Fairfield School of the Arts, from 18th to 22nd June.

Note for Carers

Free tickets will be available to carers of people with disabilities. Please call Katrina Douglas at Powerhouse Youth Theatre to organise your ticket.

Performance season

Opening night:
Wednesday 18th June, 4.30Pm to 10pm

Performances:
Thursday 19th June, 6pm to 10pm

Friday 20th June, 6pm to 10pm

Saturday 21st June, 6pm to 10pm

Closing night:
Sunday 22nd June, 6pm to 10pm

Contact: Katrina Douglas
Role: Artistic Director,
Powerhouse Youth Theatre
PO Box 268a, Fairfield Heights, 2165.
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E-mail pytheatre@iprimus.com.au



Above: 'Belly Button Vortex' by Evan Wills, from the exhibition 'Seeking Nmbus' at Casula Powerhouse, 2002.

'Seeking Nimbus'

Accessible Arts & Casula Powerhouse visual arts exhibition

Casula Powerhouse Arts Centre
October 16th- November 2002

'Seeking Nimbus' was curated by David Cranswick from Casula Powerhouse. The exhibition brought together seven emerging artists with disabilities from across NSW and the ACT. Casula Powerhouse and Accessible Arts aimed to provide the wider community and arts professionals with an example of accessible exhibition design. We presented works by John Havilah, Wart, Luis Vidal, Jim Malone, Evan Wills, Jim Malone and Monique Witsen.

Evan Wills graduated from Sydney College in 1995 and stayed at the college for some years as Mitsu Shoji's personal assistant. Evan works in ceramics, creating highly refined abstract pieces such as the "Belly Button Vortex" series which explores the idea of the vortex and the body.

Monique Witsen majored in Sculpture and graduated with Honours from the UWS in 2002. She presented an installation work that was made up of multiple panels fabricated from long mirrors cut down to identical rectangular shapes. These are then individually sandblasted with abstract, geometric designs, which create a prism-like effect. Shortly after 'Seeking Nimbus' and her graduation exhibition, Monique was invited to participate in a group show curated by Artspace.

Luis Vidal presented a selection of mixed media drawings, which have been created in the last two years. These atmospheric works convey the meeting of his Mexican-Australian heritage and his photographic background. They

carry the idea of landscapes into the realm of psychoanalytic theory, presenting the viewer with landscapes of the mind. Accessible Arts is glad to announce that a Luis is negotiating another exhibition.

The works of Jim Malone, Clint Deverson, John Havilah and Wart were equally well received and proved very popular with gallery goers.

'Seeking Nimbus' has given the artists involved an opportunity to present their work at Casula, the largest gallery complex in Sydney's Western suburbs. The exhibition has brought new audiences for their work and its success has given many of the artists the chance to move on to other galleries and to boost their profiles in Sydney's artistic community.

We encourage all emerging professional artists to apply for funding at both state and federal level. If any members of Accessible Arts would like constructive feedback on their proposals to funding bodies, we can provide this service at no additional charge. We do simply ask that these documents are word processed and presented well ahead of cut off dates to give us time to fine tune and polish grant applications.

The success of Seeking Nimbus has also prompted Accessible Arts to create an Artist's Checklist to help less established artists create their own exhibitions in artist-run spaces. We can send this to you, free of charge if you contact us.

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E-mail: india@aarts.net.au

Living the Dream

Curtain Rising on Dream Festival: the 7th Asia Pacific Wataboshi Music Festival

**November 16th to 23rd,
2003 Brisbane Powerhouse,
Centre for the Live Arts
Presented by Access Arts (Qld)**

Wataboshi 2003 Festival comes to Australia for the first time this November. The curtain is rising on the international celebration of dreams and artistic expressions of people experiencing disabilities.

Brisbane is the setting for this unique world event, the Asia Pacific Wataboshi Music Festival that will showcase music, performance and visual arts from 13 countries in a week-long celebration of the creative expressions of artists, including soloists and bands from around Australia.

Centre stage is the Brisbane Powerhouse (www.brisbanepowerhouse.org) on the banks of the Brisbane River and its superb theatre and courtyard venues. Brisbane Powerhouse is a friendly, accessible venue, attracting wide range of audiences interested in supporting innovative ideas and forms. It's also the home of Access Arts, Queensland's premier Arts and Disability organisation, who are hosting the 2003 Wataboshi Living the Dream Festival.

Late last year, Matt Foley, Minister for the Arts held a reception for Mr Harima, Chair of Tanpopo-No-Ye Foundation, Nara, Japan, at Parliament House to confirm his commitment to the Wataboshi 2003.

During the celebrations of the International Day of People with Disability, Judy Spence, Minister for Disability

Services called the Queensland artists to participate in this high profile event.

Neal Price, Executive Director of Access Arts said that Access Arts is deeply honoured to be the first Australian Arts and Disability organisation to receive the invitation from the Tanpopo-No-Ye Foundation to host the Wataboshi Festival. "We are very proud to host the first Australian Wataboshi in 2003, which will coincide with our 20th birthday celebrations. The invitation is a great honour and we are delighted to have been able to accept it through the support and funding from the Queensland Government through Arts Queensland and Disability Services Queensland," he said.

The Brisbane Wataboshi joins Singapore (1991), Seoul (1993), Shanghai (1995), Bangkok (1997), Nara (1999), and Kaohsiung (2001) in the international biennial version of the event that began in the ancient Japanese city of Nara in 1976. Nurtured by the Tanpopo-No-Ye Foundation, this one off event has blossomed into an annual festival in Japan (with performances in over 50 cities) and a biennial international event that captures the imagination of people around the world, deeply touched by its message of world friendship and tolerance.

Wataboshi (pronounced what-ah-boshi) is Japanese for the seeds of the dandelion flower and like the seeds carried by the wind, the festival seeks to share and convey a message of peace and harmony throughout the world. With each festival the Wataboshi movement strengthens, attracting people from the general community as well as the disability sector in a celebration of creativity of all abilities.



Artists appearing in the Wataboshi festival: above left, Belinda Andreuss; above right, David Helfgot; below left, Junction House Band member with Lindy Morris and; below right, the Wataboshi 2003 team at Arts Access,

An Australian musician of remarkable ability with a remarkable story, David Helfgott is the International Ambassador of the Brisbane Wataboshi. His own experience with mental illness and his tenacious spirit to express himself through music will make him a touchstone for the many artists visiting from different countries.

Brisbane Wataboshi Festival Director, Ludmila Doneman and her team are dedicated to making the Brisbane Wataboshi a profoundly positive world event in 2003 "We look forward to welcoming all to Wataboshi – performers and spectators – to share new insights of our individual stories and through Wataboshi create environment for ongoing exchanges including movement, theatre, visual arts, and writing, with music being the strong original force." she said.

"What begins to develop as a theme of the festival is the expression through first hand experience of performers who have been displaced, labelled or dis-empowered and have discovered a commitment to the arts as a way of expressing personal and political messages to the general public."

"Much of the work and ideas presented to us centres around the politics of 'difference' and 'diversity'" adds Neal Price." While some work might develop from the experience of having a disability or centres around the issues that performers are experiencing, the artistry and musicianship that is expressed by performers living with disability, ongoing civil unrest or concerns about social justice issues is the major preoccupation of many of the performers."

Queensland artists interested in performing at the Wataboshi 2003 are many, amongst them Jeff Usher, Liz Navratil, James Kerwin, Julee-anne van der Boor, Caitlan McMorrow, Belinda Andreussi, Purple Patch, The Bennisons, Janelle Colquhoun, Morwenna Collett, just to mention some... Poet and comedian Philip Patston from New Zealand will display his wide repertoire, alongside with ten members of the Sydney band Junction House. Join them - under the direction of ex-Go-Between drummer Lindy Morrison, their 'Battle for Something Special' will take you through the Powerhouse Spark Bar on a great adventure, calling for your participation!

Get Involved!

Please indicate your interest in participating in the Wataboshi Festival as soon as possible– so they can forward their letter of support to you in time for forthcoming grant deadlines (in case you are planning to develop new work or if you need to cover travel costs to Brisbane). If you are expressing interest in presenting existing work, Access Arts will inform you about the level of their contribution to cover costs/honorarium as soon as they have a clearer program outline.

Contact: Ludmila Doneman
Role: Wataboshi 2003 Festival Director,
Access Arts Inc
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119 Lamington St
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www.accessarts.org.au/wataboshi.html

Wanted: Audio Description Volunteers

Audio Description volunteers wanted by Sydney Royal Blind Society

An innovative arts access program developed by Royal Blind Society in Sydney is calling for volunteers to audition for their Audio Description program, which enhances the experience of visual and performing arts and other attractions for people who are blind or vision impaired.

Audio Description is an innovative and rapidly developing arts access practice with practitioners and audiences worldwide. An art-form in itself, Audio Description involves the skills of highly trained Describers who translate visual elements into a verbal format so that a vision impaired person no longer feels they are missing out on essential detail, nor needs to depend on someone next to them to explain what is happening. In a theatre context, Audio Describers work alongside the production crew, broadcasting live to tiny hand-held receivers to fill in the gaps around actors' dialogue with essential visual information.

The program currently partners several high-profile cultural organisations - such as the Sydney Opera House, the Powerhouse Museum, and the Sydney Theatre Company – “to provide Audio Description to their patrons” says Lisa Gibson, Manager, Community Access Products, “This is a unique opportunity for people who love the arts and are passionate about making them accessible to everyone, to join a team of talented individuals and receive training in this ground breaking discipline.”

Potential Audio Describers will have strong observation skills, a flair for descriptive language, an interest in arts and cultural events, and some time to give. They will be fully trained in the exacting art of Audio Description, an expanding access service that enriches the experience of theatre, museums, exhibitions and public spaces for people with vision impairment.

Applicants must be Sydney-based and able to attend triple previews of plays as well as evening and weekend performances, broadcasting live to fill in the gaps around actors' dialogue with essential visual information.

If you would like to learn more about what is involved, and are prepared to make a regular commitment throughout the year, please contact Donna Willson.

Contact: Donna Willson
Royal Blind Society
Tel: 9334 3308
E-mail: lgibson@rbs.org.au .

accessible transport standards

Freedom to ride for people with disabilities

Accessible public transport standards, HREOC Press release October 2002

Transport Standards under the Commonwealth Disability Discrimination Act are now law. These Standards will enable people with disabilities, as well as other Australians, to have access to most public transport throughout the country within a maximum 20-year period.

“This is a very exciting landmark for Australians with disabilities. I congratulate the Commonwealth Government on the passage of this law, and particularly the Attorney-General who has been personally very committed to its passage...

State & Commonwealth Governments, the transport industry and representatives of people with a disability have all made important contributions to this process. Making transport accessible is a huge infrastructural change, probably the largest physical change to Australian society in which this Commission has been involved.”

– Dr Sev Ozdowski, OAM
Acting Disability Discrimination
Commissioner

The Standard, which commenced in November 2002, sets out a 20-year timetable by which almost all public transport will become accessible. Twenty-five percent must be accessible within 5 years, 55% within 10 years, 90% within 15 years and 100% within 20 years. All new public transport structures and rolling stock from today onwards must also be accessible.

In fact, many transport providers are well ahead of the game, Dr Ozdowski said. “The State Transit Authority in NSW, for example, reached the 25% landmark for its buses last month, and already a significant number of Cityrail’s stations are accessible. Many other transport providers around the country are in similar positions. I think most public transport will be accessible well before the end of the 20 years,” he said.

Examples of access include: low-floor buses which enable people with mobility disabilities, as well as many older Australians or parents with strollers, to board more easily; ramps and lifts in railway stations; and announcements on trains and at stations to provide information to people who are blind or vision impaired.

Contact: Jan Payne
Role: Media & Public relations, HREOC
Tel: 02 9284 9791
Web-site: www.humanrights.gov.au

PAKTI Update

A message from PAKTI directors Terri Delaney & Florence Teillet

For the last seven years we have invested much of our energy, creativity and care into developing a range of services to help and inspire those with a disability, their support workers and families, as well as the community in general. This has not been easy, as we have both been involved in a hand to mouth existence, as we have struggled with constant grant applications to receive funding for each project we have initiated. Funding, organising and running the PAKTI Conference three times has been an intensely rewarding experience as we have seen the event grow into a creative experience of such diversity for the whole community.

Unfortunately, we have received notification that we have not received funding from Arts Queensland or the Australia Council to run the 2003 PAKTI Conference.

We do hope that the conference will reappear in the future. To abandon this project when it has been so successful will be a great loss to the Sunshine Coast area and beyond, as will the loss of opportunities for so many artists of all abilities to work together, to teach and inspire the community and to form connections and working relationships for the future.

Now, without the conference funding, we can no longer function as a fully fledged organisation. Florence Teillet and Terri Delaney are still the core of PAKTI but have been forced to close down the office in Nambour.

However, we will keep working as consultants and freelance artists and will continue our work in the area of inclusive community arts practices still under the auspice of IYS. We will also be available on a consultancy basis to organisations or communities who may want to initiate creative projects

We are available for work in the following areas:

- Arts projects using mediums of: theatre; movement; music; puppetry; clowning and visual art
- Arts projects that work across the community including projects with; people with disabilities; young people; adults; women and indigenous people
- Training of staff; community workers
- Consultancy on disability and/or arts issues

Thank you for your support,
yours creatively
Terri Delaney & Florence Teillet.
PAKTI co founder & directors

Contact: Terri Delaney
& Florence Teillet
Roles: PAKTI Directors
E-mail: terrid@linkt.com.au
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Enabling art

Lalita McHenry.

This article originally appeared in *RealTime*, the national arts magazine, Number 52 (December 2002-January 2003), and is reproduced with the permission of the writer and the publisher. www.realttimearts.net

The number of artists with disabilities who are working professionally is noticeably on the increase, with individuals and companies playing not only in their home cities but also touring nationally and internationally. They participate in international festivals specifically focused on and celebrating the achievements of artists with disabilities. And now they are appearing in more broadly based international arts festivals. Such a company is Back to Back Theatre who enjoyed critical and popular acclaim for their recent Melbourne Festival production, *Soft*. In her survey of artists, companies, support networks and disability in the arts issues, Lalita McHenry begins with Back to Back Theatre, discerning in their work and aims some of the key concerns in the field.

Back to Back Theatre

Geelong-based Back to Back Theatre's latest work, *Soft*, performed at the Melbourne Festival, tackles the practices of genetic engineering and the ideologies that fuel the motivation to correct differences, deemed anomalies, in human beings.

While most of Back to Back's work hasn't directly commented on disability, Artistic Director Bruce Gladwin says, "This play is really trying to analyse what it means to be human in the year 2002 and not what it was like to be human when Shakespeare wrote his plays. I feel like it's a quest for new stories and new narratives and I think that what is happening to people with disabilities in regard to genetic technology is really pertinent for the rest of us as a community."

Back to Back's exploration takes place in a stage space shared by audience and actors for most of the performance—a delicate, tissue-like enclosure, a giant white bubble that comes alive (through sophisticated multimedia technologies) with colourful imagery of mutating cells and energy. We see and hear, however, from the inside out as if we, the audience, are not yet formed, not yet human. Wearing headphones that deliver exceptional sound quality provides an interesting dimension of temporality and layering to the complex existential realities of the drama.

The narrative interweaves contemporary and futuristic scenes that stage the quest for embodied perfection—a canine competition; a couple's purchase of the ultimate motor vehicle; the tender and angst-ridden contemplations of the same couple over whether or not to abort a foetus with Down's syndrome,

all the while attended by medical practitioners who themselves embody (both actors and characters) the same genetic condition. This is a bold casting move that only works because these actors are well established in their craft and the company has numerous successful works behind it. The final scene involves the interrogation but eventual friendship between a forensic geneticist (presumably with police powers to eradicate the imperfect) and the last surviving human with Down's. I found the ending clichéd in its over embellishment of the humanistic qualities of people with Down's syndrome. Delivered with playful candour, it does nevertheless sustain the elements of a fine piece of art that evokes, rather than simply describes.

Back to Back, now in its 15th year, has a diverse repertoire of original work including *Mental*, *Dog Farm*, *Back Scratch* and *Porn Star*, which was made into a short film. The company has a full-time ensemble of 5 actors who, as its promotional material suggests, are people perceived as having an intellectual disability.

The term "perceived" indicates the power relations involved in constructing the category of intellectual disability. Gladwin says the deployment of the term 'disability' for the performers, "...serves as an effective marketing strategy as much as it hangs like a weight around their neck...maybe one day we won't have to identify ourselves as a company with disabilities. But at the moment we probably get more mileage from it in terms of how the media read us, which is our access to the general population."

For merit or pity?

Performances by Indigenous Choir and Elizabeth Navratil, a local stand-up comedian with cerebral palsy, opened the 5th National Performance Conference in Brisbane. American critic, theatre director and playwright Robert Brustein followed, delivering the Richard Wherrett Memorial Address. His argument focused on the familiar distinction between high art and popular culture. The former, he claimed, was suffering a serious demise in American society because of confusion between art and politics. The arts are called upon more and more to do the work of politics: "cultural institutions are being asked to validate themselves not through their creative contributions but on the basis of their community services.

"The most significant advance for solving America's more urgent social needs has been to increase the cultural representation of minority groups. This kind of democratic representation often occurs without regard for quality, a policy that threatens to sacrifice hard won achievements for the sake of evangelical gestures."

These controversial issues are particularly complex when applied to the area of disability in the arts. DADAA (Disability in the Arts, Disadvantage in the Arts, Australia), funded by the Australia Council, is the national peak arts and disability networking and advocacy body. Its member organisations include Access Arts (Queensland), Accessible Arts (New South Wales), Arts Access (Victoria), Arts in Action (South Australia), DADAA WA, Arts R Access (Launceston) and DADA ACT. All operate with a strong commitment to people with disabilities and those disadvantaged by their social conditions.

These organisations are committed to increasing access to the arts and facilitating art practice. They reflect a passionate belief that difference makes for an enriched and more vibrant community. Navratil, who has performed in numerous plays and tours regularly (most recently in *Caca Courage*, part of the 2002 High Beam Festival, hosted by Arts in Action) tells the conference that if not for Access Arts' support, she would not be a performer today. It seems that art can only be apolitical when it does not need to struggle for cultural space. It's timely to remember Cultural Studies theorist Stuart Hall's dictum that popular culture is not about the 'low' stratum of aesthetic practice, but is rather "a social zone of contestation."

While artistic practice can be politically concerned with 'access,' 'social justice' and 'developing community', artists with disabilities in the arts also want to produce work that has 'artistic merit'. This is not to reinscribe the weary binaries of art/politics and high/popular culture, nor to suggest that political concerns are without artistic merit. At the level of funding, however, the distinctions between social justice and artistic merit derive from different motivations.

Performing more than disability

The 3 full-time ensembles, Back to Back Theatre (Geelong), Restless Dance Company (South Australia) and the Australian Theatre of the Deaf (NSW) want to be funded on the basis of the artistic merit and not out of considerations of social justice or equity with regard to disability. Restless is one of Australia's leading youth dance companies, involving people with and without disability. Their most recent work 'In the Blood' was performed at the High Beam Festival. Australian Theatre of the Deaf is the only professional company of deaf artists in Australia and is bilingual, offering a visual style accessible to both deaf and hearing audiences.

Scholar and performing artist Petra Kuppers writes that when people with disabilities perform they are often primarily seen not as performers but as disabled people ("Deconstructing Images: Performing Disability" *Contemporary Theatre Review*, 11, 2001). To avoid such reductive readings, many performers and companies believe that to be taken seriously as professional artists their work needs to be separated from disability issues, or at least, from the often didactic ways in which issues are represented.

Elizabeth Navratil says that forging a career as a professional actor outside the context of disability is an ongoing struggle. In an interview in another context, she said, "I can't go on stage or appear in a movie where my disability is not seen." Nevertheless she is adamant that she comes to the stage playing a character, "not a disabled person trying to portray particular truths about disability."

These issues recurred throughout the National Performance Conference session "Performing Outside the

Square”, with Tony Strachan (Artistic Director, Australian Theatre of the Deaf NSW), Sonia Teuben (Back to Back Theatre, Victoria), Sofya Gollan (film director, performer, NSW), Michael Russell (Access Arts Brisbane) and Kiersten Fishburn (Accessible Arts, NSW). Strachan declared that the Australian Theatre of the Deaf made strategic decisions to do ‘mainstream’ work in order to be taken seriously. While debate exists about how the language should be delivered in performance, Strachan says, “it is primarily gestural and visual, (but) they are not ‘deaf stories’.” He described how the company moved from being a theatre for the deaf to a theatre of the deaf, a shift that culminated in 1979 with the company becoming a professional entity.

Sofya Gollan, the first student with a hearing disability to be accepted into NIDA, spent 10 years with the Australian Theatre of the Deaf before turning to filmmaking. Gollan spoke about gaining entry into NIDA not as a result of fulfilling the ‘marginalised quota’ but on artistic merit. She grew up in a hearing family and early in her career positioned herself as an artist who wasn’t going to be pigeonholed as a deaf person performing issues about deafness.

Festivals

Disability in the performing arts cuts across mainstream and community arts contexts, encompassing solo performers, disability arts festivals and theatre and dance companies. Australia has a number of disability festivals including the High Beam festival in Adelaide, hosted by Arts in Action; Rewind in Perth, hosted by DADAA (WA), its 6th biennial festival to be held in November 2003; and the 2002 Paralympics Arts Festival (Realtime 40 p11). Next year Access Arts hosts the 7th Asia Pacific Wataboshi Music Festival at the Brisbane Powerhouse.

Several Australian artists have recently returned from international festivals. Back to Back were the first Australian company to be invited to the International Festival of Artists with Disabilities in Almagro, Spain, during which Mark Deans performed his solo production Cow. Brisbane-based dancer and co-director of Igneous Inc, James Cunningham, recently undertook a residency at Dance 4 in Nottingham and performed Body in Question at Visions 2002, the biennial festival of visual performance in Brighton UK. Dealing with Cunningham’s experiences in India where he retreated after paralysing his arm in a motorcycle accident, Body in Question explores how perceptions of the body differ from culture to culture. His experience made him realise “that the body and disability are not fixed but rather malleable and changeable.” Igneous is Cunningham’s multi-media performance group, whose other works, unrelated to disability, include Hands Project and Thanatonauts.

Jane Muras from Adelaide performed Bananas at the Paralympics arts festival (RT 40 p11), the Kickstart Festival in Canada last year and toured Sydney and Adelaide this year. Another notable performer, dancer-choreographer Marc Brew from Melbourne, worked with Infinity Dance Theatre in New York. His most recent works include Focus 4 (Lalita McHenry, RT 49 on-line, www.realttimearts.net) and Take a Seat With Me an autobiographical solo dance theatre performance.

Maturation

The diversity of solo and company work in dance and performance, the engagement with new media, the latest in sound and often radical design, and the proven quality of works that often tour, all suggest a wealth of talent and commitment and a strong sense of continuity in the disability arts arena. The sheer popularity of a show like Soft in the Melbourne Festival confirms that there is an audience for work that often takes audiences outside the usual range of their experiences. Work that tackles pertinent issues through a cultural imaginary more concerned with the production of new stories and actualities, and less with pinning down the 'truth' of disability, suggests a maturing of artistic vision and practice.

Soft, Back to Back Theatre, director Bruce Gladwin, devised and performed by Mark Deans, Rita Halabarec, Nicki Holland, Darren Riches, Sonia Teuben, Jim Russell, Marcia Ferguson, sound Hugh Covill, lighting Efterpi Soropos, animation Rhian Hinkley, set Chris Price, Dave Morison, costumes Shio Otani, dramaturgy Melissa Reeves, puppeteer Mark Cuthbertson; Melbourne Festival, Docklands, Oct 19-26.

Expanding Horizons, 5th National Performance Conference, Queensland Performing Arts Centre, Brisbane, Sept 20-22, 2002.

Lalita McHenry is a Brisbane-based doctoral student at the University of Queensland. Her current project explores disability in the arts as an intervention and challenge to theories of the body and notions of disability.

Web-site: www.realttimearts.net

organisation profile

Salubrious Productions

Performance agency & web-site

Salubrious Productions was established in late 1999 by Janelle Colquhoun, herself an artist experiencing disability. Before going blind due to diabetes, Janelle worked as a professional opera singer with the Australian Opera and Opera Frankfurt. While Vice-President of Access Arts Inc. Janelle met many artists with a disability performing at a professional level, unable to find work or an agent.

“I was so annoyed that agents and mainstream companies had pre-conceived ideas about an artist’s ability based on their disability, without even giving them a chance, Janelle said. While I still could sing as well as previously, suddenly nobody wanted to employ me any more, and I discovered the other artists had similar stories.” With a long history in the arts industry and well-networked, Janelle decided to make a difference.

The work has been steadily growing over the past few years, with a healthy portfolio of contracts and regular bookings.

I do not exclusively represent artists with a disability Janelle said, “My policy is that the best artist for the job is sent out. However, often the best person also happens to have a disability.”

– Janelle Colquhoun

Salubrious Productions aims to find artists work in the mainstream industry as well as at disability related functions. Therefore, the web site has been carefully written to emphasise the ability rather than the disability. Most biographies do not include the disability unless it is part of the act.

In late 2002 Janelle received funding from Arts Queensland to develop her business with the view to making the artist more visible and giving them a space to display their work on-line. www.salubriousproductions.com was designed by Ross Barber, a visual artist himself with a disability. The web site has been designed in compliance with the web accessibility standards making it both accessible and visually pleasing.

www.salubriousproductions.com lists over 60 professional artists with a disability from Brisbane and throughout Australia. Categories include bands, musicians, singers, speakers, workshop facilitators, actors, visual artists, with artists’ pages including biographies, photos and recordings. Visit the website for a full list of current artists and acts.

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www.salubriousproductions.com



Above: performer Steve Sparrow, one of the artist represented by Salubrious Productions
Photo by Nigel Sparrow.

‘Body’ the photography of Maryanne Ireland

‘Body’ photomedia exhibition at Lake Macquarie City Art Gallery
17 January to 9 March, 2003

Maryanne Ireland is a professional photomedia artist, active disability advocate, and a member of the Accessible Arts Management Committee.

Maryanne Ireland interviewed by India Zegan

“My own personal dilemma has always been that my body, due to physical disability, in many respects bears almost no resemblance to the numerous representations, either contemporary or ancient, of the female body. Where does that leave one, as an individual and as a visual artist? It led me to examining the process by which some bodies those with different histories or circumstance, are consigned to invisibility.”

“These images represent an attempt to forge a new visible self – to construct in visual terms a positive corporeal identity. Essentially however the work is an exploration of ‘corporeal otherness’, the defining boundaries of the female nude have been stretched to allow for the inclusion of my ‘disabled body’, to permit it’s representation in the visual field, and allow it furthermore to be elevated to the status of art.”

– Maryanne Ireland

India Zegan: In ‘Body’, your most recent exhibition at Lake Macquarie City Gallery, you investigated the representation of the female form in western art traditions and focused on representing the ‘disabled’ body.

These recent figurative works, with their soft focus remind me of the German painter, Gerhard Richter. For me they mark what appears to be as a clear move away from your abstracted mural sized photographs of the body.

Can you tell me a bit about this move and how it came about?

Does this move also mark your return to painting, as you have decided to produce these pieces as ‘injet on canvas’?

Maryanne Ireland: I find it really interesting that the works remind you of Gerhard Richter’s paintings, I haven’t seen any Richter imagery for quite a while, but I have always had a passion for his work, in particular his soft focussed series of work.

In reference to your comments on the difference between this current series and the previous one I think of the change as reflecting a progression in how I’m thinking of this whole project of representing my body. In the blue abstracted series (which might remember from ‘Gazing Out’) I tried to produce very aesthetically pleasing images with the aim of holding the gaze while viewers slowly realised that they were looking at a very different body. By contrast, in this latest work my body is represented quite realistically, and as a result I suppose the imagery is inherently more challenging to the viewer, which was the aim of the work. Personally too I’d have to say that putting your body out there on exhibition is not an easy thing to do, so psychologically it was easier to produce the abstracted images first and work up to presenting more realistic representations.

Opposite page: ‘Repose’ one of the images from Maryanne Ireland’s recent exhibition ‘Body’



Whether this current work marks a return to painting - I doubt it. I will go back to it at times, I do miss the sensuous nature of the medium, but I think I have been permanently seduced by photo-media and the instant gratification it can provide. But I will probably always produce very painterly images regardless of what medium I use, it appears to be very much a stylistic trait of mine now.

India Zegan: Your move to represent your own body in this very painterly and intimate manner is an interesting and courageous move.

On visiting the exhibition, I was somewhat overwhelmed by your treatment and the intimate way in which you presented your body's various 'cartographies'. These 'cartographies' remind me of the intimate maps that each one of us etches in our mind of a lover's body.

The painterly and seductive method that you employed in these images work well in helping the viewer to access these works. By appropriating such a painterly technique, I felt as though you had provided my gaze with a vehicle to literally glide and travel around the outline of the 'nude'.

Your decision to produce this series as (mostly) huge landscape mural pieces interests me. One piece in particular 'Repose' was almost two metres long. In doing this, were you conscious of referencing the dimensions of a Victorian landscape and portrait painting? And in doing so, creating a dialogue between the representation of woman from antiquity to contemporary times?

In retrospect, do you think the term 'romantic' is an appropriate word to describe these works?

Maryanne Ireland: I can see where you're coming from with the allusion to Victorian landscapes, these images do take you on a 'topographic' journey to some extent, into quite unfamiliar and hopefully interesting territory for most viewers. And I think when you make work you draw however unconsciously, on all sorts of genres - draw from the huge bank of images that you're seen at some stage.

Opposite page: 'Repose' one of the images in Maryanne Ireland's recent exhibition 'Body', photo courtesy of the artist, Maryanne Ireland

The decision about scale for these images was a difficult one for me. It's an interesting exercise to have a 8 x 10" image of your total body and decide how large or small to make them - the differing impacts the work will have depending on the scale used. I felt that if they were too small perhaps the images may not have held their own in a large gallery space and appear too fragile/insignificant. Too large- I felt they could have taken on a 'grotesqueness' through the combination of size and the difference of the body portrayed. I did various test prints of small sections at different scales to see what they resonated- settling finally on one and third larger than actual life size. My body is represented at the same scale in each image, it was important to me to have that consistency between the images. So basically the scale of the work was decided on an intuitive level, chosen according to what the images 'did' at different sizes.

I would not have thought to apply the term 'romantic' to the works originally, but certainly in looking back I can see that is an applicable term. They are sensuous and intimate images (I did try to make them 'beautiful' in a sense) and in that way they could be described as romantic.

India Zegan: For me, these images are sublime in both their content and presence. Have you any plans to tour the work?

Maryanne Ireland: Several people have suggested to me that the work should be toured, that would be great, unfortunately the gallery it has just been shown in doesn't have any such plans. However I will approach a few galleries at least in Sydney and may be get in touch with the organisers of High Beam in South Australia, which I think comes around next year.

India Zegan: You're right, the next 'High Beam' is May next year. I can already think of a number of people that would really appreciate the chance to see the work in Sydney and Adelaide. Good luck with getting the show on the road.

This e-mail interview with Maryanne Ireland was conducted between 11-14, March 2003. Accessible Arts would like to thank Maryanne Ireland for her assistance with this interview.

web-site profile

The Access Foundation

www.accessibility.com.au

Australia's one stop, on-line information resource for people with a disability.

The Access Foundation and its visible vehicle www.accessibility.com.au were formed for the express purpose of providing a comprehensive, one stop, on-line information resource directed at people with disabilities, their carers, families, friends and health and design professionals.

The Access Foundation was formed by the directors of Morris-Goding Accessibility Consultants to provide a vehicle for the ongoing funding and development of www.accessibility.com.au. The web-site, which began on-line prior to the Sydney Olympic and Paralympic Games, now serves 400,000 hits per month, both domestic and international.

The founders have the vision of providing a high quality information service to the disability community, which will enhance the quality of life and further the ability of people with disabilities to become more active and involved in every day life at the community in which they live.

The site includes information on entertainment venues, theatres, restaurants, galleries, bars, places of interest, accommodation, transport and travel, shopping, and sports venues. It also offers visitors information on mobility aids, hearing and vision information, government assistance information, news and articles, building design products, and links to other relevant sites.

Currently, accessibility.com.au covers

Sydney, Melbourne and Brisbane. The Access Foundation is currently involved with the following initiatives:

- In conjunction with the Federal Government, a discussion database has been developed to offer a unique chance for the disability community to have their say in the regulations that affect their lives. Visitors to the accessibility.com.au web site can read the latest legislation from the Office of Disability and Disability Service Reform Branches. Readers are then encouraged to anonymously express their opinions and share them with others on line in the FaCS Discussion Database. The submissions will be collected and subsequently used to inform and shape future reforms and legislation.
- In conjunction with Telstra, a WAP portal for people in wheelchairs is under development and soon will be launched. The WAP portal is like a mini version of the information contained within accessibility.com.au. People from Brisbane, Melbourne and Sydney will be able to dial in using a WAP enable mobile phone and find out wheelchair accessible venues relating to cinemas, restaurants, shopping centres, public toilets and bars.
- The development of a section of the website purely for children with disabilities and parents of children with disabilities.

- Provision of an accessible website design services to ensure provision for people with vision impairment. This will enable websites to comply with the latest worldwide statutory requirements.
- Updating of information in Sydney, Melbourne and Brisbane and expansion into other State capital cities.

Ayers Rock accessibility review

Report from Nick Morris at www.accessibility.com.au

Article originally published in :
www.accessibility.com.au
the Australian disability information resource newsletter, October 2002

As an access consultant I have been fortunate to have visited some beautiful places for work. Last month David and I were commissioned by the Ayres Rock Resort to conduct an access audit. The surprises were to come. The basics of accessibility are all there. At the resort itself, nearly all of the seven resorts have independently accessible accommodation. All of which will considerably improve over time.

While it is difficult to get around in a wheelchair due to deep sand and steep gradients, if you have friends or family with you to give you assistance, then will be able to enjoy and be inspired by Australia's most prominent landmark.

Even at the Ayres Rock Caravan Park, the lookouts where you can see the sun setting on the Olgas and the Rock, are ramped (steep grades). At the Rock itself nearly all pathways that lead to the rock paintings and sacred sites are wheelchair accessible with no stairways.

The highlight of the trip was "Sounds of Silence", which was a short bus trip into the "middle of nowhere", an then being confronted with a glass of champagne, hors d'oeuvres, a 3 course silver service dinner, an unique astrological guide and a glass of port. There is even an accessible toilet within the gender facilities. Our roof for the night was a million stars, stars you feel like you could read with an astrological tour guide that made sense of the sky we know little about.

This trip was accessible with the assistance of staff or friends or family and anyone with a mobility impairment or who uses a wheelchair should not hesitate to consider going.

Get involved

Share your views by submitting an article on any subject relating to living with a disability or issues of accessibility for inclusion in the Feature Articles Section, send an email to:
articles@accessibility.com.au

The Access Foundation is a registered charity and has many exciting projects on the board in the near future that will change the face of information provision for people with disabilities.

If you would like any more information on our services or further improve our database of services and venues, or just want to express your thoughts.

Contact: The Access Foundation
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Website: www.accessibility.com.au

Putting Creativity to Work:

Careers in the Arts for People with Disabilities, a VSA Arts publication

VSA Arts is an international non-profit organization dedicated to promoting the creative power in people with disabilities

At a time when almost two-thirds of people in the USA with disabilities are unemployed, USA organisation VSA Arts is proud to present a new publication, Putting Creativity to Work: Careers in the Arts for People with Disabilities. Whether you are a visual, literary or performing artist with a disability this publication provides valuable information to help you pursue not just a job, but a career that is creative and challenging. Career development, vocational rehabilitation, and special education professionals will also find this to be an indispensable resource as they assist artists with disabilities in pursuing viable career options in the arts.

Carefully designed to provide the most up-to-date and relevant information, this publication begins by describing more than 110 arts-related careers. Biographies of 25 artists with disabilities are spread throughout the guide, and describe personal strategies these artists used to succeed in pursuing their dreams. Sections on job searching skills, locating assistive technology, navigating the social services system, and finding affordable health insurance are just some of what you will find. Also included are tips and advice on successfully navigating a career in the visual, performing or literary arts. This publication was made possible by grants from the United States of America Social Security Administration and the American Express Company.

Download this Document for free!
www.vsarts.org/resources/publications/careerguide/index.html#download
Putting Creativity to Work is available on-line in PDF format, each chapter can be downloaded one at a time.

The publication is divided into four key sections:

Section 1:

Clarifying Your Direction

Section 2:

The First Step Toward a Successful Career - Training, Education and Experience

Section 3:

Jumpstarting Your Career

Section 4:

Successfully Navigating Your Chosen Path

To download and print these documents you will require Adobe's Acrobat Reader Program to be loaded on your computer. If you do not already have this free program installed, install a copy of Acrobat Reader from: www.adobe.com/products/acrobat/readstep.html

A hardcopy of the book is available for viewing at Accessible Arts, Pier 45, The Wharf, Walsh Bay (Sydney).

Contact: VSA Arts

1300 Connecticut Ave. NW,
Suite 700, Washington, DC, 20036

Tel: (800) 933-8721

TTY: (202) 737-0645

Fax: (202) 737-0725

E-mail: info@vsarts.org

Web-site: <http://www.vsarts.org/>

The 2004 International VSA Arts Festival

June 9 - 12, 2004,
Washington, D.C. USA

Closing date for applications to
Accessible Arts: 29 April, 2003

VSA Arts' largest and single most important educational event held every five years is just around the corner. The 2004 International VSA Arts Festival (IVSAF) will be an exciting four-day celebration from June 9-12, 2004 in Washington, D.C., capital of the United States and hometown to VSA Arts.

In addition to celebrating VSA Arts' 30th Anniversary, the Festival gives participants and visitors an opportunity to meet, interact with, and view the works of artists with disabilities. Artists have a chance to gain exposure in Washington, D.C. among jurors, gallery owners, fellow artists, and peers.

The Festival offers artists a unique opportunity for outreach and visibility at locations like The John F. Kennedy Centre for Performing Arts, Union Station, and The Smithsonian Institution. In addition to the extraordinary artistic experiences, the Festival provides a unique opportunity of bringing together artists, classroom teachers, disability advocates, and individual supporters of the arts and culture under one common purpose: to investigate inclusive teaching and learning in the arts within schools and communities. These initiatives will be featured through model program presentations, demonstrations, master workshops, a research symposium, and a summit on cultural access and universal design.

The Opening Ceremonies will be held in the Concert Hall of the John F. Kennedy Centre for Performing Arts, which has the capacity to seat an audience of over 2,000. Union Station, a historical landmark visited by over 70,000 people daily, will exhibit and stage some of our finest visual artists and performers. The Smithsonian Institution, one of the nation's most significant art venues will host some of our master artist workshops and demonstrations. In addition, The Millennium Arts Centre, Washington, D.C.'s, seven wing, 150,000 square foot facility, has committed to exhibiting our artwork, particularly installation art. VSA Arts is currently conducting an open call to artists (literary, media, performing, and visual) to participate in the 2004 International VSA Arts Festival. The Festival provides unprecedented public exposure and interaction with artists and organizations. If you are an artist with disabilities and you would like to apply to participate or perform in The 2004 International VSA Arts Festival, please download, complete, and submit the application form available on-line at the VSA Arts Festival web-site: www.vsartsfestival.org

To learn more about the upcoming 2004 International VSA Arts Festival sign up for their mailing list and check back regularly at the Festival Web site for the latest details.

VSA Arts' affiliate network is comprised of independent accredited organizations in the U.S. and many countries around the world that develop and implement programs designed to increase access to the arts and educational inclusion for people with disabilities of all ages.

Affiliates are invited to submit the names of artists and performers who epitomise the VSA Arts mission and who demonstrate artistic excellence and/or the importance of the learning process in the arts. VSA Arts affiliates may submit as many artists and performers as they choose.

To qualify for participation in the 2004 International VSA Arts Festival:

- Individual artists or performers must have a disability;
- Groups of artists or performers must either all have disabilities, or prominently feature artists with disabilities.

Media category descriptions

- Ceramics
- Drawing
- Fibre
- Glass
- Graphics & Printmaking
- Installation Art
- Jewellery
- Media Art
- Metal Works
- Mixed Media
- Painting
- Performing Arts
- Photography
- Sculpture
- Wood

Important Note

VSA Arts requires all applications from NSW be presented and endorsed by Accessible Arts.

Contact Accessible Arts as soon as possible to discuss your proposal for this International event.

Contact: India Zegan
Role: VSA Arts Festival inquiries
Accessible Arts
Tel: 9251 6499
E-mail: india@aarts.net.au
Fax: 9251 6422

About VSA Arts

VSA Arts promotes arts, education, and creative expression, involving children and adults with disabilities, thereby strengthening the human spirit and improving the quality of life for all. VSA Arts is an international non-profit organization founded in 1974 by Jean Kennedy Smith to promote education and lifelong learning opportunities in the arts for people with disabilities. Nearly 5 million people participate in VSA Arts programs annually through a worldwide network of affiliate organizations across the nation and in more than 60 countries. VSA Arts programs in music, dance, drama, creative writing, and the visual arts develop learning skills, encourage independence, and promote access and inclusion. arts, the spirit in struggling with disability, and the diversity in global culture.

Contact: Shaena Muldoon
Role: Festival Director, VSA Arts
E-mail: shaenam@vsarts.org
Web-site: www.vsartsfestival.org

Call for applications for Travelling Scholarship:

National travelling scholarships

National Association for the Visual Arts

Closing date for applications:
2nd June 2003

Young painters, sculptors and photographers are invited to apply for the 2003 Freedman Foundation Travelling Scholarship for Emerging Artists. Applications close 2 June, and application forms are available from the National Association for the Visual Arts (NAVA).

The annual scholarship is open to emerging artists aged 30 or under, practising in the areas of sculpture, painting and photography. Up to 4 scholarships of \$5,000 each are awarded for overseas educational travel.

The scholarship was established in 2000 to encourage and assist young Australian visual artists in the development of their careers, by providing funds for them to undertake further study or a planned research project overseas. The scholarship is administered by NAVA.

Guidelines and application forms are available from NAVA's website. For further information, contact:

Contact: Catherine Benz
Role: Communications & Promotion,
NAVA
PO Box 60 Potts Point, NSW 1335
Australia
Tel: 02 9368 1900
E-mail: nava@visualarts.net.au
Website: <http://www.visualarts.net.au/nava/formsdownload.asp>

24HR Art: Call for Proposals 2004

Northern Territory Centre for Contemporary Art, Darwin

Closing date for proposals: 30th April

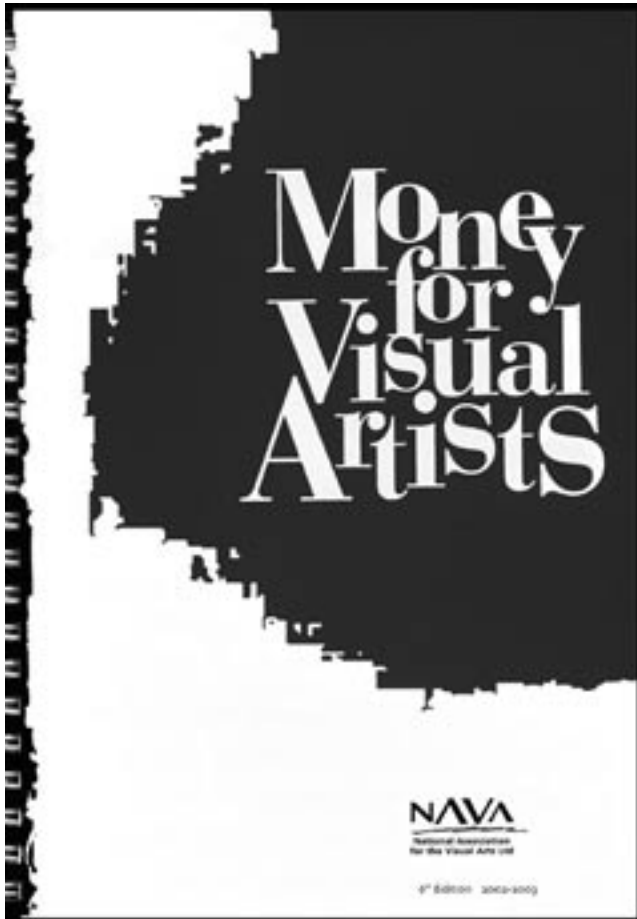
24HR Art: Northern Territory Centre for Contemporary Art is currently calling for proposals for its 2004 Exhibition Program.

Proposals will be accepted for both the Main Gallery and the New Media Gallery.

Contact 24HR ART for guidelines and gallery floor plans:

Contact: 24HR Art - Northern Territory
Centre for Contemporary Art
GPO Box 28 Darwin NT 0801,
Vimy Lane, Parap Shopping Village
Parap
Tel: 08 8981 5368
E -mail: 24hrart@24hrart.org.au
Fax: 08 8981 5547
Website: <http://www.24hrart.org.au>

6th Edition OUT NOW!



Money for Visual Artists is NAVA's best-selling guide to awards, prizes, grants, scholarships, residencies and other professional opportunities for Australian visual artists & craftspeople.

It has over **450 listings** of events in Australia and some international events available to Australians.

Entry descriptions cover contact details, artform, prize amount, when entries close and who is eligible.

There is also a "what you need to know" section for entering an award or competition, including information on insurance, copyright, freighting and tax.

An added bonus is the listing of contact numbers of useful arts industry organisations. Updated and reprinted every 2 years.

Published by the National Association for the Visual Arts (NAVA), 2002

Designed by Jones Davis Creative

180 pp, soft cover, wire bound, A5, ISBN: 0 9585474 3 2



Price: \$29.70 or \$18.70 for NAVA members

Available from NAVA & selected bookstores, art supply shops and galleries.

National Association for the Visual Arts • PO Box 60, Potts Point NSW 1335
ph 02 9368 1900 • email nava@visualarts.net.au • web www.visualarts.net.au

SBS, Cornerfold on-line 'zine

www.sbs.com.au/cornerfold

Cornerfold is an SBS web-site featuring collaborations between Australian 'zine makers and new-media designers.

The theme for issue 3 is 'things we all know'. Lurking in the heart of the everyday, the commonplace and the taken-for-granted is a strangeness that fiction has the power to articulate.

In issue 3

'Modes of formidable engagement', Donald Brooker and Allison Colpoys
'Clickity clix', Kirrily Schell and Seamus Ashley

'The Muskgoee legend', Jo Quach and Hayden Peake

'Things we all know', Arlene Textaqueen and Kasia Gadecki

'Backstage', Andrew Cox (of The Fauves) and Andy Trevillian

Sign up for the Cornerfold newsletter at:
www.sbs.com.au/cornerfold/collabmem.php?mem=mailing

Cornerfold features of special interest 'Collaborate' – where users can submit stories and visual pieces for publication in either like it is (text-only) or pixelstories (visual pieces). 'Collaborate' also includes 'swap', an occasional collaborative project curated by The Forecast Project, Cornerfold's designers.

'Like it is'– a weblog of very short stories (500 words max.) submitted by Cornerfold users—little nuggets of reading pleasure. 'Like it' is stories are themed—the same theme as the most recent issue of cornerfold magazine.

'Pixelstories' is a weblog of visual salvos submitted by Cornerfold users—treats for the eyes and the brain. Comics, photo essays and Flash animations are the main content types. 'Pixelstories' entries are themed—the same theme as the most recent issue of cornerfold magazine. There are four format types for pixelstories: still images, photo essays, Flash animations, and Quicktime movies.

Cornerfold welcomes submissions of short stories and visual pieces for the Cornerfold weblogs. Check it out...

Contact: Cornerfold

Web-site:

www.sbs.com.au/cornerfold/

Auburn International Film & Video Festival

Call for entries

Film Festival for Children and Young
Adults

Event dates: September 22-26, 2003
Closing date for applications:
June 30, 2003

Entry form available on-line from:

Contact:

Role: Festival Director

PO Box 295 Auburn, NSW 1835

Tel: 96495559 or

Tel: 4027 07010

E-mail: auburnfilmfest@reelmind.com

Fax: 61 2 96437009

Website:

www.mt.net.au/~acdn/festival.html

Public art, getting your work
out there...

NSW Ministry for the Arts, Public Art Register

The Ministry for the Arts has established a slide register and database of professional visual arts and craft practitioners interested in being considered for public art commissions. The register is housed at the Ministry offices in Sydney and is available for consultation by State and local government departments, corporate clients, developers and architects. It will also be available on the Ministry website in 2003.

Artists wishing to register may obtain registration forms from the Ministry at any time. Previous experience in public art is not a prerequisite for inclusion on the register; however, the Ministry reserves the right to reject registration.

Closing date for applications: there is no deadline and registrations will be accepted on a continuous basis.

Contact: Public Art Register Inquiries,
NSW Ministry for The Arts

Tel: 9228 5533 or

Freecall: 1 800 358 594

PO Box A226 Sydney South NSW 1235

Website: <http://www.arts.nsw.gov.au/>

**Exhibition
SenseAbilities –
an Exploration of the Senses**
Showcasing the work of artists with disabilities in the
Parramatta and
Greater Western Sydney area

Parramatta City Council -
Community Development Unit
and
Parramatta Heritage Centre -
In partnership with
Accessible Arts
are planning an
exhibition 'SenseAbilities'

SenseAbilities will
be held in late 2004!

There will be a range of
opportunities such as
workshops for artists with and
without disabilities

What are we looking for?

- We are currently looking for interested individuals to join our 'SenseAbilities' exhibition planning committee!!
- You will assist in selecting works, developing programs for the exhibition and coordinating publicity and promotion!!
- Current members on the Committee include representatives from Parramatta City Council – Community Development Unit & the Parramatta Heritage Centre – in partnership with Accessible Arts
- We are particularly interested in having representation from people with disabilities who wish to develop skills in the area of exhibition management
- This is a great opportunity to learn more and to contribute to an exciting and innovative project!
- The Exhibition Committee will meet every two (2) months and more of your time will be required as we get closer to the exhibition

If YOU are interested, please send a letter telling us why you would like to be on the Exhibition Committee, what skills or interests you might bring and your availability to take part.

**Closing date for sending us
this information is
Thursday, 8th May 2003**

If required, you may send this information in an alternative form, eg. recorded on tape.

For further information and to
address letters, contact:

Joanna Battersby
Community Development Worker –
Aged/Disabilities
Parramatta City Council
PO Box 32, PARRAMATTA NSW 2124

Phone: 9806 5110

Fax: 9806 5914

TTY: 9806 5109

(for Deaf or hard of hearing persons)

E-mail: jbattersby@parracity.nsw.gov.au

The First and the Last Experimental International Film Festival 2002-2022

Call for entries

Event dates: September 27-28, 2003
(The First Edition)
Closing date for applications:
June 30, 2003

fEXiff is a global community cultural development and screen culture initiative by CINEWEST multimedia, which expands across 2 decades. fEXiff accepts entries during 2002 - 2022, whilst the organisers attempt to secure various fundings, awards, sponsorships and venues for screenings within the next 20 years.

The final selection for each edition may vary in numbers and time frames, as organizers reserve the right to experiment with form and content of the festival at all times.

fEXiff encourages image makers and multimedia artists who are willing to disperse their work universally and eternally to challenge the already existing alternative to mainstream model structures that are merely a verisimilitude for the mainstream industry. As well as deconstructing the commercial values projected for particular art works by particular producers, promoters and distributors by participating in this project.

fEXiff requires no entry fee. There is no restriction in format (film [35mm only]-video-digital) or duration, except the works must experiment with form and content equally. Entries will be notified about the final selection once the preparation for the first and maybe the last experimental international film festival is complete! Meanwhile, the festival will create an archive of submitted works to be utilized for educational, distribution and promotional purposes, as well as organizing travelling and exchange programs. The Second and The Last International Experimental Film Festival will be announced after The First Edition (September 27-28, 2003). fEXiff 2003 will be held at Reading Cinemas and screened on Community Television Sydney C31.

Awards in 4 categories (Documentary - Fiction - Animation - Digital Media) will be announced before June 30, 2003.

Contact: CINEWEST multimedia
PO Box 295 Auburn W Sydney NSW
1835 Australia
Tel: 9649 5559
E-mail: cinewest@hotmail.net.au
Fax: 9643 7009
Website: www.mt.net.au/~acdn/The%20First%20and%20The%20Last.htm

Cultural Diversity Clusters

Australia Council Development opportunity

Closing date for applications:
Close of business Friday 30 May

The Australia Council is calling for expressions of interest from groups of artists, tertiary institutions, arts and non-arts organisations interested in working collaboratively. Cultural Diversity Clusters are an initiative of the Australia Council's Arts in a Multicultural Australia (AMA) policy to enable networks of artists, groups and organisations to work together providing a strong environment for the research and development of art that reflects Australia's cultural diversity. 'Clusters' refers to groupings of organisations which come together to provide different skills, facilities and contacts.

Cultural Diversity Clusters will involve the research, development and production of cross cultural and interdisciplinary artworks which explore processes that lead to new forms of artistic expression.

The Australia Council is the Federal Government's principal arts funding and advisory body. It serves the Australian community by stimulating and enriching the cultural life of Australia. Information about the AMA policy and the tender document is available from the Australia Council web-site.

Contact: Cecelia Cmielewski
Australia Council
Tel: 9215 9026 Toll free: 1800 226 912
E-mail: clusters@ozco.gov.au
Website: www.ozco.gov.au/resources/ama.



Above: 'The Ship' by Jim Maloney, from the exhibition 'Seeking Nmbus' at Casula Powerhouse, 2002.

Visual Arts Marketing Grants

NAVA Marketing Grant for NSW Artists

Artform: Visual; Arts & Crafts
Closing Date: 15th May 2003

Grant amounts: up to \$500 for individuals, up to \$1,000 for groups.

The Marketing Grant for NSW Artists assists visual & craft artists to effectively market their work.

Assistance may be granted for promotional costs (such as advertising, invitations, catalogues etc), putting together a portfolio, website costs, or other costs associated with implementing a marketing plan.

Preference is given to applicants who demonstrate they have a well thought out and achievable marketing strategy in place. The grant is an initiative of the National Association for the Visual Arts (NAVA). Download application forms from: www.visualarts.net.au/nava/formsdownload.asp

Contact: Catherine Benz
Role: Communications & Promotion, NAVA
E-mail: nava@visualarts.net.au
Tel: 9368 1900
Web-site: www.visualarts.net.au/nava/

Australia Council Closing Dates -

Urgent announcement regarding CCD grant deadlines, from Community Cultural Development NSW

The Community Cultural Development Board (CCDB) of the Australia Council has announced a change to the usual schedule of closing dates for their funding categories in 2003.

Currently there are two closing dates a year for project categories: New Work, Presentation & Promotion, Skills & Arts Development (Individuals and Organisations).

The new dates are as follows:
21 April Categories: New Work, Presentation & Promotion, Ros Bower Award, Camden Head Residency.

15 July Categories: Key Organisations, Skills & Arts Development, Fellowships.

Contacts: Cate Furey
Role: Information & Office Manager
Community Cultural Development NSW
Tel: 9821 2210
Fax: 9821 3460
E-mail: cate@ccdnew.org
Web-site: www.ccd.net

Grant Categories: 2003 Closing Dates for Applications			
<i>Categories</i>	<i>Available to</i>		<i>Closing dates</i>
Aboriginal & Torres Strait Islander Arts			
New Work	<i>individuals</i>	<i>organisations</i>	15 July & 15 December
Presentation & Promotion	<i>individuals</i>	<i>organisations</i>	15 July & 15 December
Skills and Arts Development	<i>individuals</i>	<i>organisations</i>	15 July & 15 December
Key Organisations		<i>organisations</i>	1 September
Fellowships	<i>individuals</i>		15 July
Red Ochre Award	<i>individuals</i>		15 July
Community Cultural Development			
New Work	<i>individuals</i>	<i>organisations</i>	21 April
Presentation & Promotion	<i>individuals</i>	<i>organisations</i>	21 April
Skills and Arts Development	<i>individuals</i>	<i>organisations</i>	15 July
National Residency	<i>individuals</i>		21 April
Key Organisations		<i>organisations</i>	15 July
Fellowships	<i>individuals</i>		15 July
Ros Bower Award	<i>individuals</i>		21 April
Dance			
New Work	<i>individuals</i>	<i>organisations</i>	1 May & 1 November*
Presentation & Promotion	<i>individuals</i>	<i>organisations</i>	1 May
Skills and Arts Development	<i>individuals</i>	<i>organisations</i>	1 November*
Key Organisations		<i>organisations</i>	1 May
Fellowships	<i>individuals</i>		1 November*
Literature			
New Work	<i>individuals</i>		15 May
Presentation & Promotion		<i>organisations</i>	15 March & 15 October
Skills and Arts Development	<i>individuals</i>	<i>organisations</i>	15 October
Key Organisations		<i>organisations</i>	15 October
Fellowships	<i>individuals</i>		15 May
Writers Emeritus Award	<i>individuals</i>		15 May
Music			
New Work	<i>individuals</i>	<i>organisations</i>	1 June* & 15 November*
Presentation & Promotion	<i>individuals</i>	<i>organisations</i>	15 November
Skills and Arts Development	<i>individuals</i>	<i>organisations</i>	1 June* & 15 November*
Key Organisations		<i>organisations</i>	1 June*
Fellowships	<i>individuals</i>		1 June*
Don Banks Music Award	<i>individuals</i>		1 June*
New Media Arts			
New Work	<i>individuals</i>	<i>organisations</i>	1 November*
Presentation & Promotion	<i>individuals</i>	<i>organisations</i>	1 May
Skills and Arts Development	<i>individuals</i>	<i>organisations</i>	1 May
National Residencies	<i>individuals</i>		1 May
International Residency (Cite)	<i>individuals</i>		1 May
International Residency (Banff)	<i>individuals</i>		1 November*
Key Organisations		<i>organisations</i>	1 May
Fellowships	<i>individuals</i>		1 May
Theatre			
New Work	<i>individuals</i>	<i>organisations</i>	1 June* & 15 November*
Presentation & Promotion	No closing dates in 2003.		
Skills and Arts Development	<i>individuals</i>	<i>organisations</i>	1 June* & 15 November*
International Residency (Cite)	<i>individuals</i>		1 June*
Key Organisations		<i>organisations</i>	1 June*
Fellowships	<i>individuals</i>		15 November*
Visual Arts/Craft			
New Work	<i>individuals</i>		1 April
Presentation & Promotion		<i>organisations</i>	1 August
Skills and Arts Development	<i>individuals</i>		1 August
Key Organisations		<i>organisations</i>	1 April
Fellowships	<i>individuals</i>		1 April
Visual Arts/Craft Emeritus Award	<i>individuals</i>		1 August
Visual Arts/Craft Emeritus Medal	<i>individuals</i>		1 August

* When closing dates fall on a weekend or public holiday applications must be postmarked by the next business day.

NSW Ministry for Arts: Fellowships & Scholarships

The NSW Government, through the Ministry for the Arts, offers a number of fellowships, scholarships and awards each year to writers, artists and scholars living in New South Wales.

The Ministry offers a number of fellowships, scholarships and awards to enable individual artists, writers and other creative people to develop their talents.

Applications should be made on the appropriate form by the closing date listed for the fellowship, scholarship or award. It is advisable to consult with Ministry for the Arts staff about your proposal prior to writing your application.

Information about any of the following grants, together with application forms, can be down loaded from the Ministry for The Arts web site at :

[www.arts.nsw.gov.au/Guidelines/
Fellowships___Scholarship/
fellscholarship.htm](http://www.arts.nsw.gov.au/Guidelines/Fellowships___Scholarship/fellscholarship.htm)

For further information on the above grants, prizes, fellowships and residencies, please contact the NSW Ministry for the Arts for further information.

Contact: NSW Ministry for The Arts
PO Box A226 Sydney South NSW 1235
Tel: 9228 5533 or
Freecall: 1 800 358 594
E-mail: ministry@arts.nsw.gov.au
Website: <http://www.arts.nsw.gov.au/>

Closing Dates for 2003-2004 scholarships & fellowships :

- Dance: Robert Helpmann Scholarship (Biennial) \$15,000 2004
- History: NSW History Fellowship \$20,000 Friday 16 May 2003
- Indigenous History: NSW Indigenous History Fellowship (Biennial) \$20,000 Friday 7 May 2004
- Literature: NSW Writer's Fellowship \$20,000. Friday 20 June 2003
- Music: David Paul Landa Memorial Scholarship for Pianists (Biennial) \$25,000. Late 2003
- Literature: Phillip Parsons Young Playwright's Award \$5,000 date to be confirmed
- Theatre & Performance: Rex Cramphorn Theatre Scholarship (Biennial) \$15,000. Friday 11 April 2003
- Visual Arts & New Media: Helen Lempriere Travelling Art Scholarship \$40,000 Friday 13 June 2003
- Indigenous Arts: NSW Indigenous Arts Fellowship (Biennial) \$15,000 May 2004
- All art-forms-women: Women and Arts Fellowship (Biennial) \$30,000. 2 May 2003
- All art-forms: Asialink Residency Program Friday 5 September 2003

TO BE
INCLUDED IN 2004
CONTACT
02 9683 2173
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major arts centres and
community centres
in Western Sydney

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2003

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NEW GOVERNMENT - MINISTRY FOR THE ARTS



GOLD SPONSOR



St. George Foundation

Support to charitable organisations for children and young people with a disability.

Target group: Disability youth & community organisations

The St. George Foundation provides support to charitable organisations throughout Australia to help them assist children and young people up to 18 years of age. Wherever possible they support projects which :

- * Enable children with disabilities to participate in innovative programs that enrich their life experiences.
- * Give disadvantaged children the opportunity to receive the daily comforts and security normally afforded by most families.

Organisations applying for funding on behalf of children must have Deductible Gift Recipient status.

Closing dates for applications:

The Governors of the Foundation meet twice a year to consider applications for financial assistance from \$2,500-\$25,000 recommended by the Administration Manager. Generally, these meetings are held in April and September.

For amounts over \$2,500, applications need to be received by the Administration Manager by February 28 and July 25 2003 for each respective Board meeting. Applications for financial assistance for less than \$2,500 are given discretionary consideration once a month.

Visit the St George web-site for further information regarding application requirements and guidelines at www.stgeorge.com.au/about/foundation/gifts/

Contact: Selina Wisdom The St.George Foundation

Role: Administration Manager
Locked Bag 1, Kogarah NSW 1485

Tel: 9952 2298

E-mail:

stgeorgefoundation@stgeorge.com.au

Fax: (02) 9952 2393

Website: www.stgeorge.com.au/about/foundation/

Source: Disability and Aged Information Service Inc. - The DAISI Link, Autumn 2003

Sydney Dance Company integrated dance classes

Focus: integrated dance, and all people with a disability

When: Sundays, 12 noon – 1.45pm

Where: Sydney Dance Company's studios, The Wharf, Pier 4 Hickson Rd, Walsh Bay (access through the entrance driveway)

Sydney Dance Company is pleased to announce the commencement, in January 2003, of Integrated Dance Classes for people with and without a disability, as part of its regular schedule of Open Dance Classes held at its studios at The Wharf.

Integrated Dance is a form of dance which provides people with disabilities with greater access to, and practical experiences of dance. Integrated Dance allows for true diversity and creativity of movement because it caters to people with and without disabilities.

“Sydney Dance Company Open Dance Classes already offers students a choice of over sixty dance classes per week, in a wide variety of styles, from jazz to hip hop, tap to contemporary” explains the classes’ Artistic Coordinator, Ramon Doringo, “so it seemed a natural step to add Integrated Dance classes to that list”.

The Integrated Dance Classes take place at Sydney Dance Company's professional studios at The Wharf, and are conducted at Open level, meaning that the class is suitable for students of all standards. Professional choreographer and dancer, Paul Cordeiro, has taken the reins as the class' inaugural instructor. Sydney Dance Company's Integrated Dance Classes were launched on 3 December, 2002 as part of the program of events coordinated by Accessible Arts in celebration of International Day of People with a Disability.

“Although a number of Integrated Dance courses have been held over the years in various parts of NSW, Sydney Dance Company Open Dance Classes will be the first time that such classes have been held on a regular basis” said Kiersten Fishburn of Accessible Arts.

“Sydney Dance Company is pleased to be joining with other arts companies in NSW to ensure that our services are accessible by people with disabilities”, said Sydney Dance Company General Manager, Leigh Small,

“We hope that this addition to our dance class schedule will come to represent a first step in a long-lasting commitment to making dance accessible to all”.

Integrated Dance Classes commenced on Sunday 19 January 2003

Cost: \$15 per class or
12 classes for \$150

Contact: Joanna Fishman,
Role: Marketing Coordinator, Sydney
Dance Company
Tel. (02) 9258 4832
Mob. 0412 220 206
E-mail. joannaf@sydneydance.com.au

Improvised Performance Programme (IPP)

Drama Improvisation and Performance.

Drama workshops presented by Accessible Arts

Important note:
Accessible Arts' IPP classes resume this April. Accessible Arts is presently re-evaluating the long term viability of IPP. Your enrollment this term will help ensure the continuation of this integrated workshop program.

Beginners classes

IPP beginners classes are for those who are just starting out in drama.

Class members will be introduced to a range of drama skills and acting methods. They will learn about the performing arts industry and develop and present a small-scale performance for family and friends.

Timeslot: 10.30am- 12.30pm Saturdays.
Intensive workshop and performance - all day 31st May.

Tutor: Anna Yeo

Fees:

- Members \$15 per class, per person.
Term fee \$125 (includes intensive workshop and field trip admission charge).
- Non members \$20 per class, per person.
Term fee \$150 (includes intensive workshop and field trip admission charge).

Term One:

Week 1:

April 26: Introduction, housekeeping and class.

Week 2:

May 3: Class + 30 minute talk by theatre industry professional.

Week 3:

May 10: Class

Week 4:

May 17: Class

Week 5:

May 24: Class

Week 6:

May 31: Intensive workshop 10.30am- 3.00pm, then performance at 3.30pm- 5.00pm for family and carers.

Week 7:

June 7: Mystery field trip to theatre production (matinee session)

IPP Advanced Classes.

Drama workshops presented by Accessible Arts

For people with established acting skills, the advanced class will develop those skills and take their acting a step further. They will learn more about the performing arts industry and get an insight into how “theatre” really works.

The term will culminate in a one-day intensive workshop followed by a performance for friends and family.

Tutor: Marc Carra

Timeslot: 3.00pm- 5.00pm Wednesdays.

Intensive workshop and performance
- all day Saturday 7th June.

Fees:

- Members \$15 per class, per person.
Term fee \$125 (includes intensive workshop and field trip admission charge).
- Non members \$20 per class, per person.
Term fee \$150 (includes intensive workshop and field trip admission charge).

Term One:

Week 1:

April 30: Introduction, housekeeping and class.

Week 2:

May 7: Class + 30 minute talk by theatre industry professional.

Week 3:

May 17 (Saturday): Mystery field trip to theatre production (matinee session).

Week 4:

May 21: Class.

Week 5:

May 28: Class.

Week 6:

June 4: Class.

Week 7:

June 7: Intensive workshop 10.30am-3.00pm.

Performance 3.30- 5.00pm for family and carers.

Contact: India Zegan

Role: Assistant Projects Officer

Tel: 9251 6499

E-mail: india@aarts.net.au

Fax: 9251 6422

Art Gallery of NSW Auslan drawing workshops

Focus: Auslan, visual arts

When: Sunday the 11th of May, from 2.30pm - 4.30pm Art Gallery of NSW, Art Gallery Rd, The Domain, Sydney

As part of their programme of Auslan Interpreted discussion tours and classes, The Art Gallery of New South Wales is offering a Drawing Workshop at the Gallery on Sunday the 11th of May, from 2.30pm - 4.30pm.

The class, called "Inspired by Nature", will be run by one of our experienced drawing teachers and is always a lot of fun.

Bookings are essential (see below) and places are limited so book in soon. For details of other Auslan Interpreted discussion tours and performances, including the Fundays programme for children and families, see the website at www.artgallery.nsw.gov.au/auslan Bookings can be made by contacting Public Programs.

Cost is \$15 or \$10 with a concession. Enrolment deadline:

Wednesday 30th April, 2003

Contact: Amanda Peacock

Role: Coordinator, Public Programs., Auslan Program,

Tel 9225 1740 (voice)

E-mail: amandap@ag.nsw.gov.au

Fax 9221 5129

Producing Community Projects

Workshop #1 Art form: Community Cultural Development

Target Group: n/a or Integrated

Focus: Funding, who to apply to, and how to improve your grant applications

Target group: community and cultural organisations, and individual project producers/initiators

Where: Cadigal Room entrance, Ashfield Swimming Pool, Elizabeth St. Ashfield

Ashfield Council has granted a small community grant towards training workshops related to planning and managing community projects using arts and cultural processes. The first training workshop centres on funding: who to apply and how to improve submission writing. One of the facilitators is Paula Abood who is a community cultural development worker and has worked with refugee and immigrant communities for 15 years in advocacy, policy, case and developmental work. She is also a writer/editor, director and filmmaker. She has extensive experience in successful submission applications for a diversity of community cultural development projects. Other speakers are still being finalised.

Cost: \$35 gov/business \$256 individual/non-profit \$11 individual unemployed or IWCS members

Enrolment deadline: April 24th 2003

Contact: Rosarella Mezza

Role: Coordinator, Inner West Cultural Services

Tel: 9550 4156

E-mail: info@innerwestcs.org.au



Holiday Workshop for Teenagers

Stories & Stages

**what are the secrets of good storytelling?
how do you fill the stage with your presence?**

**ATOD actors will help you find the answers to these questions
with 2 days of enjoyment and discovery.**

Stories & Stages will cater to first timers and provide further inspiration for those who have attended ATOD workshops before. The workshop is suited to deaf, hearing impaired and hearing 13-18 year olds.

Dates: Monday, 14th & Tuesday, 15th April 2003
Times: 10am - 5pm both days
Venue: The Thomas Pattison School - Assembly Hall
361 North Rocks Road, North Rocks
Fees: \$40 ATOD members (or their children)
\$50 Non-members

Morning and afternoon teas provided, bring or buy your own lunch, wear comfortable clothes.

Don't miss out : limited spaces!

The deadline for bookings is Friday, 4th April 2003.

To book, simply send in the registration form (below) with \$20 deposit (non-refundable if you cancel). The remaining fees can be paid on the day.

For more information please contact ATOD.

ph: 02 9310 1255 tty: 02 9310 1205 fx: 02 9318 2835

email: atod@mpx.com.au www.ozdeaftheatre.com

Registration Form

Name: _____

Address: _____

Phone (voice/TTY): _____ Fax: _____

Fees: \$40 ATOD Members (or their children) \$50 ATOD Non-Members

Enclosed is my cheque made payable to Australian Theatre of the Deaf for the amount of \$ _____ (\$20 deposit or full amount).

Please send to Australian Theatre of the Deaf
4/245 Chalmers St, Redfern NSW 2016



ATOD is supported by the NSW Ministry for the Arts, the Australia Council and Printacall

“Shooting West’

Film Industry Information Day aimed at emerging, young or aspirant film makers in the Western Sydney area

Focus: emerging, young or aspirant filmmakers in the Western Sydney area

Friday 2 May 2002
Casula Powerhouse, Casula

The FTO is currently planning a Film Industry Information Day aimed at emerging, young or aspirant filmmakers in the Western Sydney area, entitled Shooting West. The Information Day will be run at and in partnership with the Casula Powerhouse Arts Centre and will be held on Friday 2 May 2003.

The aim of the event is to provide those interested in film, filmmaking and digital media with an understanding and awareness of the funding, resources, support services and potential opportunities available, both in NSW and specifically in Western Sydney. Shooting West will include a series of short workshops in Video Production, Editing and Web Design, run by Metro Screen (Sydney Film Centre)’s Mobile Training Unit, to give people a ‘hands-on’ taste of filming and editing. The Liverpool Migrant Resource Centre’s AudioVisual Mobile Unit will also be present, running similar workshops throughout the day. For those interested in developing and producing a short film, or improving and refining their approach, the FTO will be coordinating a seminar on “How to Make a Short Film”.

In running Shooting West, the FTO also hopes to look at ways of strategically developing professional development opportunities and resources for Western Sydney filmmakers and aspirants. The sessions included in the day are aimed

at young people with an interest in filmmaking, film students, film makers interested in learning more about the industry and opportunities, Western Sydney multicultural and indigenous communities, and arts workers and practitioners.

Shooting West will present a dynamic and exciting program of information sessions, short film screenings, workshops, seminars and information booths, all within the facilities and gallery spaces of the remarkable Casula Powerhouse. We are planning to conclude the day with an “in conversation”-style interview between The Movie Show’s Margaret Pomeranz and film maker David Caesar, writer/director of Dirty Deeds, Idiot Box and Mullet.

Shooting West components:

Information sessions will cover brief overviews on funding programs, industry resources and training courses for filmmakers, both generally and in Western Sydney. Including the FTO (Young Filmmakers Fund, Digital FX Traineeships and New Feature Writers Scheme), AFC, MetroScreen, ArtsLaw Centre, Liverpool Migrant Resource Centre, CINEWEST multimedia, Campbelltown Art Gallery, UWS, UTS and AFTRS.

Cost: free

Enrolment deadline: contact NSW FTO
Contact: NSW Film & Television Office
Level 7, 157 Liverpool Street, Sydney
NSW 2000
GPO Box 1744, Sydney NSW 1043
Tel: 9264 6400
Freecall 1300 556 386 (Outside Metro area)
Fax: 9264 4388.
Web-site: www.fto.nsw.gov.au

TAKE4: free youth video workshops

Focus: youth, cross art-forms, screen, music, drama & multimedia

A free course by TAFE and Screaming Theatre. For participants aged 15 to 19 unemployed and not studying. No experience necessary or knowledge necessary.

The project contains four components: video production, web site design, acting, sound & music production

- Acting for stage and screen
- Video production: scripting, camera, lighting, and editing
- Digital sound production: music and sound to digital video
- Web design: film support site

Cost: Free

for more info or to enrol

Enrolment deadline:

Contact: Doa or Louise

Tel: 9569 2020

Web-site: www.screamingtheatre.com

aRt eXperimenta' returns to Community Television Sydney in 2003!

TV production skills for young people

Focus: youth, cross art-forms, screen, music, drama & multimedia

In the Year 2003, CINEWEST multimedia will be conducting a series of workshops for young people concentrating on Skills and Professional Development practices. Industry facilitators will be employed to train the young participants in order to produce 10 X 30 minute episodes of 'aRt eXperimenta', which will be broadcasted on Community Television Sydney C31. The workshops will cover scriptwriting for current affairs, camera, sound, on-line and off-line editing and presenting. The participants must be 15-22 years of age, and the workshops will be after school hours and weekends.

During 2000-2001, CINEWEST multimedia produced and broadcasted 18 X 30 minute episodes about arts, artists and arts events in the Western Sydney region and beyond coupled with short films from all over the world. The purpose of this exercise was to train television series producers and directors from the western Sydney area. A few of aRt eXperimenta, episodes have been purchased by James Bennett Publications for University of Western Sydney library as well as being broadcasted on Cable TV in the United States 2001-2002. To join 'aRt eXperimenta', crew please contact CINEWEST multimedia.

Contact: Vahid Vahed

Role: Artistic Director, CINEWEST
Multimedia Association

PO Box 295 Auburn, NSW 1835

Tel: 96495559

E-mail: cinewest@hotmail.net.au

Website: www.mt.net.au/~acdn/

Women's Oral History & Writing Workshop

Presented by
Inner West Cultural Services

Artform: Story telling, Literature
Target Group: Women

Marrickville, Burwood and Ashfield. Inner West Cultural Services are developing a project involving oral and written history workshops to assist women of non-English speaking background to explore issues of identity and belonging. Three separate workshop programs will occur in Marrickville, Burwood and Ashfield.

Cost: free, but you do need to be a woman living in the Inner-West, and from a Non-English speaking background.

Contact: Rosarella Mezza
Role: Coordinator, Inner West Cultural Services
Tel: 9550 4156
E-mail: info@innerwestcs.org.au

Art classes for children at Inner West Cultural Services

Presented by
Inner West Cultural Services

Artform: visual arts & crafts
Target Group: children aged 5-12

Inner West Cultural Services are investigating the feasibility of offering art classes for children in the 5-12 year group at our premises. An experienced artist facilitator would facilitate classes and there would be a maximum of 15 children per class. Classes would run for one and half-hours including clearing and cleaning up.

If you are interested in art classes for children please contact and let them know preferred times and leave them your contact details.

Cost for 8 week course \$105.60 includes GST per child.

Contact: Inner West Cultural Services
35-39 Dickson Street
NEWTOWN NSW 2042 PO Box 569
Tel: 9519 0816
E-mail: info@innerwestcs.org.au
Web-site: <http://www.ar.com.au/~iwcs/>

Creative Workshops + Creative Parenting

Inner West Cultural Services,
After school art workshops

Recreational & children's activities
Childrens & Recreational
Artform: Visual Arts
Target Group: Parents

Recreational & children's activities

Creative Workshops + Creative Parenting is the name given to a series of after school art workshops that have been held for parents and children at IWCS during Term 4, 2002. The workshops are funded by DOCS as part of their "Families First" initiative and is one of several projects being carried out in the Marrickville area under the same funding initiative. Priority will be given for single parents who are under resourced whom live in the Marrickville South, Sydneham and St Peters areas.

The workshops will continue to be held during Terms 1 & 2 of this school year at Marrickville West Public School on Monday afternoons after school hours. A visual artist, a community worker and a childcare worker will facilitate the workshops. The project aims to address the needs of 5-8 year olds in the area by providing appropriate cultural opportunities outside school and to address the needs of families by providing positive creative play.

The art sessions are free, including materials, and aim to offer parents and carers together with their children the opportunity to enjoy creating works of art together. The programme offers a relaxing environment where parents can contact their 'inner child' and enjoy structured and unstructured art activities with their children.

The project encourages parents to imitate activities at home and to connect with other parents and share positive experiences of child rearing.

Anne Gaulton is one of the visual artists for the project and she writes in her report that; "The first term of the project has been an enjoyable experience for parents and children alike. The families have led the way for the project by identifying art activities and materials that they wanted to pursue. They have made some quite spectacular and innovative artwork, for example, we have made some life-sized 'whole body' portraits of parents and their children and we hope to show these as part of "Walking the Street".

The workshops recommence will in Term 1, 2003.

Cost: Free

Enrolment deadline: ongoing

Contact: Rosarella Mezza

Role: Coordinator, Inner West Cultural Services

Tel: 9550 4156

E-mail: info@innerwestcs.org.au

Art Gallery of NSW 'Fundays'

Exploring art through drama, storytelling, music making and mime.

Performance programs at the Arts Gallery of NSW, Sundays at 2:30 p.m.

Art Gallery of NSW, Art Gallery Rd, The Domain, Sydney

Artform: Visual & performing arts

Target Group: children & youth

- **30th March** and 6 & 13 April, Klick on Klippel.
With Auslan interpretation.
Watch the crazy construction grow as comic action and illusion set your mind spinning. Inspired by Sculptor Robert Klippel. Performed by Carlos Russell. Directed by Russell Garbutt.
- **20th April.** ArtBeat. A funny show about art with music, magic, juggling and lots of other mad things. Featuring Mic Conway.
- **27 April.** Paintbox Stories.
With Auslan interpretation.
Old stories, new stories, stories not yet told. Be drawn into the mystery of paintings through your imagination. With storyteller Donna Jacobs Sife.
- **4th May.** Silly Props. Jump into juggling, magic, improvisation and lots of silliness. With entertainer Stef Torok-Mayer
- **11th May.** It's Still Mime. A colourful performance exploring illusion, space and the power of the imagination. With acclaimed mime artist Jean-Paul Bell.
- **18th May.** Puppetease—especially for younger children. An action packed puppet cabaret with live boogie woogie music
- **25th May.** ArtBeat.
With Auslan interpretation. A funny show about art with music, magic, juggling and lots of other mad things. Featuring Mic Conway.
- **1st June.** Making it up. Enter the world of improvisation and explore the art of story telling. With Open Stage Production.
- **8th June.** Drawn into mime.
Experience the creativity and humour of Dennis Clare as he presents a fresh spin on art.
- **15th June.** Bushy Bush Cartoon Characters. Help Phillip Aspden create some unique cartoon characters, including Vincent Van Goanna and Yellow Fellow.
- **22 June.** Talespinners. Stimulate your imagination and enjoy some silly, scary and sad stories. With Christine Greenough and Sue Alvarez.
- **29 June.** Koori Tales — especially for younger children. With Auslan interpretation. Enjoy lively and humorous stories about amazing animal characters. With Koori storyteller Pauline McLeod. Celebrating NAIDOC week.
- **To 4th May.** Sundays at 11:30 am & 1:45 p.m. and April School Holidays: 14th-25th April Monday to Friday at 11am & 12:30 p.m
Meet the Queen of Sheeba. An ancient queen like you've never seen. A sudden blaring of trumpets A shrill shrieking of peacocks! And suddenly—time is no more, The Queen of Sheba steps from the frame of the magnificent painting, 'The Visit of the Queen of Sheeba to King Solomon' by Edward Poynter. Written by Geoffrey McSkimming. Directed by Robina Beard with Lorraine Manus as the Queen of Sheeba

Art Gallery of NSW Kids' Holiday Workshops

Art Gallery of NSW, Art Gallery Rd, The Domain, Sydney

Propped Up Portraits

14 - 24 April 2003 (weekdays only except Good Friday, 18 April) 10.30am - 12 noon
For ages 5 - 9

Check out the cool characters in the Archibald Portrait Prize. Play around with props to dress up a character for a portrait of your own.

Cost: \$15 per child

Framing Faces

Tuesday 15 April, 2pm - 4pm
Tuesday 22 April, 2pm - 4pm
For ages 9-13

Come face to face with a gallery of famous people and use fun shapes to collage a fabulous framed portrait

Cost: \$20 per child

Making It Up

1st June 2003

Enter the world of improvisation and explore the art of story telling. With Open Stage Production.

Cost: Free

Contact:
Public Programme,
School Holidays Programme and
Practical Workshops' Bookings,
Art Gallery of NSW, Art Gallery Road,
Sydney NSW 2000
Tel: 9225 1740
Fax: (02) 9221 5129
E-mail: pp@ag.nsw.gov.au
Web-site:
www.artgallery.nsw.gov.au/events

CandoCo Dance Company, employment opportunity in UK

Art form: Dance

CandoCo Dance Company, the internationally renowned integrated UK dance company are seeking dancers with a disability. More details available on-line at their web-site.

Closing date for applications:
Friday 2nd May
Auditions: Monday 12th May, by invitation only

Contact: Celeste Dandeker
Role: Artistic Director,
CandoCo Dance Company
2T Leroy House, 436 Essex Rd, London N1 3QP,
E-mail: info@candoco.co.uk
Website: www.candoco.co.uk



Above: 'Untitled' by Luis Vidal, from the exhibition 'Seeking Nmbus' at Casula Powerhouse, 2002.

work experience visual arts & therapy

Attention prospective art therapists!

Are you interested in acquiring practical field experience? Here's your opportunity!

We are seeking an art therapy student to conduct a couple of 'introductory' sessions with a multicultural women's group.

Closing date for applications:
May 1st 2003

Contact: Patricia Woo
Role: Generalist Case Worker
ANGLICARE Inner West Settlement
Services

Tel: 9799 3522
E-mail iwss@anglicare.org.au

Art Class Facilitation, work experience & training

Learn how to be an Art Class Facilitator with Inner West Cultural Services.

Event dates: ongoing, weekly on
Mondays 3:30-5:30pm
Want to learn how to facilitate children's art classes? No experience required, only enthusiasm and rapport with children and families.

Inner West Cultural Services seeks a volunteer visual artist interested in learning how to facilitate children's arts classes via practical experience. Under supervision of experienced visual arts facilitator,

Contact: Inner West Cultural Services
Tel: 9550 4156
E-mail: info@innerwestcs.org.au

conferances

Inaugural International Conference on Disability (LAICOD)

Life Activities Conference

Newcastle, NSW
September 1, 2003

Focus: Disability care

Life Activities will hold the inaugural International Conference on Disability (LAICOD) in Newcastle from 21-24 September 2003 with the theme, 'Creative Community Initiatives for People with Disabilities'. Life Activities is recognised as an organisation which pushes the boundaries, always seeking ways to provide services that better meet people's needs in ways that are cost effective. Our emphasis on the quality of life for people with disability and their support network has been a solid driver for this conference.

A key objective of the conference is to open pathways to innovation and change in order to achieve what really matters - an enhanced quality of life and community acceptance for people with disability. We are providing a forum for those interested in disability – including family members, people with disability, carers, service providers, government agencies, and the business and health sectors. We will move forward by considering critical issues such as funding methods, family support and building community capacity. Topics to be covered by the conference are designed to allow frank examination of many of these areas in a way, which it is hoped, will get us to move from “doing what we've always done” to thinking about how we can change things for the better. It is expected a series of post conference working groups will drive this change.

Keynote and session speakers will include major international and local figures recognised for their ability to think creatively, encourage debate and provide innovative solutions for issues facing people with disability, their carers, service providers, funding agencies and our broader community.

Conference topics will include:

- * Creativity in service design
- * Building community capacity
- * Creative caring – supporting families as primary carers
- * Initiatives in training and professional development
- * Beyond disability – living and dreaming

Contact: Life Activities
Role: Conference Secretariat
Tel: 02 4973 6573
E-mail: laicod@willorganise.com.au
Web-site: www.lifeactivities.org.au/conference/

about accessible arts

Bridging the gap

Accessible Arts bridges the gaps between people with disabilities and the arts. We use our extensive contacts, networks and alliances within both the arts and disability communities to initiate positive dialogue and collaboration.

Training & Development

Accessible Arts provides opportunities for people with disabilities to develop their skills for creative self-expression. Accessible Arts considers the creative needs, potential and artistic achievements of people with disabilities in all areas of the arts including: drama, performance, visual and multimedia arts, dance, music and creative writing.

Accessible Arts informs the arts industry, disability sector and broader community of the artistic needs, potential and contributions of people with disabilities. By assisting individuals and groups to develop and initiate their own art programs, pilot projects, training and workshops, Accessible Arts demonstrates how inclusive practice can work.

Training, Practice & Exchange:

Accessible Arts provides a wide range of industry training packages for the arts and disability sectors. Many of the workshops and training seminars are developed in conjunction with specialised trainers from government, university, arts and community organisations/agencies.

Consultancy:

Accessible Arts provides a consultancy service which assists individuals, groups and organisations to develop policies & initiatives that consider the creative needs and artistic contributions of people with physical, intellectual, psychiatric and sensory disabilities.

Membership:

Accessible Arts membership is open to any interested individual or organisation. Membership entitles you to a free subscription to the ACE (Accessing Creative Expression) magazine & newsletter, concession rates for workshops, conferences and publications, invitations to arts and cultural events organised by Accessible Arts and voting rights at the Annual General Meeting.

Contact us

Accessible Arts to become a member
Pier 4 The Wharf, Hickson Road
Walsh Bay NSW 2000 Australia
Tel: 9251 6499
Fax: 9251 6422
E-mail: info@aarts.net.au
Website: www.aarts.net.au

Accessible Arts – Resources

What can we do for you?

As the peak arts and disability organisation in NSW, Accessible Arts produces and manages a range of resources and services.

To order any publications, hire our training room, or discuss our services, phone us on 9251 6499 or e-mail us at info@aarts.net.au

Information and Advice...

General Information and Enquiries

Looking for arts services in your local area, need some advice on how to find an arts program for your needs? Contact our Information Officer on 9251 6499 or info@aarts.net.au

Project Planning

Thinking about running an arts program for people with disabilities? Or need advice on an existing program? Contact our Project Officer on 9251 6499 or neridah@aarts.net.au

Audience Development and Marketing

Does your arts organisation want to increase audiences of people with disabilities? Do you want to market your services to the disability community? Speak to our Audience Development Officer on 9251 6499 or kiersten@aarts.net.au

Publications...

Accessible TheatreSports a book of drama improvisations

Ever wanted to get involved in TheatreSports? Or have a group who would enjoy this exciting and collaborative form of performance? Accessible TheatreSports will help you develop a program. Cost: \$30

Positive/Negative – Writings on Integrated Dance

Integrated dance, an art form involving people with and without disabilities, is one of the most exciting disability arts movements of recent times. This unique publication brings together practitioners, dancers and arts workers to discuss their experiences. Cost: \$18

Getting it Right

This information pack will give you some general guidelines on making your programs and services more inclusive. Cost: Free

One Heart, One World – International Exhibition of the Heart Catalogue

The catalogue of this exhibition, held in Sydney during the Paralympic Arts Festival features 100 full colour images and poems. Beautiful and inspiring. Cost: \$20

ACE Magazine

Accessible Arts publishes ACE magazine four times a year for members and people interested in arts and disability. We are always happy to take submissions, contributions, or to promote your event or services in our 'What's On' section. Send material to info@aarts.net.au or speak to our Information Officer on 9251 6499.

Facilities...

Training/Rehearsal Room

Located behind the Accessible Arts offices, on Pier 5, our training room is perfect for rehearsals and meetings. Chairs and tables are available for meetings, and the space is 77 meters square.

Display Easels

Accessible Arts has display easels available for loan for arts exhibitions. We are happy to loan members these easels for no charge if you collect, install and return them.



Accessible Arts
creativity expression inclusion

If undelivered, return to
Accessible Arts Inc.
Pier 4, The Wharf, Hickson Road
Walsh Bay, NSW 2000

ACE news – Accessing Creative Expression

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