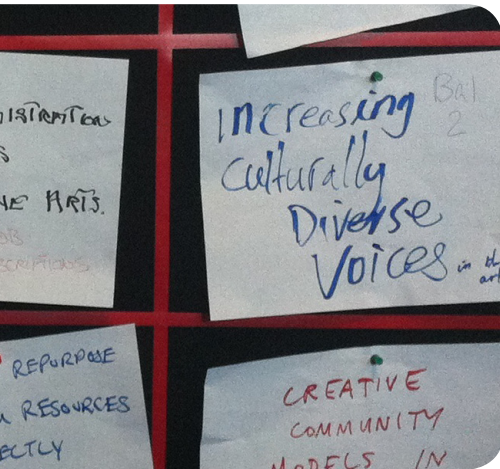
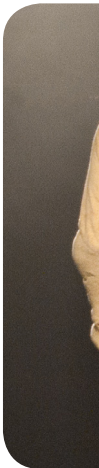




Victorian Theatre Meeting

3 November 2011





Victorian Theatre Meeting

The Program

- 12.45pm ARRIVAL & REGISTRATION
- SESSION 1
1–2.45pm
- Fiona Winning** – Curator, Australian Theatre Forum 2011
Briefing from the Australian Theatre Forum, September 2011, Brisbane.
- John Harvey**, Freelance Producer, Brown Cabs.
Update from the Indigenous Theatre Forum, Cairns, August 2011.
- Verity Higgins**, Regional Arts Development Officer, Regional Arts Victoria with the City of Ballarat
Update from the Regional Cultural Network (RCN), regionally based arts and community cultural development workers across Victoria.
- Michele Bauer**, Malthouse Theatre, Chairperson, Malthouse Greenlight Team
Update about Malthouse Theatre's company-wide strategy toward ecological sustainability, Greenlight, which is entering its fourth year.
- Provocation
Liz Jones, Artistic Director, La Mama Theatre
The changing shape of theatre.
- Round-table discussion and report back.
- 2.45–3pm AFTERNOON TEA
- SESSION 2
3–4.45pm
- Stephen Armstrong** – Chair, Theatre Board, Australia Council for the Arts
Update from the Theatre Board, including recent initiatives, news from the Council, and future directions of the Board.
- Dr Christine Sinclair** (Chief Investigator) **Tim Stitz** (Project Manager)
Theatre Space, University of Melbourne. Findings from the TheatreSpace project.
- Jill Morgan**, CEO Multicultural Arts Victoria
Update from Multicultural Arts Victoria, the peak arts organisation promoting cultural diversity in the arts.
- Provocation
Christian Leavesley, Artistic Associate, Arena Theatre Company, & independent artist
Straddling the line between working in a company and working independently.
- Round-table discussion and report back.
- 5pm NETWORKING & DRINKS @ THE MALTHOUSE BAR



ATF 2011 Briefing

Fiona Winning

The Australian Theatre Forum

The Australian Theatre Forum is a biennial national industry event for professional theatre practitioners, producers and commentators. The latest Forum was held in Brisbane in September 2011, with 280 theatre professionals representing all parts of the industry coming together to discuss issues and create solutions. The forum is produced by Theatre Network Victoria in association with industry and government partners. The 2011 Forum was Curated by Fiona Winning.

Open Space sessions, fabulously facilitated by Wesley Enoch, resulted in ten top areas for action: Supporting independents; Mobility and touring; Partnerships and collaborations; Creativity and imagination; New ways of managing; Arts Action politics and money; Digital, NBN and New Opportunities; Young People and Theatre; Environmental Sustainability; and Mix It Up, diversity and barriers to inclusion.

ATF's Submission to the National Cultural Policy

This month, the Australian Theatre Forum submitted a response in support of the development of a National Cultural Policy. We wrote:

“While there will always be a need to artform- or genre-specific policies and initiatives, there are great opportunities for theatre professionals, and indeed all Australians, in developing an overall approach to how government and culture interact.

Theatre is in essence a collaborative artform, and as such its tendrils reach out into many aspects of cultural and social life:

- theatre artists and companies work creatively across all artforms
- theatre training institutions and companies are where theatre artists learn skills that find outlet in other creative industries
- theatre work is a key part of Australia's cultural diplomacy,
- theatre practice is increasingly deployed in educational sectors
- theatre is used widely in the community services sector

We welcome the development of a cultural policy that recognises theatre's utility for Australian society while also supporting its intrinsic artistic value.”

Full submission and all ATF info at australiantheatreforum.com.au

F I O N A W I N N I N G

Fiona was the Curator for the 2011 Australian Theatre Forum in Brisbane in September 2011. She has worked in several Brisbane and Sydney theatre companies throughout her career and most recently was Director of Performance Space – an international contemporary arts hub in Sydney where she collaborated with artists and strategic partners to curate and produce events in theatres, galleries and public spaces.

During that period, she co-curated and produced many national projects including the inaugural LiveWorks Festival, the Time_Space Laboratories, TransLab Intercultural Residencies Project and Breathing Space, an Australia/UK exchange of interdisciplinary works.

She is currently a member of the Theatre Board and Going Global Panel of the Australia Council.



Theatre Board Update

Stephen Armstrong

STEPHEN ARMSTRONG

was the Executive Producer of Malthouse Theatre until 2011. Previous executive positions include Artistic Associate at Sydney Theatre Company, General Manager of Queensland Theatre Company, General Manager of Chamber Made Opera and Administrator of Handspan Theatre.

Stephen is a founding Board Director of Chunky Move and is currently a Trustee of the Victorian Actors' Benevolent Fund. For the Australia Council he served for five years as inaugural Chair of the New Media Arts as well as serving on the Drama Committee and Theatre Fund. An occasional reviewer and arts writer, he appeared regularly on ABC TV's Critical Mass.

He has been a judge for the Victorian Premier's Literary Awards (non-fiction), the Melbourne Prize for Literature (fiction) and the Patrick White Playwrights' Award. He has been a Victorian panellist for the Churchill Fellowship since 2008. A graduate of English Literature and History and Philosophy of Science at Melbourne University, in 2006 he completed the Executive Program for Non-Profit Leaders at Stanford University's Graduate School of Business. Awards include: 1992 Myer Group Arts Award; 1999 George Fairfax Fellowship; 2005 Green Room for Outstanding Contribution to Theatre; and the 2008 Kenneth Myer Medallion for Outstanding Achievement in the Performing Arts.

Theatre Board, Australia Council for the Arts

The Theatre Board's role is to ensure that theatre continues to be a vibrant contemporary artform that connects creatively with Australia's various communities. 2008 saw the implementation of the changes that have come out of the two-year consultation process known as Make It New?

The aim of the consultations has been to strengthen theatre as a vibrant contemporary artform by:

- encouraging a diverse yet networked theatre culture within Australia
- sustaining a number of key organisations to be hubs in this network
- empowering an enabling infrastructure for artistic development.

Sector issues of concern to the Theatre Board (theatre sector plan 2010–2012)

There is a need for greater investment in the development of work. Development of resilient leadership is a priority, in particular:

- succession planning for leadership positions, and development of diversity in leadership
- strengthening cultural leadership in fragile, marginalised or isolated areas of the sector
- the need for better communication, networking and advocacy within the sector
- the sector will benefit from structures that can create opportunities for artists
- the need to encourage a diversity of practice so that the artform is resilient to change
- creating career pathways for artists to increase sustainability for mid-career artists is a priority
- the need to encourage greater mainstage engagement with culturally diverse artists and audiences.

Ongoing challenges facing the sector include:

- lack of a peak body
- complexity of national touring
- poor career prospects for independent producers
- fee structures
- artists' administrative workload.

From the Australia Council website.

Read more at www.australiacouncil.gov.au



Multicultural Arts Vic

Jill Morgan

JILL MORGAN

is the Executive Officer of Multicultural Arts Victoria. She has worked extensively in multicultural and indigenous arts in Australia for over the past 20 years.

Jill was previously the Executive Director of Kulcha, Multicultural Arts of Western Australia. She has been an active cultural and community development worker in multicultural arts and has contributed significantly to multicultural arts policy development and strategies locally and nationally.

She is committed to ensuring equality of opportunity for all Australians, including newly emerged communities and the right of all Australians to express and share their cultural heritage through the arts. Jill has a proven track record in arts management and community cultural project development. She has coordinated many significant and highly successful community cultural development projects.

Jill has worked at the Victorian College of the Arts and has established many significant partners for CALD arts both in Victoria and Western Australia. She has recently overseen the development of Mix It Up, a significant partnership with the Arts Centre and Emerge, the community cultural development program at MAV and has worked closely with Anita Larkin, the artists and communities to develop this program.

Multicultural Arts Victoria

Multicultural Arts Victoria (MAV) is Victoria's peak arts organisation promoting cultural diversity in the arts.

Multicultural Arts Victoria shares common ground with both the ethnic communities and the arts sector.

Working in partnership with many of Victoria's leading multicultural artists, communities and arts agencies, MAV is positioned strategically between both sectors providing an important bridge between culturally and linguistically diverse communities, artists, the arts industry and audiences.

MAV has successfully encouraged innovative program development and design that reflects the diversity of Victoria and has facilitated the development of linkages, networks and collaborations between existing arts and non-arts providers, artists, agencies, organisations and community groups.

The three main dimensions to MAV's purpose are:

- to produce and promote an outstanding high quality culturally diverse artistic program,
- to provide vital connections, support structures and pathways that enable culturally diverse artists and communities to create exceptional art, and
- to play a critical advocacy role in providing a forum, through the arts, to ensure acceptance and understanding of cultural diversity.

Multicultural Arts Victoria values cultural diversity in the arts as a necessary and integral aspect of Australia's social and cultural fabric and believes that diverse cultural traditions form the building blocks of innovative and exciting new creative developments and programs.

www.multiculturalarts.com.au

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Indigenous Theatre Forum

John Harvey

J O H N H A R V E Y

is of the Samu and Ait Kadal clans of Saibai Island (Torres Straits) and English descent. He is a Creative Producer within film and theatre and has worked extensively in community cultural development.

He produced the short film drama *The Farm*, which has screened in numerous festivals and won the Best Short Film, Chashama Film Festival in New York. He was a Cultural Consultant on *Samson and Delilah*.

John has produced theatre as the GM for Ilbijerri Theatre, producing a range of theatrical productions for festivals and venues such as the Melbourne International Arts Festival; Melbourne International Comedy Festival; Dreaming Festival; Malthouse Theatre; Company B and Arts House.

He has worked in the area of community cultural development as a Project Officer for Access Arts facilitating projects with Aboriginal and Torres Strait Islander communities in prison, acute psychiatric hospitals, and communities throughout Queensland. He spent several years Coordinating a Youth Program combating petrol sniffing for the Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council in Central Australia. He has also worked in Indigenous health for the Queensland Aboriginal and Islander Health Council.

John is creative producer of Brown Cabs: www.browncabs.com

2nd National Indigenous Theatre Forum

Held from 20–21 August 2011, Cairns Centre of Contemporary Arts. The National Indigenous Theatre Forum seeks to identify the shared priorities for the growth of a vibrant and strong theatre ecology, by bringing together leading Indigenous theatre workers for two days of discussions, provocations and celebrations.

A gathering of leading representatives from Australia's Indigenous theatre community celebrates the wealth of talent and diversity of work produced by our Indigenous artists and arts workers.

The forum followed on from last year's successful inaugural forum which was held during CIAF 2010. The forum is a shared space where participants are able to collaboratively develop a national approach for the advancement of Australia's Indigenous theatre community.

John Harvey has described the Forum as "a hot house for Aboriginal and Torres Strait Islander theatre practitioners and industry representatives to meet, talk and dream big – but most importantly to take decisive action on strengthening Indigenous theatre and supporting Aboriginal and Torres Strait Islander stories and creative expression."

In 2011 the forum heard about a number of outcomes of the initial forum in 2010, such as the development of a National Indigenous Touring Consortium and the establishment of an Emerging Indigenous Producers Initiative. The 2nd NITF discussed a range of issues – including a response to the National Cultural Policy that recognises Aboriginal and Torres Strait Islander peoples and cultures as the central platform to our national cultural identity.

Reports from the first forum are online:

www.arts.qld.gov.au/projects/indigenous-theatre.html





Regional Cultural Network

Verity Higgins

VERITY HIGGINS

is the Regional Arts Development Officer, Regional Arts Victoria with the City of Ballarat. She has worked as a director, actor, project co-ordinator, and lecturer in performing arts since graduating from the VCA some 25 years ago. She has directed for festivals, theatre companies, tertiary institutions, and as a freelance artist and received awards for screenwriting, directing, acting and project management.

In 2005 Verity worked in the UK as Assistant Director and actor for North Country Theatre. During this time she assisted with the development and direction of a large-scale outdoor community play, *Last Dance of a Dalesman*. On returning to Australia she took up the position of Regional Arts Development Officer with Regional Arts Victoria, hoping to help improve the landscape for regionally based artists. As part of this work she created a piece of theatre working with actors and migrants that examined the history of migration to Australia, *Not In My Backyard*, co-ordinated a project with artists and Indigenous youth and directed a documentary, *At The Coalface*, about the role of arts in recovery following the bushfires of 7 February 2009.

Verity has just returned from directing a new play by PP Cranney, *Shift*, for Arts Upper Hunter about the impact of mining in the region.

RADO and RCN background

Regional Arts Victoria (RAV) is a not for profit organisation which along with its touring activity coordinates the Regional Cultural Partnership Program (RCPP) to deliver its Regional Arts Development Officer (RADO) network. RAV currently has a network of five RADOs located throughout regional Victoria working as part of the Creative Communities Victoria (CCV) team alongside the CCV Manager. The RADOs are based in Swan Hill, Port Fairy, Ballarat, Alexandra and Sale. They each work with their respective partner organisations (primarily local government) to connect artists and communities, integrating creative expression with everyday challenges, celebrations, identity and belonging. RADOs identify and strategically respond to the needs of each region in which they are based through a close engagement with local government, local volunteer organisations and the state-wide and national networks of artists and arts organisations.

One of the programs of RAV's CCV division is the Regional Cultural Network.

The Regional Cultural Network (RCN) is comprised of regionally based arts and community cultural development workers across Victoria (many of whom work within local government) who come together three times a year to:

- link arts and community cultural development workers based in regional and rural Victoria;
- act as a forum to share strategies, ideas and programs; and,
- provide some professional development for workers so their local communities may benefit.

Attendance at the TNV annual gathering is a component of the third RCN for 2011 – *Are the Live Arts dead? – the Role of Live Arts in Contemporary Society*.

www.rav.net.au





Environmental Sustainability

Michele Bauer

MICHELE BAUER

currently works at Malthouse Theatre as one of the Head Technicians. She is also the Chairperson of the Malthouse Greenlight team. Michele's previous credits include: Sydney Theatre Company; La Monnaie – the Belgian National Opera; The Metropolitan Opera; The Santa Fe Opera; The Actor's Theatre of Louisville; Spoleto Festival USA; Cirque on Ice Singapore; and various Broadway and off Broadway shows.

Michele is currently working on her Masters in Arts Management. Her thesis focuses on the connection between theatrical process, environment and literacy.

Michele will be speaking about the journey towards Sustainable Theatre, particularly from her experience at Malthouse Theatre and Sydney Theatre Company, but will also be drawing upon her international knowledge. In her experience, there is no one way or right answer. There are many pitfalls and frustrations along the journey, but the wins are even greater. Keep trying and you will find what is best for you and your organisation, she says.

Malthouse Theatre and The CUB Malthouse have developed Malthouse Greenlight as a call to arms for achieving its goal of being an Ecologically Sustainable company.

The Malthouse Theatre's company-wide strategy toward ecological sustainability is entering its fourth year.

One example of a Greenlight operational shift has been implementing a recycle program for the many industrial lights used throughout the building and on our stages. To date we have recycled 168kg of light globes. In recognition of this achievement, Malthouse Greenlight is now a signatory of the Federal Government's FluoroCycle scheme; a major initiative that commenced in 2010 and is designed to prevent mercury-containing lamps entering landfill.

In 2010, as a result of the 50c carbon surcharge placed on all tickets, monies raised have been directly invested in clean energy technologies from five best-practice initiatives, including a landmark project that is now providing environmentally friendly and locally made Cook-Stoves to communities in Cambodia; reducing their daily requirement for fuels and increasing employment in that country. This investment has not only offset our 2009 carbon emissions, but we are once again carbon positive.

malthousetheatre.com.au

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Theatre Space

T I M S T I T Z

is the Project Manager of TheatreSpace, and a performer and arts manager. Most recently he has been touring his Green Room Award nominated solo-show *Lloyd Beckmann, Beekeeper*. Tim has worked in various capacities in the arts including at the Melbourne School of Creative Arts, Victorian Arts Centre, Pioneer Productions (TV-UK), Auspicious Arts Projects and with John Paxinos & Associates. Tim is Panel Head of the Green Room Awards Independent Theatre Panel, a member of Melbourne Playback Theatre Company and Secretary on the La Mama Committee of Management.

CHRISTINE SINCLAIR

is the Chief Investigator of TheatreSpace, and one of the 11 TheatreSpace Chief Investigators across Melbourne, Sydney and Griffith universities. She is Head of Drama Education in the Melbourne Graduate School of Education and teaches and researches across a range of arts education programs, from teacher education to community, youth arts and teaching Shakespeare. She has been a lecturer in drama, arts education at a number of universities and has co-ordinated postgraduate programs in professional and creative writing. In addition to pre-service teacher training at primary and secondary school level, Christine has convened courses in acting, directing, and theatre in the community.

Theatrespace

Tim Stitz & Christine Sinclair

TheatreSpace presentation

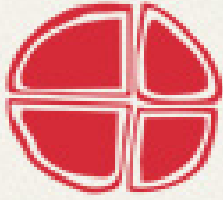
The presentation will draw on emerging findings from the TheatreSpace project, which has been investigating the responses of young people to mainstream theatre in three Australian states over the past four years. The presentation will consider the perspective of artists and industry professionals with respect to these emerging findings and flesh out some of the key issues that have informed the project.

Project description:

TheatreSpace: Accessing the Cultural Conversation is an Australian Research Council Linkage Project investigating participation and non-participation of young people as audiences of live theatrical performance by major companies and venues in Australia. This longitudinal study investigates the responses of young people aged 14-30, both at school and post-school, from diverse backgrounds to productions by the flagship theatre companies and major performing arts venues in Melbourne, Sydney and Brisbane. It examines the cultural choices that young people make or that adults make for them, and their real and perceived access to major artistic providers, through education and community participation. The project (2008-2011) is a collaboration between Melbourne, Sydney and Griffith universities and industry partners: Arena Theatre Company, Malthouse Theatre, the Arts Centre – Melbourne, Melbourne Theatre Company, Bell Shakespeare, Sydney Theatre Company, Sydney Opera House, Brisbane Powerhouse, Queensland Performing Arts Centre, Queensland Theatre Company, Arts Victoria, Arts NSW and The Australia Council for the Arts.

theatrespace.org.au

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Provocation #1

Liz Jones

L I Z J O N E S is Artistic Director and CEO of La Mama Theatre in Carlton. In 1973, Liz commenced working as both an artist and staff member at La Mama. At the end of 1976 she became Artistic Director and Administrator. This became her full-time occupation in 1987 and she has held this position ever since.

As a performing artist, Liz has worked with the experimental ensemble led by Lloyd Jones continuously since 1973. She also had major roles in a number of productions with a range of different companies from 1989, most recently performing in APHIDS' *Care Instructions* at the Malthouse

and at the Transit Festival in Denmark, *The Rabble's Special* at La Mama.

Liz was awarded the 1994 Kenneth Myer Medallion for the Performing Arts by the Victorian Arts Centre Trust. In February 2000 she was awarded the Sidney Myer "Facilitator's" Award and in 2001 was received the Green Room Lifetime Achievement Award. In 2002 her name was placed on the Victorian Honor Roll of Women. In 2008 she won the Dorothy Crawford AWGIE for Contribution to Script Writing. In 1999 and 2000 she travelled to Europe, UK and USA as a Churchill Fellow to study the relationship between theatre and the community in key cities.

Liz has two children of her own, three step-children and eight grandchildren and is actively involved in their lives as, thankfully, they all live in Melbourne. She lives in Williamstown with Lloyd, her husband of 35 years.

lamama.com.au

Provocation #2

Christian Leavesley

CHRISTIAN LEAVESLEY is Artistic Associate at Arena Theatre Company. Christian studied directing at the Victorian College of the Arts and playwrighting at the University of Missouri-Columbia in the USA. He is a co-founder of Melbourne independent theatre company Uncle Semolina (& friends), a company whose primary goal is to generate new theatrical form and new styles of artistic collaboration.

Uncle Semolina's award winning works have been programmed in the Melbourne International Festival, the Malthouse Theatre, the Sydney Opera House, the London Barbican Centre, Shanghai Dramatic Arts Centre, Beijing Chao Yung Cultural Centre, the Adelaide Festival Centre, and ASSITEJ World Youth Theatre Festival.

arenatheatre.com.au

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Booking and Venue Details

BOOKING FEE

To cover the cost of catering, we are charging a small fee of \$23 for the event. If this presents a problem for you, please get in contact with us.

Attendees are urged to register as soon as possible; last year's meeting sold out and we can only fit 100 people into the space.

Book online at:
www.trybooking.com/16609

VENUE: MALTHOUSE THEATRE

Malthouse Theatre is located at 113 Sturt Street, Southbank. From Melbourne City catch the No.1 South Melbourne tram anywhere along Swanston St and alight at stop No.19 on Sturt St. You can also catch any other St Kilda Road tram and alight at Grant St near the VCA.

Car parks are available on streets surrounding the Malthouse (Grant, Sturt, Miles and Dodds). The Arts Centre Car Park (Southbank Blvd) is ten minutes away.

ACCESS INFORMATION

If you have a specific access requirement such as sign interpreting, please let us know (contact details below).

Accessible parking spaces are located both at the rear of the Malthouse on Dodds St and in front of it on Sturt St.

WHAT'S ON IN THE EVENING: THEATRE ON 3 NOVEMBER

Café Rebetika, 8pm Playhouse, Arts Centre. Discounted Victorian Theatre Meeting delegate price for opening night. Quote password MUSIC to purchase Adult A reserve tickets for \$49.00.
www.theartscentre.com.au/whats-on

The Village Festival, 6–11pm, Edinburgh Gardens, Fitzroy. Entry is free. Tickets to short shows and sideshow arcade range from \$5–\$15. Food and wine. www.thevillagefestival.com.au

Orphans, Red Stitch Actors Theatre. 8pm. \$24 Industry concession tickets apply to Victorian Theatre Meeting delegates. www.redstitch.net

Project X, (Part of 2011 Explorations). 7:30pm, La Mama Theatre. All tickets \$15. lamama.com.au

The Tunnel Rat / For the Love of Israel. Melbourne Jewish Theatre Trust. By Neil Cole, 8pm, Beckett Theatre, Malthouse. Tickets \$33–\$38. boxoffice.malthousetheatre.com.au

Theatre Network Victoria

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