

Transcript of Day 1 of Meeting Place 2018

MARY JANE WARFIELD: Wernte, welcome to Meeting Place
2018.

(Applause)

MARY JANE WARFIELD: My name is Mary Jane Warfield, I'm
the chair of incite Arts and I will be your chairperson
for today. Incite Arts is admitted to working together
with the Arrernte people, the traditional owners and
custodians of the Mparntwe, Alice Springs. It is my
Australian to introduce Sabella Turner to welcome us to
country.

SABELLA TURNER: Good morning, everyone. I will start
off in language. (Speaks language)

Good morning, ladies and gentlemen, and distinguished

guests. My name is Sabella Turner, a represented elder of the native title holders of Alice Springs. Firstly I would like to begin by paying respects to the elders, past, present and future, for we value our culture, identity and continue connection to country, kinship and community. All enjoy the Meeting Place 2018 and we thank you all.

(Applause)

MARY JANE WARFIELD: Thank you, Sabella. On behalf of all of us the Meeting Place, we give our respect to the Arrernte people, their culture and to elders past, present, emerging and Meeting Place is the signature event of Arts Access Australia, the national peak body for arts and disability. Since 2012, Meeting Place has brought artists, arts workers and industry leaders together in an accessible and supported space, to present, perform, discussion and debate the latest in arts and disability. Hosted this year by Incite Arts,

this is the sixth Meeting Place and the first time it has taken place in regional Australia.

(Applause)

This event has been made possible by the support of our major partner, the Northern Territory Government. We are thrilled to be joined by Member for Namatjira, Chansey Paech to officially open Meeting Place 2018.

CHANSEY PAECH: Good morning, everyone, how are you? You can do better than that, how are you? Good, that's what we want to hear. Welcome to Alice Springs, central Arrernte country. It's great to be here with you all today and I, too, acknowledge the traditional owners, past, present and our emerging elders and leaders in central Australia. We pay tribute to their places of great cultural and spiritual significance and make sure that we continue to protect them for future generations to enjoy. It's a great pleasure to be standing here

today as part of Meeting Place 2018. Meeting Place has previously been held in Melbourne, Hobart, Adelaide, Perth and Berlin and I'm so pleased to add Alice Springs to that list.

This year's event has a focus on first nations artists with disability. NT artists with disability and learning disabled artists. More than half the speakers and the artists in the program come from the Northern Territory, from right here in Alice Springs but also from Darwin, Katherine, Tennent Creek, the Tiwi Islands and from remote parts of the Northern Territory. Research shows that regional artists are increasingly feel negative about their location for their creative works. Regional artists earn less than their city counter parts and experience longer times of unemployment. When you add disability into the mix these differences can increase even further.

But the Meeting Place program shows that artists and

disability practice in the Northern Territory is unique. It's vibrant and it's strong. I think that art is a fantastic and vital form of self-expression. It allows us to interact with others and to form connections. And certainly, as a first nations Australian, myself, I understand and appreciate the deep connection we have with art in the health narrative. We are pictorial learners, to sell and educate people on important messages around education, health, caring for country. Those types of things are able to be expressed through an art form, whether it is from dot, lines on a canvas that tell a very unique story or through song and dance it's very important and it's important to keep those creative industries strong and vibrant.

I think the Alice Springs art community has cultivated a wonderful reputation for bringing people together, to celebrate art and creativity. From desert mob to the desert song festival or our very own Unbroken Lands a couple of weeks ago. A truly wonderful performance of

local people being able to express themselves and tell an important story around our precious resource, water. We must not forget the wearable arts festival. All wonderful events in and central Australia that have helped to shape us to be known as one of the cultural and artistic hubs of this country.

In bringing the Meeting Place to the Territory, it's a fantastic opportunity for stakeholders, artists and arts organisations to come together to talk about issues and matters and the latest news in the arts and disabilities sector. It's also brought the opportunity to engage local artists and arts organisations in breaking down barriers and accessibility in the arts community. To celebrate our NT artists and arts organisations and to showcase best practice from around Australia and the world. Let's continue this great work by bringing all artists together to have these important conversations. Certainly over the next few days and into the future.

As a nation we are known for our creativity, our bold and artistic works and these must continue to be a part of our narrative and we need to ensure that everyone is included in that future so that opportunities are presented for everyone to participate in this vital industry.

Art does not discriminate so as a country we must make sure that every opportunity is an inclusive opportunity, is an inclusive approach so that people with disabilities are able to continue to tell their important story on a national stage with national recognition. So ladies and gentlemen, thank you for the opportunity. I certainly look forward to the next few days and it's wonderful to see you all here. Please enjoy Alice Springs and you will it has to offer because you will only be restricted by your imagination. Alice Springs will present you with every opportunity which you allow it to do so. So please, enjoy and welcome.

(Applause)

MARY JANE WARFIELD: Thank you, Chansey. Meeting Place is also made possible by our supporting partners, the Alice Springs Town Council, Araluen Arts Centre, the Australian Council for the Arts, the Feilman Trust, the Goethe-Institut and the Government of Western Australia Department of Communities. Thank you to all our supporting partners.

Today we've received a welcome message from Senator Mitch Fifield, minister for the communication and the arts and I'm happy to share that with you today. So Senator Honourable Mitch Fifield says "Thank you for inviting me to Meeting Place in beautiful Alice Springs this year. I'm sorry that I can't be with you there in person. I would like to thank Arts Access Australia and Incite Arts for organising this event and welcome all the staff, volunteers and participants here today. This is an important forum on a topic close to my heart,

disability and the arts. The arts are not extracurricular, they are an important part of our lives and provide a way to express ourselves and tell our stories. All Australians have the right to enjoy, participate and pursue the arts. A lot is changing in the disability sector as we roll out the National Disability Insurance Scheme but there is still much work to be done in terms of access, participation and employment in the arts. That is why I, along with my State and Territory fellow cultural ministers, renew the national arts and disability strategy at our recent meeting on 14 September.

We need to take a closer look at how the arts sector is operating and take concrete steps to address remaining barriers to the full inclusion for people with disabilities. Your stories and ideas will help shape the future of the arts and disability policy in Australia. We want to hear from you. How have your experiences differed from your expectations? What needs to change

for you to reach your goals? What organisations have got it right?

Later today you will hear how you can share your stories and ideas during the national consultation. I encourage you to support this work by participating in the consultation and promoting it through your professional and personal networks. Thank you, and I wish you all the best at Meeting Place."

(Applause)

"Art is my communication, it's how I tell my story and start my conversation. It's the place I let go of fear and speak from the heart." I'm reading a quote on the screen by Meeting Place musician in residence, Eliza Hull, who you would have seen or heard in the foyer on your way into the theatre today. Eliza is a composer, vocalist and sound design artist based in regional Victoria. Her most recent EP 'How We Disappeared' was

released in July 2018. We are thrilled to do have her as part of Meeting Place. Thank you, Eliza.

(Applause)

It's also my privilege to draw your attention to the first of our Meeting Place exhibitions. The two black and white banners on either side of the stage are by Tiwi Island artist, Cornelia Tip-au-mantu-mirri.

Cornelia uses comb-shaped carved irons with wood to make detailed patterns and that portray reflections of her long life on the Tiwi Islands. Thanks to Cornelia and Munupi Arts for allows us to share her work with you over the next couple of days. The lanterns were created for Unbroken Lands. They feature works by local artists Jane Mervyn and Kukala McDonald. Playing as you came in was 'Warning' and 'Mparntwe' which is the local Arrernte word for Alice Springs. These two-pieces were created by Incite Art for Unbroken Land. You can find all about our Meeting Place artists, speakers, exhibitions and films

on the website MeetingPlaceForum.org follow along with
@ArtsAccessAust or @InciteArts.

I would also like to acknowledge the elders from our arts and disability community, the artists and activists who came before us. As well as everyone that can't be with us today due to health or access reasons because of the barriers they may face. For them, and for audiences all around Australia and the world, our Meeting Place sessions will be live streams on the Arts Access Australia YouTube channel. Meeting Place aim to say be as accessible and inclusive as possible. Sessions will also be Auslan interpreted, captioned and audio described. If you need assistance at any time, raise your hand and call on one of our Meeting Place champions. They're the ones wearing black shirts is bandanas. Or you can ask one of the team members at the registration desk in the foyer. There are accessible and gender neutral toilets to my right in the foyer and to my left near Witchetty's Gallery. In the foyer you will

also find tea, coffee and a water fountain and we encourage you to stay hydrated while you're in Alice Springs. You will also find bowls of fruit and biscuits, feel free to help yourselves.

Inside Witchetty's, the building to my left, we have a chill out room if you need to take a break. We have a Meeting Place photographer, Oliver. He will be taking photos over the next couple of days. If you don't want to be photographed please let Oliver or a Meeting Place team member know and if you're taking your own photos please avoid using the flash for access reasons. Other ways you can help make Meeting Place accessible for everyone include turning your phone to silent, respecting other people's views and giving them the time and space to share them and during question time remember that the best questions are indeed questions.

This year's Meeting Place keynote speaker is Julia Hales. Julia is a performer and writer with a 20-year

history of working with DADAA in Western Australia to develop and realise her artistic goals. A dedicated performer, Julia creates work focused on identity, fame and love. She has codevised her own work and performed at the State Theatre Centre of WA, The Blue Room Theatre, the Perth Institute of Contemporary Arts on ABC radio and with KCAT in Callan, Ireland. Earlier this year her play 'You Know We Belong Together' premiered at 2018 Perth Festival as a coproduction with DADAAA and Black Swan State Theatre Company. We are thrilled to have her today please welcome Julia to the stage.

(Applause)

JULIA HALES: Hi, everyone. Welcome to the Arts Access Australia Meeting Place in Alice Springs. I'd like to acknowledge the traditional owners of this land, it Arrernte people, and thank them and their elders for sharing this land with us for Meeting Place. I'd like to thank the Arts Access Australia for inviting me to

deliver the keynote for Meeting Place. It is a great honour and I hope I will do it justice.

Together we belong. Sorry, guys. I'll just keep going, sorry.

Family. Yes, I'm Julia Hales and I am now 38 years old and did I mention that I'm still single?

(Laughter)

The play that you just saw a little bit of is the one that I created called 'You Know We Belong Together'. I wanted to talk to you about how was that made and how we can all create opportunities if we dream big. I was going to show you just a little bit of that play that I did but I don't know which button to press. I'll just keep going.

My mum and dad have always told me that I have an extra

chromosome. This one with the circle on it, it's chromosome 21. Sorry, there's no sound to this.

Authentic casting. In 1988 when I was 8 years old, I was sitting on my parents' couch watching 'Home and Away'. They had some characters with disabilities but they were actors pretending to have a disability. The people that I wanted to see is where people who really had a disability who hadn't been on TV. I really wanted people with disabilities' stories to be the main story. I wanted people to actually see people with an actual disability because they really have a disability.

This is me and Ray Meagher.

I saw 'Forrest Gump'. I know Tom Hanks was really good but it was really sad they didn't have a man with a disability playing that part. I've seen other movies throughout my life that had the same problem and in 1996 I went to see a French movie called 'The Eighth Day'.

This was the first time I saw a movie with a character with a disability played by an actor with a disability and I was really surprised. I was so used to just seeing actors without disabilities playing a disabled character and this movie made me think, well, of course we can be in a movie like that.

In 1995 I started doing some arts and performance projects at a new organisation in Perth called DADAA.

Artistic history. I have developed my artistic skills at DADAA and WAAPA since 1995 and I am going to skip through some of these projects I've been in.

This was a video where I was talking about a character that I had created for 'Home and Away'. Her name, Clare, her name was Clare and she is Alf's long lost granddaughter.

Leadership. In 2015 I was lucky to get into the

Australia Council for the Arts SYNC Leadership program and I got to meet other artists who shared stories about their careers. We did a lot of exercises because they gave advice to us about visioning our careers, dreaming big and setting goals. I learnt to be a better leader. I saw myself as a leader before that program. Helping other people with disabilities to lead independent lives. I spoke to groups such as the Down syndrome Association playgroup, parents and helping the community by being an advocate for all other people with Down syndrome who found it hard to speak for themselves.

The coaches worked with us one to one to see how we were progressing. They found ways to help each of us understand that our careers were like a journey. My career was me, riding freely on a horse. They asked me "Where are you now on your horse?"

My mum had passed away three months earlier and that was a very tough year that year. It was very hard because my

mum was my best friend and I had been using my grief into projects and doing all sorts of stuff and I miss her every single day and I always will.

When I got back to Perth after SYNC, I went straight back to DADAA and I told them all the stuff that I've learnt. I was very clear what I wanted to do. I wanted to change the world to make it better and to make a difference. I wanted to help other people with all sorts of disabilities to experience the same thing I had with SYNC. I wanted them to get clear about what they want in their artist careers.

This is when I started to get really serious about the Down syndrome community and begin my research with other people and artists with Down syndrome. I wanted to find out about love in their lives. The interviews that I've been doing this is kind of like a research. I wrote down questions like can you tell me what love means to you? Do you think love and sex go together? Where do you find

love? Does the world need more love? It means I love my mum and it means I love my family.

I worked with DADAA's digital team to do some of the filming of the interviews with Patrick Carter, Tina Fielding and Lauren Marchbank. The short film was called 'Finding Love'.

Mentoring. I interviewed in March 2016 and then edit with Lincoln McKinnon. The 'Finding Love' interviews were screened as part of the DADAA Digital Dialogue project. My project had actually started. Lincoln was a great mentor.

DADAA mentored me to apply for a pitch in March 2017. I also screened the 'Finding Love' interviews as part of Meeting Place in 2017. Some of you may have seen this.

Digital dialogue, finding love, a film by Julia Hales. Julia is a girl in her 30s with shoulder-length brown

hair and glasses. She wears a light blue cardigan over a patterned blue and white dress. The interviews are conducted with Julia in a studio with recording equipment behind her. Julia poses the questions to her friends. Julia herself answers some of the questions. Tina Fielding has long brown hair, is in her 20s and is wearing a simple sleeveless red shift dress. Lincoln Carter has a shaved head and a beard. He is quite composed.

JULIA: Can you tell me what love means to you?

SPEAKER: To love someone is like a spark for me it means I can indistinct).

JULIA HAYES: DADAA had helped me apply for the artists with a disability grant in 2017. It was to creativity develop 'Finding Love' into a live performance work with a writer and collaborator, Finn O'Branagain and it was successful. This is me and Finn working together. I was

meeting new artists from around Australia and some of you may be here. At the same time I got to sit down with Wendy Martin, the artistic director of Perth Festival. She told me that she saw my 'Finding Love' interviews and that she loved them. She told me about moving it forward and that's when she introduced me to Clare Watson from Black Swan State Theatre Company and this is me and Wendy at the Perth telethon.

So the first time I meet Clare I keep telling her she was a great director and I really wanted to work with her. When Clare watched my 'Finding Love' interviews she wanted to work with me on that. We decide to have a meeting and talk about things that I love and about my dream and the 'Finding Love' interviews. This is me and Clare in her office.

We decide to work together as a team. I still can't believe that Clare wanted to be involved in my play. That my play will be directed by her as part of the 2017

Perth Festival. And coproduction between DADAA, Black Swan State Theatre Company and Perth Festival. Wow!

All this mentoring turned the 6-minute 'Finding Love' film into a one-hour play, 'You Know We Belong Together'.

Research. In July 2017 I began working with Finn O'Branagain we worked for five months to develop the script. As part of that five months we researched the back history of Down syndrome and how people with Down syndrome were treated in two hospitals, Fremantle and Claremont.

It was very sad, they had newborn babies with Down syndrome and they let those babies starve to death. Headphones to electric shock their brains. When the parents decide to give the baby up and put them in the Fremantle asylum, where they all lived together in one place so that means they got locked up.

When I found out, I was so upset. It really destroyed me how they did that. I couldn't stop thinking about it. I couldn't believe how they treated them like that and the family should have stuck up for them, to fight for them, to get them out to make sure they could live their life the way they wanted.

This is one of the babies that they made, from Mexico and it reminds me of when I was a baby.

It still makes me upset. It's in the past but I don't want it to happen again. I include this fact in the play to let people know that I, a person with Down syndrome, had only just discovered that this was the way that people with Down syndrome were treated. They shut down the Swanbourne Hostel in Claremont just before I was born in 1980.

This is me performing in front of an artwork by my

mother, Carol Hales. She created this after I did a performance at Fremantle Arts Centre which used to be the Fremantle Asylum.

We also did research on doctors who gave, and what I think was wrong information to new mothers who had been screened as having babies with Down syndrome. In Iceland, there were no babies with Down syndrome born at all.

This painting kind of reminds me of my mum when she was holding me when I was a baby.

I was upset and angry that they didn't have babies with Down syndrome in Iceland. As a woman with Down syndrome, if I wasn't born my parents were pressured to terminate. I wouldn't have been born at all. They celebrated when I was born. My life always has been celebrated by my family.

History and future were two-pieces of research that stayed with me. Institutions is in the past. Termination is in the future and we can't let it happen again. People need to learn more about the Down syndrome and other ways of living and I've been lucky to do that through 'You Know We Belong Together'.

Together. We also researched the first doctor to find Down syndrome who was Dr Langdon Down. He built a theatre to encourage people with Down syndrome to act on his stage, dance, and make the sets. And this is him. This is me and Joshua Bott dancing in 'You Know We Belong Together'.

I was joined in my play by six other artists with Down syndrome who brought their stories to mine. Four of them were artists I knew - Tina Fielding, Patrick Carter, Lauren Marchbank and Joshua Bott. I met a married couple, Mark and Melissa Junor, who came up from Augusta to do the season. This is them dancing. They and all of

the creatives and production partners had worked together with me to make our show happen. And here we all are at the end of the play. Working together with industry professionals it was really exciting for me and my fellow artists with Down syndrome.

Partners. DADAA. DADAA helped me to develop as an artist. DADAA supported my growth as an artist and development of my artistic voice. 20 years of development was pulled together in 2015 during SYNC and after my mum passed away. They helped me to make filmed interviews, apply for the grants and matched me up with amazing mentors such as Finn O'Branagain, Zoe Martyn, Lincoln McKinnon, Simone Flavelle and Laura Boynes who was also in the show with us. They also helped me to connect with Wendy Martin with a four-year partnership with Perth Festival.

I now have my own funding and continue to be supported by DADAAA for my professional development. They make

opportunities to fulfil my personal goals, such as making a show reel, working with mentors to develop new work and helping me to write and present at a conference such as Meeting Place.

Perth International Arts Festival. Perth's festival provided me with a festival platform and audience and introduced me to Clare Watson. Anna Reece and Wendy Martin from the Perth Festival were so supportive of my vision as an artist and I am so grateful I filmed my interviews so they could understand what I wanted to do.

The best thing about me being in the Perth Festival was it really helped my career to shine. All the work that I have done has paid off and I am so proud of this play. I love the Down syndrome community. I love my arts community. To let everyone know that I made a difference in this world, to change the world to make it better, make it better to live in. That's why I love being part of the Perth Festival.

Black Swan State Theatre Company. Black Swan had helped me to work with industry professionals. This is me and James Stewart. He is in 'Home and Away' and I would like to play his partner on the show and in real life.

This is Ray Meagher, he's been on the show for 30 years and is one of my amazing friends.

Working with Black Swan has taught me a lot of things about directing and sharing. Working with a major performing arts company and inviting six friends to introduce themselves. Working with professional artists was a dream come true.

Black Swan organised a trip to Sydney to make my dream happen on 'Home and Away'. I did filming with Ray Meagher. It was a bit like playing Claire Stewart, the character that I created for 'Home and Away'.

When the play has finished, I've changed. I see how the future will be. The Australia Council for the Arts. All three coproduction partners have relationships with the Australia Council for the Arts. Australia Council for the Arts has partnered with me and the coproducers on all stages of the development for 'You Know We Belong Together'. The Australia Council for the Arts has also supported nearly all DADAAA projects that I have done for the last 22 years.

We have family, authentic casting, artistic history, leadership, mentoring, research, together, partners have all led to my future.

My next project is to work with Chris Kohn from Melbourne. He is a theatre maker and he asked me to come over to work with him in his theatre, to meet new people and to make work about screening for Down syndrome as a documentary theatre piece.

I'm also a research coordinator for the Experience Collider project to work with 20 young performers with high support needs and the Telethon Kids Institution. My role is to ask the performers questions about project activities, helping to work out how performance and the arts had helped improve their quality of life.

I am running three workshops with people with Down syndrome. The Down Syndrome Association Board wanted me to work with our community who wanted to improve their performance skills. I invited Tina Fielding to work with me on this.

Since 'You Know We Belong Together' was a part of the Perth Festival, Black Swan arranged with DADAA to have some of my working time every Wednesday for their programming meeting. On August 27 of this year, Black Swan had launched their 2019 season and asked me to present with another actor, Ian Michael. They also announced a return season of 'You Know We Belong

Together' in March next year.

(Applause)

It's going to be in the main theatre this time. And there is always Home and Away.

Now back to me, riding freely on my horse.

I have jumped on my horse and I am riding fast towards amazing opportunities. I have dreamt big and want us all to do the same. I like to ask you all where are you now on your horse? And I really would like to say together we all belong. The Down syndrome community, the arts community coming together and working as a team. I would like to thank you all for giving me this keynote and I want you all to know that this is just an amazing opportunity for everyone here today. And I want to thank all my mentors and also Simone. She's an amazing woman. And thank you all so much.

(Applause and cheering)

MARY JANE WARFIELD: Thank you. Thanks so much to Julia. We now have time for questions. We have roving mics around. If you want to ask a question pop your hand up.

SPEAKER: (Inaudible).

JULIA HALES: In my play, and what I said 'Home and Away' is ready for a full-time character with Down syndrome and that's when I said I'm available. I'm not quite sure if that's an answer to your question.

SPEAKER: (Inaudible).

JULIA HALES: I think it was. The 'Finding Love' interviews, that's the one I showed at that place. Wendy Martin is the artistic director of Perth Festival.

SPEAKER: (Inaudible).

JULIA HALES: Yeah, thank you. I had a lot of doors opening from DADAA to the festival and I also had opportunities to work with Chris as well, because he came down from Melbourne to watch the rehearsal of the play and that's when he asked me to come over. Thank you.

(Applause)

SPEAKER: My apologies for the confusion. I'm signing from the audience, the speaking is speaking from the stage. My question is about home and away. I do remember having a deaf character on the show but the character themselves wasn't deaf.

JULIA HALES: I would like to mention on that. I know most 'Home and Away' people, I know they have people playing people with disabilities but they shouldn't -

they should have someone that actually has a disability in that instead of having someone else to play.

(Applause)

SPEAKER: It was just a funny situation because about 12 or 15 years later that person miraculously became hearing again on the show. An interesting comment.

JULIA HALES: Yeah, it is.

SPEAKER: Thank you for your keynote speech, Kath is a bit shy to say this but we think your keynote is one of the best we've seen. I'm Fiona Toomey and I just want to mention that tomorrow afternoon we're doing a session called Film Futures and it's heartening to already be talking about authentic casting. The panel is about how can we actually create more opportunities for the disability and correct disability arts with the film and television industry and we'll definitely talk about

authentic casting. So I just wanted to mention that and thank you again for your presentation.

JULIA HALES: Thank you so much for asking me to be here.

(Applause)

I would like to mention, when I was a very young little girl I've never seen myself as an artist, so when my mother, Carol Hales, brought me to DADAA, that's my first time there and she opened that opportunity up, actually, and she told me Julia, we have this amazing talent and we knew you've got so much passion, so that's why I got - that's why Mum helped me to get into DADAA.

SPEAKER: Just want to congratulate you and echo everything that has been said about you. You're really quite amazing. From an artist's perspective and the support networks and funding that's required to invest

in someone such as yourself over the last 22 years, I'm interested to hear how the disability support side of things has been managed for you and how you see that emerging, if you can give us any clues as to what's supported you so far and how you see it's going to work into the future, please.

JULIA HALES: I will try to answer the question. Well, I had a lot of support and I've been given so much in my life for giving me all those projects. For the future, with other people, I know - because they will love being part of anything. It's like opening up opportunities for everyone. So is that kind of your question?

SPEAKER: That's great, thank you. Maybe are you working with the NDIS supporting your career?

JULIA HALES: I have been helped - well I have been helping out with the NDIS because they did ask me to do - they opened opportunities to me to give a talk to the

conference that I did and I think that was last year or the year before, I think. Yeah, so in the future with the NDIS I really would like to help out with that program. Yes, so they also gave me a bit of support but I always do things for myself. I'm very independent woman and I've been living by myself for 17 years. If I do want help, I will ask for help with the NDIS, my family, even the DADAA team and Zoe and everyone who has been supporting me for the last 22 years.

SPEAKER: Hi, Julia. A fabulous keynote. I was really interested to hear what you had to say about the SYNC leadership program which is a disability-led and it was just to say the artists and you talk about how successful it was. Do you think it made a difference just being with people with disability in that leadership group?

JULIA HALES: Yeah. As part of the SYNC leadership, it kind of helped to just to listen to the other artists up

there, to listen about their careers.

SPEAKER: Can I just rephrase it a little bit, I realised as soon as it came out of my mouth that didn't make much sense. There are lots of leadership courses in Australia but that leadership course was for artists and it was for people with disability and lots of other leadership courses of non-disabled people and maybe someone occasionally with disability. So my question is do you think it was better to do a leadership course with people with disability?

JULIA HALES: Yes, it's much better.

SPEAKER: Why?

JULIA HALES: It's much better - I'll give you an example of me because I actually got out of the program to be a better leader and it's also good for the other people with all sorts of disabilities to get into that

kind of people too so they can get into that as well for everyone, really.

SPEAKER: Thank you, Julia. And should we have more? Do you think the Australia Council should do more of those?

JULIA HALES: The Australia Council, I know they supported everything in the project. Like let's say if someone with disability comes to you and they've got this amazing project, just listen to them and say OK, yes, this is amazing what you are doing so we can support you on that.

(Applause)

MARY JANE WARFIELD: We have time for two more questions.

SPEAKER: (Inaudible).

JULIA HALES: I don't know, really. I mean, I know most

people with disability it's hard to find to go out on dates or to either find relationships but in my case I had that problem too. So I did have a question about dating in that TV thing. I keep watching these sorts of reality TV shows and I know most of them is not that great but like the one you're talking about is probably good for people with disabilities. We can make our own reality TV so people can understand.

(Applause)

JULIA HALES: I guess I'm up for one more question.

SPEAKER: Hi, Julia. I'm in the middle.

JULIA HALES: Yep.

SPEAKER: My name's Johanna. I wanted to say thank you for an incredible keynote.

JULIA HALES: Thank you.

SPEAKER: I work with people with disabilities and for someone without a disability, I wondered what sort of characteristic you saw in the people you worked with and mentored, your collaborators, what is it that made those relationships so successful?

JULIA HALES: Because when I was doing all those mentoring with all those people, they - I think they know - can you just explain it a bit more, sorry?

SPEAKER: What advice do you have for people who don't have disabilities who work with artists with disabilities? How can they do good work?

JULIA HALES: My advice for them to work with people with disabilities would be a really great opportunity for them and also it would be good for them to just to sit down with them, to talk to them and then they can -

they can still do their own work as well while they're talking to them. So thank you.

(Applause)

MARY JANE WARFIELD: Julia has a workshop on Wednesday.

JULIA HALES: Yes, I am actually running a workshop called goal setting and it's called Dreaming Big. So I will be running that Wednesday morning.

MARY JANE WARFIELD: So people can sign up for that and we'll play the video extract from Julia's program later in the day. Give a hand for Julia. Thank you.

(Applause)

So with Julia's workshop you can sign up at the reception desk in the foyer if you haven't already.

So it's now 11:21. We're going to break for lunch at 12. We're running about 9 minutes ahead so before we break for lunch at 12:00, I'm pleased to spotlight two key industry leaders. First up we're joined by the chief executive officer of the Australia Council for the Arts, Tony Grybowski.

(Applause)

I will intro Tony. He has spent 25 years supporting Australian art and artists to flourish at home and abroad. His leadership roles range from the Australian Youth Orchestra, and Musica Viva, to arts policy, the Victoria Government and national arts funding and advocacy with the Australia Council for the Arts. For the past 5 years Tony has been at the helm as the CEO through one of its most significant periods of transformation. Tony is here to talk about the Council's commitment to and support for the arts and disability sector, the learnings from recent evaluations and what

their focus will be. Welcome, Tony.

(Applause)

TONY GRYBOWSKI: Well, good morning, everybody. It's a great pleasure to be here. Thank you, Mary Jane Warfield, chairperson of Incite Arts for the introduction. So much of the presentation resonated with me (inaudible).

I also acknowledge the traditional owners of the land on which we meet. I acknowledge the hosts of Arts Access Australia, CEO Megan Chan, the invitation to speak and also my colleagues. Australia Council colleagues, Jeremy Smith and Kate Clark.

Five years ago our then chair and I visited a visual arts exhibition in Perth. It was called Here and Now 13. A project that was the result of an exceptional partnership between the Lawrence Wilson Art Gallery of

the University of Western Australia. It brought together 11 of Western Australia's outstanding artists with disability to explore processes of communication, embodiment and narrative through a variety of art forms including painting, sculpture, drawing, installation, performance.

Rupert and I had been in Perth for a board meeting, been encouraged to stay on the weekend to visit the exhibition. I remember distinctly walking into the grounds of Uni WA. A campus with striking buildings and lawns. I hadn't really prepared for the background of the exhibition and what to expect from the gallery. Particularly for me as a journey of discovery, this is what surely art is all about, discovery.

You arrive with a sense of curiosity and perhaps an expectation to learn something, make a discovery or be transformed in some way. And Rupert and I certainly were moved on this occasion. At Here and Now, audiences were

invited to step inside each artist's own way of thinking and being in the world. At that point in my life, I'd not experienced an expansive exhibition from such a rich gathering of work by leading artists with disability. And as I walked around the exhibition, room to room, I got that tingle factor feel out of it. I was wanting to know what was going on in the next room, in the next corner around the gallery.

Some of the pieces were large form with strong colours, others went into minutia and intricate detail. As I looked at the words I tried to imagine where it was created, what were the life and circumstance of each artist, what has inspired their style.

When Rupert and I left to go to the airport we both shared our excitement with each other. We'd certainly been moved and certainly learnt a lot. The visit was timely as we were in the early stages of the reforms that we delivered across the council over the past five

years. Reforms that were driven by central idea that the artist, whatever their background, should be central to our activities. Also central was our commitment to broad diversity and raising the profile of artists to garner wider visibility and reach new audiences. Ultimately, to get the recognition they deserve.

So on this, my last public occasion, CEO of the Council, in just a few weeks I will complete my five-year term, it is also a deep appreciation and respect of the artists of the disability sector that this gathering is my last speaking engagement. Today I'm also delighted that I can share with you news of two new initiatives, support of artists with disability. But before I get to that I want to do make a few remarks on how we reach this point and the journey of the last five years.

It was clear to me when I started my term as CEO of the Council five years may seem a long time. (Inaudible).
Deliver a vision, create an impact.

As I mentioned earlier, what I was very clear on was putting the artists front and centre. The artist would always be central to our belief. As an incoming CEO, I was pleased to be leading the conversation that had a robust, well-developed, cultural engagement. Our CEF, as we call it, is like an overarching guide, recognising and reflecting the diversity of artists in all communities, covering areas of reconciliation, contribution of First Nations people, children and older people and people with disability and those in regional centres.

There were, however, two areas that I was committed to looking at first - a disability action plan and reconciliation. I knew that as the CEO of a federal agency, if we weren't strong and current in leading the work in these areas, other arts organisations would not follow. This was very much about the important leadership and advocacy that we play.

I'm pleased to say that the Council has always had a deep commitment to artists with disability and has had for more than 20 years but many things change and we launched our updated early in my term. The commits we made put a focus on areas that led to leadership, accessibility and support practice.

A CEO, or as I like to describe my role as the current custodian of what can only be described as a precious Australian federal agency, my role has been inspired as a concept for thinking.

This is a concept or metaphor I discovered at one of the Australia Council marketing summits some years ago and it resonated strongly with me. Cathedral thinking acknowledges that we're all custodians, that we're all contributing to something bigger than ourselves. It is the belief that what is going to make the biggest difference is what I can only describe as a movement

against just seeking the immediate quick outcomes.

Cathedral thinking could also be described as anti-short termism.

We're all building for the long term. Much of what we do does, of course, have benefits but equally important what it can contribute to the future and I encourage you all to think about what is possible, big plans very much imagined, second which third place consequences of the decisions that we make today. Particularly with the arts, what we are building is more than financial. Our artistic projects have the potential to have a profound multigenerational social (inaudible). 15 months in to starting my role we launched our strategic plan. This landmark document was our inaugural strategy and one that was well received and has guided us through the last four years.

The plan was the result of much thought, consultation and the work of our staff. In 2014, as part of our

strategy, we delivered the SYNC leadership program for leaders in the arts in the disability and sector and activated that year I announced a 4-year funding. We all live in a turbulent and changing world and operating environment changed and so did our budget but through this period of change and somewhat turmoil, sticking to our strategy, owning it is critical to my leadership for the council.

When our budget circumstances changed dramatically the next year, we had to make some hard choices about what we could deliver. But maintaining a culturally ambitious nation was as important as ever. We did, of course, have to make some changes but only one of the funding initiatives that was protected from changes was \$1 million commitment to disability. I know some of the artists here today supported through that project.

Last week we released an important report creating pathways, insights on support for artists with

disability. The report brings together findings and insights from research undertaken by the Council in 17/18 into this dedicated program I announced four years ago. The research contextualises this about artists' careers and contemporary artist practice. The findings have informed the Australia Council's next strategic investment in the arts and disability sector and they shape input we are providing to our colleagues, communications and the arts as they lead the work for the National Arts and Disability Strategy. Following me Dr Stephen Arnott is talking more about that.

But there is no question that of the diverse funding approach delivers some fantastic outcomes. The artists we support created innovative projects and there were a number of first-time applicants. What were some of the ways we could make this more impactful and help build greater long-term sustainability? Long-term sustainability is achieved through creating resilience, increasing capacity and, I believe, strong leadership.

With these areas as a focus, I believe (inaudible). I will let you read the further findings in the Creative Pathways report, some fantastic examples that illustrate how artists with disability contribute to Australia's arts and culture. Their work offers excellence and artistry, dialogue, empathy and understanding just to name a few. And also, I couldn't be more delighted today to announce two new investments. There are two components to the announcement. The first is about (inaudible). We are supporting a new structured mentorship as part of a practice-base project for career development opportunity for artists with disability. These will be designed to particularly benefit, to be particularly beneficial for artists who have not been able to access Council's grants programs.

Secondly, we will launch two new national awards to celebrate the achievement of artists with disability. Established artists an award of \$50,000 and an emerging

artist of \$20,000. These awards will be open early next year, recipients will be announced on International Day of People with Disability in December. A total investment of \$250,000 a year combined with these two initiatives Australia Council is making \$750,000 in artists, in artists with disability over the next three years.

So as my final speech in the role, I'm so pleased to be here with you today here in Alice Springs looking at the depth of the program and the line-up of artists I have no doubt it will be an extraordinary few days. Having the important conversations, learning from each other, sharing your experiences and making an important contribution for the cultural (inaudible).

It's important for us all to remember a simple point - the Australia Council only exists because of the art sector and even though I will no longer be the custodian of the council, I know my successor will work closely

with you and build on the work of many years but particularly the structures we put in place over the past five years. Like you, I will be following and I'm sure you will be the challenges and the ways to support the growth of the sector. But most importantly, you will all enjoy, experience, be moved, learn from the work created by all our wonderful artists.

All of us in our different ways building these cultural cathedrals of the future for the long-term growth of increasing sustainability of a vibrant arts community. Something we all share in common in the room today. It's been a great privilege and pleasure to serve the arts sector and I thank you for your advice and support. Thank you again to Arts Access Australia and Incite Arts.

(Applause)

MARY JANE WARFIELD: Thank you so much, Tony, and what an

honour for us to be the venue for your final speech.

Exciting to hear about those awards and we wish you all the best for the future.

Our second special guest today is Dr Stephen Arnott, first assistant secretary of the arts division to the Australian Government's Department of Communications and the Arts. He has over 15 years' experience in communications technology policy areas. He has previously worked as a ministerial adviser and was awarded the Public Service Medal in 2005 for his work reforming Australia's symphony orchestras. Join me in welcoming Stephen to the stage.

(Applause)

DR STEPHEN ARNOTT: Hi, everyone. Good morning. Thank you very much to Mary Jane for that kind introduction and thank you so much to Julia, you're very inspiring, fabulous keynote talk.

It's a real privilege to be here. I didn't realise this was going to be Tony's last public engagement. We've worked together for the last 10 years and have had a fabulous relationship. So thank you for that.

I would like to begin by acknowledging the traditional custodians of the land on which we meet today, the Arrernte people and their elders past, present and emerging. I extend that deep respect to Aboriginal and Torres Strait Islander here with us.

I'm a man of European heritage, over 50, just, I have dark hair and I'm sporting a beard currently and today I'm wearing a blue suit, maybe the only person at the conference wearing a suit. You can probably tell I'm slightly out of my natural habitat.

I'm very, very pleased to be invited to attend Meeting Place this year. It's my first time here and it's a real

honour to be able to talk to you and make an announcement which I will talk to you shortly about. Thank you, too, for the Minister for sending us too and he's sad he can't be here today.

So today, as Tony has just mentioned, I'm here to talk about the National Arts and Disability Strategy, which is a very important government policy which is coming up to its 10th anniversary next year in 2019. On the slide behind me are the words National Arts and Disability Strategy, an initiative on the meeting of Cultural Ministers. The overall aim of the strategy is to maximise the opportunities for people with disability to experience full inclusion (inaudible). At the heart of the strategy is the goal to improve access to, participation of the arts. The strategy is one way governments can (inaudible) rights of the persons with disabilities.

Of course, it's important that any strategy stays

relevant. This is why we have regularly evaluated the strategy since it was released in 2009 by the cultural ministers. Cultural ministers group is made up of Federal, State and Territory arts and cultural ministers. Overall, the last evaluation suggested there has been a number of positive changes since the strategy was released including more opportunities for people with disability to participate in quality arts and cultural activities, improvements to training and employment for artists and art workers with disability, more opportunities for people with disability to present their work and better access for funding for people with disability. However, the evaluation has also indicated there is still much work to be done. Specifically, people said greater opportunities were needed for artists with disability to present their work at mainstream venues, festivals and events. Hearing the story of (inaudible). And that the achievements of people with disability in the art sector (inaudible). Evaluation also pointed to the ongoing need, accessible

infrastructure in Australia's regional areas.

So, with that in mind, last year ministers agreed to a new National Arts and Disability Strategy for 2019. They wonder why we are looking to renew the strategy, progress has been made. There are a few reasons. Most notably it's because a lot can change and has changed. In particular, it became very clear during a recent evaluation process that change to say broader disability policy have a flow-on effect in the arts sector. The introduction of the National Disability Insurance Scheme, for example, presents both opportunities and challenges for people with disability. Choice and control the NDIS provides to people with disability is an excellent (inaudible). However, there is no doubt that move traditional block funding to individual planning presents significant challenges that need to be worked through. We need to ensure that government policy can enable us to make the most of this.

The first step in renewing the National Arts and Disability Strategy needs to be a national meaningful consultation with the sector. On behalf of cultural ministers, it is fitting to launch consultation of a new National Arts and Disability Strategy here in Alice Springs today. I can't think of a better conversation than to begin this conversation than Meeting Place. To get the ball rolling, today we are releasing a discussion paper and a research overview of arts and disability in Australia. I have copies of them here. There are copies available outside.

The research overview draws on existing research of our arts and disability, new data identifies some gaps. Using data drawn from the work of the Australian Bureau of Statistics, including the census we know there are about 51,000 people with disability in cultural occupations in Australia. That's 9% of the creative cultural occupations.

Here are some things that we drew from existing research, particularly work drawn from the Australian Council. Proportion of Aboriginal and Torres Strait Islander draw an income from their art. 90% of artists with disability say it affects their art. Attendance of the arts by people with disability is growing, 2016 was higher. We also included data from support program delivered by the Australian Government to look at how they're interacting. Over the last 10 years disability employment services have supported cultural applications.

The last two years transition to work has created 30 job placements for young people with disability. All of this tells us that Australians with disability are highly engaged in the arts, there are still barriers to this engagement to create cultural opportunities. Discussion paper we are releasing today is to continue the conversation. It's been developed in consultation with a number of it will steering groups with artists with

disability and I thank most profoundly for their assistance.

So what's the next step? We want to hear from you.

What's helped you build a career in the arts? What are the barriers you face to professional development? What encourages you to attend the arts? What changes do you want to see? This is an opportunity to provide feedback to all levels of government. I strongly encourage everyone to participate. Echoing the words of the minister.

On the slide behind me, we ask you to tell your story, provide the website link where you can get (inaudible).

From now until the 3rd of December, you can tell your story in a variety of ways. You can answer the survey on a website, provide a written, video or audio submission, you can also give your feedback one-on-one over the phone. We're also holding face-to-face meetings in every State and Territory. A calendar with dates and locations

is available from our website. During Meeting Place, my colleagues who are sitting up the back of the room, will be able to provide more information and take your comments. You can also fill out the survey today, tomorrow at our store in the foyer just outside these doors.

Please share your story, experiences and ideas and encourage others to do the same. We want to hear from anyone who has ideas, how to improve access and participation created for (inaudible). The feedback will inform future policy directions and the renewed national arts and disability strategy, which will be put into ministers for their consideration next year.

As you know, this important forum is all about building stronger linkages and collaboration. It's only day one of Meeting Place and I'm sure you will agree we've already heard from incredibly talented artists.

Australia's vibrant arts and creative sector is up there

with the best in the world. No small part as it draws on many diverse voices that make up this wonderful country. These stories are what make us unique. There's no question the sector will continue to benefit from the growing range of innovative practices and artists. All of us have a part to play to ensure access and participation of artists for people with disability. If we can harness just a fraction determination of this forum I have no doubt (inaudible). Thank you.

(Applause)

MARY JANE WARFIELD: Thank you, Stephen. And you will be able to see more of Stephen on this afternoon's Big Picture panel after lunch.

One of the things we always do at Meeting Place is to have a closed discussion that is only for people with disability. So this meeting will take place in the loading bay, which is down the corridor to my right and

it's behind the stage. This year we'll hold two half-hour sessions over lunchtime to talk about what is needed for the sector and what is needed for the future of the sector and if you'd like to join the session, join some lunch and the team will direct you to the discussion room at 12:15. So just a reminder this session is just for people with disability and it will happen in the loading dock behind the stage to my right.

If you'd prefer, rather than attending the session, if you would prefer you can also fill out the Future is Accessible postcard which is inside your delegate pack, or you can speak to one of our Meeting Place team members to find a way that you can contribute that is accessible for you.

Our meeting place partners and artists-in-residence have info stalls in the foyer that you can welcome to browse over lunch. Don't forget to sign up for your Wednesday workshop at registration desk if you haven't done

already. If you're not going to the disability only session please let those that are to grab their lunch first so they have time for lunch and to get to that session. And make sure not to eat food that is marked speciality dietary requirement if you haven't put forward yours. It's a bit disappointing for the gluten free vegans when they get there and there's nothing left.

We're a bit early so we're about 10 minute to say 12 so we will start back here at 1pm, so an hour and 10 minutes. Thank you. See you back here at 1:00.

(Applause)

(Lunch break)

MARY JANE WARFIELD: Welcome back, everybody. To start this afternoon's session we're going to be featuring Tiffany Malthouse and Lizzy T from Connect2Culture.

Connect2Culture provides professional development and career pathways for emerging and established disabled artists through the authentic disability-led process.

The project provides training and employment opportunities for these two artists with mentor Kristy Schubert. By sharing aspects of their cultural identities, Tiffany and Lizzie provide a unique cultural voice to the natural arts and disability sector. I'm proud to produce 'Kapi Kwatye Water' by Lizzy T and 'Kwatye for Tea' by Tiffany Malthouse.

(Applause)

(Music plays)

SPEAKER: 'Kapi Kwatye Water'. 'Kapi Kwatye Water'.
'Kapi Kwatye Water'. 'Kapi Kwatye Water'.

(Sings in language)

(Applause)

SPEAKER: You need water to make tea, actually. You need water to make tea. You need water to make tea.

(Music plays)

I love cup of tea. I love cup of tea. I love cup of tea.
I love cup of tea. I love cup of tea. Our family loves tea. Our family loves tea. My family loves tea, hey. My family loves tea. My family loves tea, hey. My family loves tea.

You need water, you need water. You need water, you need water. You need water, you need water. You need water to make tea. We need water for a tea. You need water, you need water, you need water.

The Queen drinks tea. The Queen drinks tea. The Queen
drinks tea.

I love tea. I love tea. She loves tea. I love tea. I
love tea. I love tea. She loves tea. I love tea. I love
tea. I love tea. I love tea.

So happy, I'm with my family. Like drinking tea with my
family. That's the reason why that I'm always happy to
drink tea.

(Applause)

MARY JANE WARFIELD: I love tea, too. Thank you, a big
thank you to Tiffany and Lizzy. Now we're moving into a
panel now. So our first panel discussion at Meeting
Place 2018 will look at pathways from professional and
creative development to career pathways, employment
outcomes and stories of success. Our facilitator is
Jeremy Smith. Jeremy has spent much of his professional

career working in close connection with the arts and cultural industries. Since graduating from the WA Academy of Performing Arts he has held positions in the corporate, not for profit and government sectors and has been the director of community and experimental arts. Jeremy will tell you more about his fellow panellists who I will invite up now, Julia Hales, Larissa MacFarlane, Callum Young and Rebecca lark kin.

The panel will be joined by two live artists from The Free Space Studio, Abigail Maralngurra and William Mareko. There should be time for questions at the end so wait for the microphone or ask a question on Facebook or Twitter.

JEREMY SMITH: Hello, everyone. Thank you, MJ, for that welcome. It's so wonderful to be back here in Alice Springs. It's almost 10 years to the day that I came here to Alice. I was here in 2008 for the Hearts of the Arts. On behalf of our panel I would like to acknowledge

the event is being presented on the Arrernte people. We give respect to their elders. I would like to give a shout out to the Whudjuk Noongar people on whose land I was born and the Gadigal Eora on whose land I currently live.

Thank you all of you for making the commitment to coming to Meeting Place. Thank you to Megan and the team from Arts Access Australia for producing this important event. Thank you to Janine and the team at Incite and thank you to the Meeting Place producer Kate Larsson. A round of applause, please.

(Applause)

This visit to Alice kicks off - I'm based in Sydney at the Australia Council. This kicks off a 3-week regional and remote Australia odyssey. I'll be heading up to Tennant Creek and then out to Warburton on the other side of the NT/SA and Western Australia border and

finishing at Artlands. (Inaudible).

I'd like to introduce our panel. We're going to start with Callum Young and Rebecca Larkin. Callum is a young comic book writer. His humble plan is to be the creative genius behind the epic comic empire with his gift for humour he is already well on his way. Callum discovered his passion for writing as a teenager and is influenced by anime and zombies. He plays keyboard with The Outsiders based on the Queensland Sunshine Coast. Rebecca Larkin is Callum's mother. She has worked on numerous commune-based projects to build capacity and confidence. Rebecca has a particular interest in mental health and wellbeing of caregivers who are supporting children and adults with disability. Please give them a round of applause.

(Applause)

Next is Larissa MacFarlane is a Melbourne-based artist

and disability activity, working across the mediums of print making, artist books, street art and a community art practice. Her work is inspired by the urban industrial landscapes of Melbourne's west, as well as her experience of dissent, to investigate ideas of belonging and place, healing and change and ways that we can celebrate what we have here and now

Larissa has also become known for her street practice that investigates her daily ritual of performing handstands. In 2017 these handstand art works were exhibited at the Art Centre Melbourne and Warrnambool Art Gallery. She has also worked with Arts Access Victoria and Footscray Community Arts Centre. Welcome, Larissa.

(Applause)

Julia Hales. We go quite a way back. We're part of #Wafia. I first met Julia sometime around the year 2000

when I was working at the AWESOME Festival and Julia was performing in a show by DADAAA. We became colleagues when I worked at DADAAA about 10 years ago where she is now a lead artist. I was so very lucky to go to Perth and see 'You Know We Belong Together' earlier this year and it filled me with so much goodness and pride and awesomeness, which I still draw on in my daily work. She's no stranger to all of you after her wonderful keynote earlier today. Please welcome back to the stage the delightful Julia Hales.

(Applause)

We have our live artists, Abigail and William. Please give them a round of applause as well.

(Applause)

So to do some ice breaking I've got three questions that I've asked each of our panellists in sort of a short

form way. Three questions are what has been your career highlight so far? Who is an artist or creative whose work you love? What is your dream job? What has been your career highlight?

CALLUM YOUNG: I'm a bit nervous. My highlight has been to publish my first book. I was glad and also I attended Comicon. Also I've been invited to a primary school to inspire kids about mindset (inaudible). Depends what that goal is.

JEREMY SMITH: That's an awesome highlight. Who is a creative or artist that you love?

CALLUM YOUNG: Stan Lee. For anyone who doesn't know Stan Lee, he's - yep, he's that guy.

JEREMY SMITH: Anyone read superman? No, no, sorry, wrong thing.

CALLUM YOUNG: He invented Captain America, Spiderman, Ironman, Fantastic Four and the X-Men. Those things. The last time I met him he was 95.

JEREMY SMITH: Spring chicken. What's your dream job?

CALLUM YOUNG: It's obvious. To have my own comic empire like him.

JEREMY SMITH: Thank you, Cal. Larissa, what's your career highlight?

LARISSA MACFARLANE: Maybe because I've been a bit of an outsider (inaudible). I sort of feel like I'm seen as (inaudible). Having said that I think I was proud last year to be in Warrnambool where I did manage to put up a series of my life-size handstands paste ups on the wall of the gallery. It's not only the context of the disability art show, it is also part of Warrnambool Art Gallery (inaudible). A shout out to them.

Artists that I admire, I don't think like that in terms of having an artist that I admire. I really admire the work that my peers, artists with disabilities, all those people back in Melbourne. My dream job would be to probably be doing what I'm doing now and making my visual art and print making and community act factors, obviously learning the skills to do it better but I'd really like to be able to do all that and not have - without an environment, without having outside people telling us, telling me what to do and how it should be done. I want to create a place (inaudible). That's my dream job.

JEREMY SMITH: And Julia, we've probably harder a lot (inaudible). What has been your career highlight so far?

JULIA HALES: Well, the best highlight, one is my play for 'You Know We Belong Together'. Coming here, this would be the keynote speaker and, yeah, the highlights of 'Finding Love'.

JEREMY SMITH: Which artist or creative, whose work do you love and admire?

JULIA HALES: I've got so many favourite artists. So I think if I had to pick one, either Tina Fielding or (inaudible).

JEREMY SMITH: What's your dream job?

JULIA HALES: To be an actress on 'Home and Away'. That's one of my dream jobs. And I want to keep going to work with all sorts of people, with all sorts of disabilities and probably back in Perth or maybe (inaudible).

JEREMY SMITH: Thank you, everyone. So now we're going to move into a bit of a facilitated conversation with each of our panellists. I've prepared some questions, had a chat with each of them before today's session and

sort of gathered some notes and what not. I'm very happy they all (inaudible). But we'll allow hopefully 15 minutes at the end of conversation to ask some questions. We're going to begin with Callum and Rebecca. The first question is to Rebecca. As I suggested I had a really lovely Skype conversation with you and Callum and I wish we had an hour just to talk solely about Callum's journey. You said the next level of Callum's trajectory is poised and waiting and you're both in the baby phases of a wonderful journey. Can you please give everyone a brief insight into the past, say, four years and describe how important and instrumental it has been to place Callum on a pathway which has been centred on artistic practice?

REBECCA LARKIN: Thank you for having me today. I feel quite overwhelmed and also nervous because I'm around such masterful people and some of the best people you'd find in the country. To have the chance to speak of my story as a parent with different diverse facility,

mainly autism and a few other things, it's been quite a long journey, as we all know, with this pathway. The difficulty with the pathway we've had, and I don't know what you've all experienced individually, from the time Callum was born, and considering his diagnostic, not much was offered for us. In fact, we didn't meet enough criteria of certain things to even access services on any level. I think we got it up to three years old or four years old and then we were on our own all that time through school.

So the interesting thing about school was we have to fit into a criteria there and that was very interesting thing to do and Callum, you really loved school, didn't you?

CALLUM YOUNG: 50/50.

REBECCA LARKIN: He came alive when they gave him a laptop. Other than that he was pretty lost at school. It

was very frustrating and very intimidating going through high school. We just had to get through and get a Year 12 certificate, that's all that matters, apparently. Callum, in Grade 10, had never written an essay in his life, nor did he care about anything that was written in an academic sense, however he was a sponge for information for history, for music, and anything that he found interesting was actually going in and the problem with his disability was most kids would look at him and think nothing was going in so they just assumed that he couldn't actually understand what you were saying and that was very frustrating.

One day Callum decided to pick up a pencil, Grade 10 and he said, "I'm going to be a comic writer" and I almost fell off my chair. I said, "You're going to write?" And he had never written anything in his life. He has always had a scribe and he has had somebody to interpret for him. He wrote pages and to have the difficulty with his hand of dexterity, to see the way he had tried to force

the words on the page and he couldn't get it out fast enough because he finally had an idea (inaudible). So we suggested using a laptop and that was it. He has written and written and written.

Now this is in Year 10 and Year 10 I think he had to learn about atoms and other things that he doesn't - he couldn't tell you because he just had to do the work to pass Year 10. However, the whole time, and this is the remarkable part about it, is that Callum's musical, he likes theatre, he loves culture, he loves multicultural (inaudible) all this type of thing which weren't really shown to him. In fact, he couldn't get a role on the stage, he couldn't conform to what they wanted but they really surprised them towards the end when he won the music award because he suddenly sat down and played the piano. Nobody thought to ask what Callum could do or if he could even audition to try to do things.

So when Callum started writing and he told his teachers

"I'm going to be a comic writer" there's a thing we say, don't we, Callum, that everybody said, "That's nice." And he goes "I'm going to be the next Stan Lee." "Oh, that's nice. Now you've got to your maths done. You've got to get this assignment done." "But I want to be a writer." And in Grade 10 he wrote and he wrote and I couldn't believe it. As a mother what do I do with this information? We had no services, no funding, no access to anything. We didn't know what questions to ask really and that was really difficult.

By the time Year 12 came I was frightened. I didn't know what his potential future could be because I didn't know we could access things. It was not knowing the questions to ask. So Callum wrote and wrote. Now he has a sister who has been doing animation and illustrating. Tatiana, his sister Tatiana. And one Tatiana started drawing and she had developed a talent. Callum said, "When did you start doing that? You're hired." And she's like "What?" He says "I'm going to be a comic empire guru and I need

you to be my illustrator." And she was like "That's nice." So for three years Callum was relentless and this was an amazing attribute for Callum. To be relentless to say, to believe in himself enough when all he got was "That's nice" he finally tormented his sister enough to finally draw for him and it was the first time Tatiana had actually done a comic strip as well. So together they developed something really remarkable. So we had this prototype for both Callum and Tatiana had. Do you want to hold it up?

JEREMY SMITH: Should we do a segue?

REBECCA LARKIN: What happened was we had a prototype and leading into that you also said, this is the difficulty over the last four years, not knowing the questions to ask, not knowing where to turn to, finally we qualified through disability services access some funding because his health had deteriorated enough. It's really frustrating to know you have to deteriorate

enough before someone will pay attention. I understand there's a lot of frustration for funding but as we know, it's individual need and when we can access our needs, it's incredible. An incredible thing happened. We finally were able to connect with a wonderful organisation Transparent. Veronica, who is here today, and we'll go into it but Veronica was the one that came and opened our eyes and it was the first time I'd experienced somebody was asking us questions, wanted to know what we wanted and could tell us what we could do about it. So that's been the frustrating journey but the most wonderful epic journey because suddenly this entire thing can unroll now and Callum has the most amazing potential and career pathway ahead of him. It's happened so far.

JEREMY SMITH: I think everyone needs to hear from you.

CALLUM YOUNG: OK. Can you stop doing that? OK, anyway, I don't want to spoil - I don't want to spoil too much.

JEREMY SMITH: They all need to buy it to get it, hey?

CALLUM YOUNG: Yeah.

REBECCA LARKIN: He's got a counter at the front, he wants you to know.

CALLUM YOUNG: Let's see.

JEREMY SMITH: What's it called?

CALLUM YOUNG: It's Infamous Bad Boy and it's set in Brisbane and the superhero genre theme. I try to keep it PG.

(Laughter)

So that anyone can enjoy it. I tried not to - anyway.

Since me and Tatiana were working on it, we were working

on it trying to figure out what - figure out what was good. It took about - yeah, anyway. I had a little support from, for example, Thomas Hammond Harris, of the UFC, yeah. And Veronica saw this opportunity and helped me and helped me, yeah.

JEREMY SMITH: What was the question she asked you?

CALLUM YOUNG: She said, "What will you do?" "What do you like to do?" And I'm like "Writing comics." Yeah. It's a first book, it's the first book of the series.

REBECCA LARKIN: One of the interesting things, we took this prototype, we took it to Comicon and not knowing what to do. Callum being confident to go up and ask how do I - his name is Tom Taylor and he has got his own (inaudible) and we were at the question and answer and the author says "Would anyone like any questions?" And Callum goes "Yeah, I've got my own comic here, how do I get published?" And I thought oh, Callum, I thought

wait a second. He was so kind at the end of it. He came down and said, "Let me look at your comic." He says "You're ahead of half the industry already. Don't give up on this project and you must push forward because this is really good stuff." That's what we experienced. So these unusual feelings that we were experiencing of people liking what we were doing, that's unusual. To actually take the time and say "Callum, that's amazing." That's all very new for us.

JEREMY SMITH: I will get this from both of you but going back to what Veronica asked, and I think that was instrumental in asking what do you want to do, I guess what difference has that made for your own artistry and artistic pathway?

REBECCA LARKIN: Callum's never been asked what he likes to do. When we finally got funding the first thing they said is "Would you like to do jam making?"

CALLUM YOUNG: No.

(Laughter)

REBECCA LARKIN: "I'm 17 years old, do I, Mum?" I said, "I don't know, do you?" The options were gardening or farming or something. That's great for people who like that but Callum just really wants to write and write and write and he has so much in his mind. To be asked what do you want to do, what do you like to do, it was liberating for Callum and his confidence, and I will tell you the secondary symptoms of depression and anxiety have lifted because he's actually doing what he loves.

(Applause)

Callum wants me to tell you he's in a band The Outsiders and they've just recorded a song on self-advocacy and they're all individuals in this band and it's all about

hear our voice. That's another passion in life. Callum's also become a songwriter as well.

JEREMY SMITH: What can't Callum do? That's fantastic, guys. We might move to Larissa now even though we have a couple of questions. We might see how we go at the end of the session.

Larissa, welcome, I think we've got some beautiful work of yours that will show on the screen behind us but I loved a line you said to you you said how important it is to reclaim the negative and make room for people to identify in a positive way in a public space. Now a recent, very personal project of yours is street art paste ups to celebrate (inaudible) it has been full of remarkable ups and terrible downs. Do you want to give us some background and tell us where this project is currently at?

LARISSA MACFARLANE: I've asked for the video because I

wanted to give a bit of background. So I am an artist but I had a brain injury 20 years ago and I became an artist with having a brain injury, that was a long time, brain injuries heal slow. One of the things that really confused me after my brain injury was how I kept experiencing all this shame around the things I couldn't do and when I would not be able to remember things or if I couldn't read things or I would have emotional breakdowns. I kept feeling ashamed about those, embarrassed. I couldn't understand why. I'm doing my rehab and my brain is improving as I work at it and I kept talking to people and saying why am I feeling this shame? People also agreed with me that other people with brain injuries and disability, but no-one could explain it to me. So I kept working, trying to understand it. And then it came a point about - so that's right, I mentioned my handstand so about six years after my brain injury I decided that doing handstands was going to be, you know, really, really good for me, it was going to cure me. I didn't know how to do a handstand. I didn't

do them as child. I was really uncoordinated and I still had injuries. I eventually started to learn how to do them and I started doing them every day and it's been a great way to manage my pain and the stresses and my trauma and my brain injury. It's just been great. After about seven years of doing my handstands every day I realised that it was a secret, that very few people knew I was doing this because I would hide them. Partly because it was a personal thing I was doing to ground myself but also because it was about my brain injury and because I couldn't feel confident in speaking out to everybody "Hey, I've got a brain injury" I was unable to say "Hey, I do handstands."

Looking in my life and other people and seeing some of the amazing things my friends with disabilities do and how we celebrate them struck me and I started pasting up life-sized images of myself in the places that I do handstands in my suburb which was the night and no-one saw me but I was leaving my mark.

Moving along, a couple of years ago I understood what this shame was about when I discovered internalised ablism. That idea that we live in a society that is ablist, a society that doesn't value disability, our life and our experiences and I had internalised those attitudes so I was undermining myself. Once I understood that I realised that I really had to start talking and identifying not just with brain injury but about disability as well and that's the only way I could do that was I had to bring my community with me because I am strongest when I am with my disabled community and because I've been doing this - sorry, getting ahead of myself.

I also discovered the International Disability Pride Movement. Across the world for about 30 years there's been disability pride parades and marches and we don't have one here. I wanted to make it happen. Last year in ability November, a whole bunch of - I invited a whole

bunch of my friends to join with me to create some artwork and some images that represented our life and we pasted it up in a big building in my home town of Footscray, on a wall, and it was amazing. We spelt out the words Disability Pride and it was fantastic.

The tragedy came when a week later, on International Day of People with a Disability, the council removed this mural by mistake. Yeah. It was a bit tragic. And it was pretty devastating. Our lives had just been - we'd just been marginalised once again, we'd just been dismissed. After creating this beautiful space where we were in public, we were identifying and we were saying it's OK to celebrate our lives.

So this year, the last 9.5 months has been a really big struggle, a big emotional journey. I can't quite articulate it because to get this mural back up again and eventually we did and it was actually only three days ago, so this is why I'm still confused.

(Applause)

JEREMY SMITH: When I had a chat to Larissa it was literally the days leading into it and there was a lot of going on.

LARISSA MACFARLANE: There's a short little film of the time lapse of the (inaudible). This wall is about 16 metres long and I don't know how high, 7 metres. So this was day one, which was about a week and a half ago. As far as I know, this is the first disability pride mural in Australia and I'm actually yet to find a disability pride mural in the world. I haven't dug that deep so if anyone knows of one please let me know. But I really wanted to I wanted to put disability pride in a public place. This is in central Footscray. This concept of disability pride that's so unknown in this country, and lead to more disability pride events and then a march, a parade and yes.

JEREMY SMITH: How apt that it's on a beige wall.

LARISSA MACFARLANE: To these are all paste ups. I'm a paste up artist, this is what I do. There was a couple more days of install and on the final day last Thursday we had about 50 people came along and that is the next photo actually. This one, this is what the wall looked like at the end. About 50 people turned up on the day and we worked all day and we pasted up these images that I worked on. This doesn't do it justice. There's so much detail in this amazing wall. There's photos and there's poems, there's stories, there's a dog because that's an assistant dog. It's amazing. And then there's the photo is actually of some of the people that came on the day. It's just to honour the great space we created.

Since it had got so much of a profile, I suppose, by being removed last year, was that I then had a lot of people interested and organisations wanting to help and

what was really difficult was fighting back against them because mostly they wanted to take over, mostly they wanted to help in ways that were inappropriate and I had to keep - I had to really, really struggle, get on my fingers as to hold it as a space that was a culturally sensitive space for people with disability, to make it disability - ensure that it was disability led and disability produced. We had allies but I didn't want - it was just fascinating how much I had to resist back and it gave me a real insight into the ways in which why we don't have so many disability-led art projects and disability-led services and disability-led anything in our culture in Australia.

JEREMY SMITH: One thing I might ask you before I move to Julia and I feel it's important to take art out of galleries which come down to attitudinal issues. And this, I think, brings a new aesthetic and makes interventions and statements in public space. So related to this, I want you to talk about do artists with a

disability (inaudible)?

LARISSA MACFARLANE: That's a different question to what I thought you were going to ask. But I actually think that artists with disability do art better, maybe we do everything better, actually, because I think we are the most creative people. There are so many barriers in our lives, so many issues because we have to creatively problem solve issue and problems every day and we've got lots of experience of being creative and so I think, yeah, I think we do do it better and I do think - I do think the street is a really powerful place to make work, I mean public space because galleries are pristine environments and only certain people go there and what is most interesting is people don't say what they think in a gallery space. If you put art in the street, people are very passionate about their street, they own the street. The street they walk down to get wherever they're going every day, they own it and so if you put work there they're going to tell you what they think and

then that ignites conversations and it was a really exciting - has been a really great place to work and I feel like I'm shifting ways, shifting things by doing that.

JEREMY SMITH: Hi, Julia. Thanks for waiting. How are you going?

JULIA HALES: I'm good.

JEREMY SMITH: I don't use this very often but I was a bit #fangirls after your keynote today. Has anyone said that to you before?

JULIA HALES: No.

JEREMY SMITH: Oh. So before I ask Julia a question, we've got that wonderful video, it excerpt of we belong together that we missed today. JULIA HALES: My name is Julia Hales, I'm 37 years old. Did I mention I'm a

single? Number one, the biggest fan of 'Home and Away'.
I'm described as loving, determined and outgoing. I
think strangers would describe me as a Down syndrome
person, handicapped, retard, disabled. Why is she alone?
Look at her? Look at her? Don't look at her. And now,
(inaudible). A lot of things happen here.

(Billy Jean plays)

(Music plays)

JULIA: Now do you know how many chromosomes you have?
Does anyone know how many chromosomes a mosquito have?
Anyone? Mosquitoes 6, a horse has 64, you guys have 46,
Lauren and myself have 47. So that means I've got
something extra to you.

(Applause)

I have two dreams. My long life dream is to be an actor

on 'Home and Away'. My second dream, I always wanted to get married before I'm 40. In this taxi they're holding hands. Exchanging wedding vows and my husband and I will go off in our limo and to a honeymoon in Perth, the city of love. But I won't tell you what's going to happen that night.

That little baby, that's me. 47 chromosomes, aren't I cute? These two are my sisters, Megan and Amy, and these two attractive people are my mum and dad. Mum, this play's for you, 'You Know We Belong Together'.

JEREMY SMITH: Let's hear it for Julia.

(Applause)

So I wanted to - I mean Julia's told us about her own pathway. And I wanted to highlight one thing that she spoke to me about when I brought up (inaudible). Gender parity and equality and equity within the arts has been

a much-needed discussion across our sector and I was talking to Julia a few weeks ago and she listed the names of her key collaborators and they are all incredible female artists and art workers. And there's Julia's mum who played an important role. And it goes without saying how Julia herself is in that same league, a trailblazing, female storyteller and I think that's all something we need to importantly acknowledge. You are an artist right up there with those amazing women as well, Julia.

JULIA HALES: If it wasn't for my mum I wouldn't be here. She's been the most important person I've had in my life.

JEREMY SMITH: I think, Julia, the best relationships and friendships are built around openness and exchange and everyone in them being given the chance to learn and I think your artistic relationship encapsulates this entirely. What did you like most about working with

Wendy and Clare, and Simone, and what do you think they would love about working with you?

JULIA HALES: I think they might say Julia, not only you are the most amazing person but you're also at advocate for people with all sorts of disabilities and they really, they really loved working with me because I taught them a lot as well and with Clare, she's one of my great friends and I've been working with her and she is an amazing platform of voice and I keep saying to her you're an amazing person and I'm so glad I get to work with you.

JEREMY SMITH: Do you teach them much about how they go about their own artistic practices, do you think?

JULIA HALES: I mean, I like teaching people including I like teaching the people that I've been working with as well

JEREMY SMITH: The work you do with Black Swan, you attend the (inaudible)?

JULIA HALES: Yes, because I'm still with Black Swan, I'm one of the member there is now and they ask me to come in every Wednesday for a programming - yeah, so - the phone?

JEREMY SMITH: Clare calling to say hi.

JULIA HALES: We go in there and talk about plays to come into the future for Black Swan.

JEREMY SMITH: I'm sure you're a wonderful voice to have around those conversations at the table. We've talked about all the amazing outcome that is are happening next on the horizon for you as a result of 'You Know We Belong Together'. What, to you, has been the most unexpected outcome (inaudible).

JULIA HALES: Probably the research. The research that I did with Finn O'Branagain. We did a lot of back history of Down syndrome and how they were treated in the two hospitals, Fremantle Asylum and the Claremont Hospital for the Insane. It really destroyed me how I saw that and how I treated them. They really didn't have any showers or didn't have as much food so that babies starved to death. That actually -

JEREMY SMITH: An amazing journey. I will sort of progress quickly for a little while and tell a story of my parents when I was born. My mum and dad didn't know I was going to have dwarfism when I was born. After four weeks, the medical staff refuse to do tell them (inaudible). But one of the most incredible moments and really revolting moments was my grandparents at the time, Mum's parents, were living in Darwin and went to a leading paediatrician who I think was also in local government at that stage, this is 1977, the advice that that paediatrician gave to my grandfather was make sure

that that boy never has children. So, yeah. Rather remarkable there. Still a long way to go but I think that's sort of really, for me (inaudible).

So, guys, look, I have so many more questions to ask but we've got the about 15 minutes left and I think we could keep talking for hours up here but it's important you guys all have a chance to ask any of us, including me, questions that you would like. We've got two microphones. So make sure you say the name of the person you're addressing the question too.

JULIA HALES: And we're all open to new and better opportunities that come our way.

JEREMY SMITH: There we go, yes.

SPEAKER: (Inaudible).

LARISSA MACFARLANE: This one, this one that you saw is

done for now. But definitely I mean I think this is an ongoing artwork. This wall that it's on, I fought really hard to keep this wall and imagine that we do a new disability pride mural in years to come, each year, maybe. I imagine that we may take this, you know, I may do this elsewhere or other people might. Yeah, it's definitely not the first. I just haven't actually formulated that yet. Everything has been so full on, the last 9.5 months.

I will say at this point if you want to see more photos there are a heap if you put in Facebook disability pride (inaudible). Does that answer your question?

JEREMY SMITH: Anyone else? Oh, come on. I've got questions, I've got oodles of questions. We've got one.

SPEAKER: (Inaudible).

LARISSA MACFARLANE: My first thought is to go to the workshop on Wednesday morning. I'm sure that will be covered there. And I might pass that back to Jeremy because I'm sure he's got some better ideas.

JEREMY SMITH: Look, I'm around, we can have a chat. I think it's actually making the offer to saying that look, we're open to accessible forms of application or expression of interest writing and allowing people to determine, you know, self-determine the way they wish to respond. So it may result in a little bit more extra work at your end about fielding inquiries but putting the offer out there some may wish to do a video on their phone and send it through that way. Some people may wish to do it in a different way whatever, it might be face to face if they happen to be in or around Alice Springs.

LARISSA MACFARLANE: I would ask something else having worked and supported people to be involved in my own project that a lot of it is about actually reaching out

and trying to build networks and it's a long-term - it takes time, takes energy and it's a long-term project but reaching out to different communities.

JULIA HALES: I actually agree with that and there are a lot of support people out there to help them, to work side by side with them as well.

JEREMY SMITH: I might ask a group question that I didn't get a chance to go through. So over the past 12 to 18 months all of you, all of our panel members, by my own assumption, found yourselves rather deservedly on a steep upward trajectory. You've each found success and showcasing your work to a large number of people on a range of platforms. When momentum and profile starts to build there's many things that need to be considered and balanced. This can lead to wonderful opportunity but can also lead to not so good things such as burnout, being approached by the wrong people for the wrong reasons and the like. Are you good at saying no and how do you say

yes to the things that are right for you? So tell us about your experiences both good and bad and how you ensure the pathway you're on is the right one?

REBECCA LARKIN: I can start and Callum can add. As a caregiver, I found myself becoming - Callum can't express himself well over the phone with different people. We had a tremendous response by newspaper and media (inaudible). Suddenly I found myself as caregiver, an accountant, a web site designer, all those things that I am not actually... so that was very difficult and Callum was getting frustrated because I didn't - we didn't know how to access to set up a career pathway quick enough. We're grateful for the exposure and Callum, you are excited to be at all these events. You know, even comic conventions and what not. He had something at the Queen Street Mall and invited to the Queensland Library. We are over our heads on some level that we have to do a massive catch up and we need help to access people to support us. To say yes or no for us

at this point, Callum is "Yes, yes, yes, I'm excited"
but how, how do we do it?

JEREMY SMITH: Callum, you have two more issues?

CALLUM YOUNG: Me and Tatiana are working on a second
issue with different villains.

REBECCA LARKIN: He's got a preview in every comic.
He's written a whole series already but he can't get his
sister to move fast enough. We need to know how to get
the sister on board quicker. Callum's only limited by
his collaboration with people and to have somebody
advocate and speak up to see what's the next time line
we have to work on. So Callum can't get my other
children to move and write something because they have
to, because Callum is spewing out all this beautiful
talent but can't get somebody - we haven't been able to
understand yet the full process to make it a career
pathway but it's definitely there but I feel it's like

an amateur trying to figure it out.

JEREMY SMITH: Larissa, do you have anything?

LARISSA MACFARLANE: One of the things I've come across this year is people now expect you to know everything and that's really hard because I don't and also I can't speak for people with disability. I don't know that much, it's really diverse. There's an assumption that I will just, you know, do the research or find out the information or do the artwork for free. I know that's happened generally, I think, as an artist but I think even more so for people with disability because 45% of people, I believe, don't have jobs, or live below the poverty line. So we don't have jobs and, yeah, so there's a sense, you know, that we don't really need to be paid. And at the same time as that, well, it fits into it, I suppose, not really being considered to be a professional artist or a real artist. That you're this person with a disability first and you don't really

deserve to be a professional artist. That's just my thought there is.

JEREMY SMITH: Do you sometimes get consultation fatigue?

LARISSA MACFARLANE: I've harder this from some of my more well-known artist friends but I haven't come across it. What I have been finding, because I'm passionate about leading independent projects that are disability led and trying to keep them separate from - keeps disability led, it's really hard. That is so hard. That's really hard. So little respect from able-bodied society of these sensitive space.

JEREMY SMITH: I'll repeat the question, it was asked a long time ago. I guess looking at 'You Know We Belong Together' I'm sure a lot of people have approached you as a result of that. How do you make sure the decisions you make (inaudible). I know you've got Zoey and other

people around you to help provide that support.

JULIA HALES: Yeah, well I do have a lot of support with DADAA.

JEREMY SMITH: Do you speak to Clare and Wendy about things that come your way?

JULIA HALES: I've been telling Clare about my dreams. I'm actually in the Channel 7 - because they have connections to Channel 7. So they've said they actually work with them at the moment.

JEREMY SMITH: What's coming up in Perth next month?

JULIA HALES: Yeah, so next year I know my play, 'You Know We Belong Together' is coming back.

JEREMY SMITH: But it's on the main stage?

JULIA HALES: It's on the main stage, upstairs in the main theatre so a lot of people are coming. Hopefully people from Sydney, maybe the UK or maybe from Melbourne, yeah, and Darwin, anyone, really.

JEREMY SMITH: And telethon is next month, isn't it?

JULIA HALES: Yeah, I've been working with the Telethon Institution and they asked me to -

JEREMY SMITH: Did you meet some of the celebrities last year?

JULIA HALES: Yeah, I did, actually. I had a lot of hugs from James Stewart, that you saw, and some of the other cast. I met Lyn McGranger, who plays Irene Roberts. And the major person that I voted for for the gold Logie was Ray Meagher.

JEREMY SMITH: I think we're almost out of time there.

Is there anything anyone wants to say quickly in closing before we wrap up?

LARISSA MACFARLANE: (Inaudible).

JEREMY SMITH: I want to say thank you to all of you because you've been so wonderful to work with in the lead up to this and I wouldn't be doing my job properly if I didn't take a selfie while I'm on stage.

(Applause)

One second, I'll be right back with you. There we go.

(Applause)

JULIA HALES: I would like to thank everyone here, including you, Jeremy. I want to thank you for running this panel and all of you for coming and keep coming to workshop.

JEREMY SMITH: I'm here today and tomorrow. Are the rest of you here until Wednesday as well? Yes. I unfortunately can stay around to Wednesday. Thank you every, thanks, Jules, Larissa, Rebecca and Callum. And thank you to the organisers, we'll leave it there.

(Applause)

MARY JANE WARFIELD: If the panellists can see Kate on their way off stage, please. Thank you, thank you to the panel. That was wonderful.

We're now - you're now welcome to take a short break for the next 20 minutes and so a comfort break for 20 minutes. While that's happening, you can stay here and enjoy a series of short films. The first is called I'm OK with it by Lauren March Bank and 'Lipstick Fights'. And there will be a preview of Sit Down Shutup and Watch and New Media Festival, Household Alliance, a safe place

to rest and 'I Woke Up Sad Today' and blue makes me feel like loving. We'll be back at 2:45 to start the program again.

(Applause)

SPEAKER: Vague murmurs puts on conscious dreamers. A rocking horse carries honest anxieties. Two shades better to hold the brush. I love lipstick fights under red midnight lights. Holding onto bass vibrations.

SPEAKER: Be like us.

SPEAKER: Change.

SPEAKER: Be a traitor.

SPEAKER: Pushing back against vindictive authority. Trying to go forward with the hand that persists. Back seat drivers now commanding the wheel. Framed the

hearing but not computing.

SPEAKER: Crazy.

SPEAKER: Not normal.

SPEAKER: Not normal.

SPEAKER: Open doors, shattered lingering fears. Piggy tails but no pressure. Eyeliner is electric and beaming. Going higher and higher. Men being women, women being men, this party is off the hook. Providing power to be free, to be me.

(Music plays)

SPEAKER: I woke up sad today, someone I love has gone away. There's a feeling in my tummy, it's like being a child and wanting mummy. I make my way out to our tree, the one that always soothes me. I close my eyes and

start to think, and shining tears teeter on the brink.
There's a wind song in the leaves, it frees my breath so
I can breathe. And gently whispers on the breeze, a
reminder to be at ease.

MARY JANE WARFIELD: Hi, everybody, welcome back. Hi. Our
next panel goes from the big picture to see how the
policy is put into practice from the National Disability
Insurance Scheme to National Arts and Disability
Strategy. Our facilitator Caroline Bowditch has recently
returned to Australia after 16 years in the UK to take
up the role as executive director of Arts Access
Victoria. Caroline is also known as a performer, maker,
teacher, speaker and as a mosquito buzzing in the ears
of the arts industry in the UK and beyond. Caroline will
introduce her panellists including Paul Constable
Calcott from the First Peoples Disability Network. Dr
Stephen Arnott. Renita Glencross from Arts NT, Terry
Smith from the National Disability Insurance Agency and
Bree Hadley from the School of Creative Practice at QUT.

Again, there should be time for a few questions at the end. Please make them welcome.

(Applause)

CAROLINE BOWDITCH: Don't be disappointing, I'm not Clare Bowditch, I'm Caroline. It happens all the time.

While I'm waiting for the panel to assemble, come and join me. I thought it's post lunch, and I'm still a performance artist. I just want you to have a moment to rub your hands together. And just when you've generated some heat, just really gently place them on your face. And take a deep breath in and breathing out. And this time place them on the back of your neck, just really gently, give yourself a little squeeze. And just wherever you are, just have a massive yawn and a stretch in whatever way feels great for you. We may as well get them out now, hey? There we go. Just find some rolls in your shoulders. Have a little wriggle. I would strongly

encourage you to do this at any point you need to throughout the entire conference. I think we do that thing that we sit very diligently and we end up not really being in our bodies. So I'm all to encourage you being in your bodies.

Hello, lovely panellists. Hello. We haven't met yet. Caroline. Nice to meet you. I had the pleasure of meeting with all of the panellists last night, other than Terry, to have a little chat about what we were going to talk about. And we are the big picture group and we're going to talk about policy into practice and I sent the panellists a list of questions earlier this week and, yeah, so I've got many questions so there's lots to chat about but also hopefully you will have lots of questions as well to be asking me.

What I'm going to do is I'm going to get the panellists to introduce themselves. In the name of audio description, I'm going to start by describing myself and

I'm going to get each of the panellists at the beginning of their introduction to just describe themselves and to introduce where they come from and the policy that is most relevant to them. Yeah, so I am a short white Australian woman sitting upon my manual wheelchair called Manuela. I'm wearing a pink, light pink, very highly synthetic top, don't come near me with a lit flame, and a black skirt.

TERRY SMITH: Not hard to tell from my shirt that I'm (inaudible). I'm Terry Smith. We're known as the purple shirt. (Inaudible). Probably the policy that is most pertinent to me is the underlying principles of the National Disability Insurance Scheme and that is that (inaudible) the same rights to participate as all other members (inaudible).

DR STEPHEN ARNOTT: Hi, again, everyone. Stephen Arnott. I'm a male of European descent, something around 50 years old. Still got a beard and still the only person

in the room wearing a suit. But at least it's blue and not grey, which I have been told is a better look. So look, I've worked in public service (inaudible). I'm now currently the head of that division the policy that's most important to me is the National Arts and Disability Strategy.

RENITA GLENCROSS: I'm, Renita Glencross. (Inaudible). The most important policy, I think (inaudible) and so the most - this will underpin what we do over the next few years and, I guess, has already had a huge impact on the way that we have developed policy in the last couple of years.

PAUL CONSTABLE CALCOTT: I'm a Wiradjuri man from NSW now living in the beautiful Sunshine Coast in Queensland. It's a huge honour for me to be here today. (Speaks language) The descriptor, I'm a Wiradjuri man, I'm an Aboriginal man but pretty fair skinned from my Irish mother and I'm wearing pretty much all black because

it's supposed to be slimming and I've got my cheeky dog T-shirt on and my walking stick that was - that was made for me by an important man. (Inaudible). The important thing for me here is the arts and disability policy. I work for an organisation called First Peoples Disability Network, we're the peak disability group for first peoples of this country living with disability. All of our board is made up of Aboriginal and Torres Strait Islander both elders and younger people coming up through the ranks and I have the amazing job of providing resources and training to them. I get to use art every day in my work and I've developed resources to support people in planning for the NDIA and I didn't text. It's a huge honour to be here today and have a chance to having a yarn.

BREE HADLEY: I'm a tall white woman. I have a combination pattern black and white shirt, black pants

I'm now one who has worked in university than any sort

of arts administration. I teach policy to people in bachelors and masters and PhD programs who come out and work in the work force. I research it and write books about it. Although research into disability arts is now a mature and rich field and has a lot of work, one thing I noticed is there's not a lot written about the past, present and future Australian practice, the relationship between disability policy, disability arts policy and practice and how they influence each other in the landscape. I recently completed a project where I asked my team to say go back and find all the references to that. I said for day dot I hope we got 50 years but we got 30. One thing that alluded to me is how much the landscape is going to change with the roll out of the NDIS. It presented challenges and opportunities, I forget exactly how you phrased it, they're different to what other countries are facing. I think radically different to like the UK where you've come from recently and they could put us in a completely different place and there's an opportunity for people to grasp kind of

the steering wheel of where that place might be in 5, 10 years. So that's my interest in coming to a panel like this today and hearing from these guys and from the rest of you, hopefully.

CAROLINE BOWDITCH: Thanks so much. It's a very rich and wise panel I sit amongst. I wondered, because my questions was about how do we make, how do we determine the difference between policies, strategy and anything else, what's the difference and are they all - are they the same thing with different names or do they differ from each other and I wonder if any of you have got thoughts about that and how do we define them?

DR STEPHEN ARNOTT: A tricky question. There's many ways to think about it but the way I often think about it is policy should be something that identifies issues, problems, concerns and opportunities as well and then articulates how those issues can be resolved or how those opportunities can be taking on board and in the

government context it constitutes from the government to the people to make things better. You can do that through a strategy document, a policy document.

CAROLINE BOWDITCH: Anyone else want to feed into that?

SPEAKER: I agree with that I thought the policy was for anyone's commitment to address those issues and the strategy is how it's all done. The policy is we identify this and we make an agreement to work with you to identify this, to work through it.

SPEAKER: Yeah, I think just in addition to that, I think the Northern Territory for the first time a couple of years ago had a very first (inaudible). And that was a major milestone for the NT but it also including, I guess, more than just identifying issues on where we were going or what we thought we needed to do. There was a huge conversation around that before we put it on paper and I think that was probably a big part of

developing that in terms of (inaudible) what was required in there. So policy sort of speaks of what everybody thinks is needed to go forward in the space. And for us it also became like a communication plan. It became a strategy to actually rolling that out to the things that we need to do in quite some (inaudible).

CAROLINE BOWDITCH: What are the opportunities, that as a community, (inaudible).

BREE HADLEY: It's Bree here and it's captured in what you're saying. People will tell me what's not in a policy, as one word, one phrase, one thing. Whereas when I think of policy, it's about values and articulating a set of values that builds a bridge from a past to a future. Like you would never write a policy about a past. You only write a policy as a bridge from the past to the future and that's where the value is in getting involved in doing that in order to put bricks into the bridge that gets built across because there would be no

reason to do it if it was built on now or yesterday.
It's only people's negotiation - it's a place where
people negotiate steps forward to the future.

DR STEPHEN ARNOTT: That's why consultation is so
crucial. Policy is always directed towards the future
and can't understand what that future should look like,
how it can make things better for people unless you
consult to understand the issues that people are facing
and the great opportunities that people can't get access
to for some reason or other and until you've done that
serious consultation and possibly (inaudible). Again,
I'm here to get people excited about the consultation
we're doing, just to let you know how important it is to
us to hear as many voices as possible (inaudible).

CAROLINE BOWDITCH: I think that's a really key thing
too. Because you are offering (inaudible) changing the
way forward which is really exciting. So, really, NDIS
and the National Arts and Disability Strategy, they're

really key documents for us at the moment and have the potential to really, and are significant (inaudible). This is 16 years of living in the social model. My language is completely different. So my question is are we making the most of it? Obviously we're at the very beginning of the disability art strategy but are we making the most of the NDIS at the moment? Sorry to put you on the spot, Terry.

TERRY SMITH: It's difficult to judge and I think the agency would admit there's been some mistakes made along the way. But the counterbalance to that is I think it has a very committed work force that are there because they believe (inaudible). So while that wasn't their reason that originally attracted me, over time is the commitment it has. So because it's relatively new I think the community and the Government and the agency are still learning along the way. I'm sure that there are things that can be done better as time goes. We will all understand how it will work better but the feedback

I get generally is that people are very appreciative is not the right word. People are very aware of the significant change this is going to be to Australia, Australian society, it's an opportunity really, and a change that hasn't really occurred on this scale since perhaps the introduction of Medicare. So I can see myself from talking to families that's a big part of the work that I do, that it's going to have a significant impact on their lives. Whether we're making the best of the opportunity I guess only time will be able to judge.

SPEAKER: I just want to make a comment in regards to the consultation we talked about before. What I would like to see is more of a codesign aspect to things. There's a lot of consultation but then we put it back in the hands of an internal process that needs to interpret what we've put into that policy. I think we need to have the design of that policy like codesign sitting on that panel, on that board are actually artists with disability to make sure that it's interpreted correctly.

It saves a lot of time, otherwise they get something that's crap and it goes back and forwards. I would advocate for an Aboriginal artist to be appointed as well.

(Applause)

CAROLINE BOWDITCH: Codesign is a new, well, it was something that I hadn't really heard much about until I came back to Australia. Is everyone familiar with codesign and what it is? OK. Can you give us a little a definition of codesign?

PAUL CONSTABLE CALCOTT: It's where people who are involved sit down, it's not just the consultancy, it's right along.

CAROLINE BOWDITCH: And we used it a lot when we're designing new projects or developing projects or whatever so it's not just policy, it can get used in a

variety of ways.

I'm really interested and I might be going off on a tangent, but I'm really interested in how the policies work together. So how does the NDIA or the NDIS policy sit alongside this fantastic opportunity for the National Arts and Disability Strategy?

SPEAKER: It's a good question and it's a work in progress. From our perspective, what you want to be is recognised professional arts practice as being an important element (inaudible). That should be acknowledged (inaudible) work with our teams in the NDIA and Department of Social Services too to take that forward. I just want to do have a quick comment about codesign and acknowledge the fact that we've just released a consultation paper today that was developed with (inaudible) we would not be able to produce that without that assistance, without that help.

SPEAKER: A key goal of the agency, apart from individualised supports, is to really work with organisations, businesses and a community at large to increase the understanding and acceptance of people with disability. It's a key goal, really. The aim is that we'll have a more socially inclusive society that is understanding and overall, I hope, it will lead to better opportunities. I think that kind of dove tails reasonably nicely with the overall aim of the National Arts and Disability Strategy.

CAROLINE BOWDITCH: We were talking yesterday a bit about the hopefully the consistency that people, when they're doing their NDIS planning might be able to get from their planners in terms of well how do we ensure that consistency in terms of people being able to go and say art is my life, this is my career, this is my trajectory, this is what I want to do, this is how I want to use my NDIS package, how do we attempt to get that consistency so that whether someone's going to an

NDIS office in the Northern Territory somewhere, in Alice Springs, or they're going to an NDIS office in Benalla, where my dad lives, I'll just use that as an example, and someone says the same thing "I want art, that's where I want to put my money." Is there a way that we can ensure that can be consistent across the country, across the so many people? Is that an unrealistic request?

SPEAKER: I think one thing that comes out about trying to ask people about it in research, there's a challenge with the lengthy roll out time line. I don't Goh what's going on in the Benalla or the Northern Territory. We're early into the thing where I am. This is my identity as an artist, whether I'm involved in art therapy or a recreational participant or professional or I'm doing the installation thing, that I'm professionally paid for it. I think articulating all of that is very new. Supporting artists to do it, modelling business is very new for some parts of Australia. I mean it's not old but

it's less new in other parts of Australia. I think it might be part of the reason why we hear questions about consistency. I don't know if others based in different areas have an experience of the roll out times.

SPEAKER: Yeah, I think the time line is certainly affected in terms of the uptake. People want to know when it's happened, you know, how soon can it actually happen to me. In the Northern Territory what we're finding, and (inaudible), in negotiation or conversation between Arts NT and NDIS, we've sort of been looking at the reality for remote users and providers because a lot of our artists with disability are living in remote Aboriginal communities and access has been a problem for a long time, not just because of their disability. So access to services full stop, it's just really tricky. So we're sort of looking at all types of possibilities and identify the biggest thing that we need to be flexible in our approach as to how we do that and so some of the conversations we've been having with the

NDIS are around abrogating those services and at an arts centre because this is where most people congregate and artists spend their days and art centres are much more than an art centre. They're a support network. Yeah, there's a lot.

PAUL CONSTABLE CALCOTT: They can be a safe place to come to and people can be supported to access. One thing with art and the NDIA is a lot of the planners (inaudible) really don't have a good understanding of art. A lot of people think it's art classes. So I think it needs to be part of someone's goal. We probably need to educate people about that, say this is your goal for the arts. What do you need to achieve that? Do you need transport? Do you need assistance? Actually build that story for someone. The NDIA is very new but it's about training people. When someone mentions art they're not talking about art classes, they're talking about something very spiritual, something very connected to the community, potential income and building on that. I think it's

training people to have conversations and to really appreciate arts have an individual (inaudible).

CAROLINE BOWDITCH: The other thing that it made me think about when we were thinking about whether people could have their planning meetings in an art centre, there's potentially, if it's an art centre they're familiar with, there's a sense of ownership in that space and power rather than that being taken into a kind of potentially a government-type office where they might not go and they're out of their comfort zone. So they might present differently.

How do we - I mean policy is all about change and I'm always - so I had a job as a dance agent for change which sadly meant that I didn't get great gadgets but it gave me a title that allowed me to engage in conversations with mainstream arts organisations that potentially didn't want to (inaudible). That was brilliant. And I suppose with the policy there are very

clear outcomes of where you want to get to. And I'm imagining also, because we're reviewing, we're at the point where we're reviewing the National Arts and Disability Strategy at the moment, there are time lines with those things. We talked about projecting into the future and policies are all about the future. How do we know when we've got there? I just thought I'd ask some really easy questions.

SPEAKER: We got there when Ministers agree to policy. (Inaudible). We have to get there by early October next year. I'm working on a time line. But that's good. That holds us to account. (Inaudible) but with enough time.

CAROLINE BOWDITCH: Also there's a thing about how do we make a statement that's strong enough that is also actually achieved? I think I've come back with (inaudible). But I think there is - yeah. I think as a community, disabled people are very patient, they've been waiting a long time for change to come and I think

there's always how can we speed that up. Maybe it's about how do we - how can we make the policy realistic but still forceful? Ambitious, that's a nice word.

SPEAKER: I was going to say I think one of the other challenges of future thinking and policy is if you listen to disabled people and disabled artists, their vision of what the future should be is radically different. In some ways the future that's desired is one where conflicting views can live together without one view having to take out the other. That's where we can be together and hold different views and see it that way but no-one's alienated. That's the challenge, I think, consultation and with policy is how you get a field that's very fraught at the moment to come to a place - saying the future is comfortable doesn't really sound like (inaudible). But being comfortable with tension and negotiation and debate would be better than (inaudible) patiently waiting for it to go away.

CAROLINE BOWDITCH: How do you balance all those voices? So if everyone in this room came to you, which is what's going to happen, right? We're all going to see Stephen and his team, how do you balance all those voice to say come up with a strategy that allows people to feel like they've been heard, that their opinions feel valuable to you as a policymaker but how do you balance all of that?

SPEAKER: It's not straightforward by any means and the policy is always, to a certain extent, a compromise. Find it very difficult to be able to get something that everybody will be completely happy with. The way I often look at it is if it's an improvement on the status quo, if there are steps forward which I commonly recognise as steps in the right direction, that's an achievement. You can't set out with the ambition to create utopia through one policy document. It's always an evolution and - but, you know, look, our job as policy designers is to listen, is to really analyse issues that are being raised and to try and work through how that is taken

into account in policy action. That's our job and we will get reviewed on it down the track, which we always do, or governments get judged obviously on what the people broadly think yep, that was a good job or no, that was a missed opportunity. We will work hard to make sure it's not.

SPEAKER: I guess something for everybody is sort of a little bit lame (inaudible) but at the same time I guess in each jurisdiction is relying on what is done in the National Arts and Disability Strategy and form their own policies in their own context. (Inaudible). We get something that's really useable for our jurisdiction. But also, you know, Arts NT we will be working on our own disability strategy and any plans around that and encouraging to do so. So I think it's important for what gets created out of the new plans to be flexible and enough and to encompass (inaudible) so that we can apply it to lots of different stages.

PAUL CONSTABLE CALCOTT: You're not going to be able to identify everything but a policy will give you an opportunity to start talking. I'm very optimistic. I was born back in the (inaudible) and this is the first time, and I've worked in disability for over 30 years, that we've actually had this conversation to this level. So to me this is a huge opportunity and the processes so far, the involvement has been incredibly respectful so I'm very optimistic. It doesn't mean we can rest on our laurels. The government only knows what it knows. It's up to us to have our input. (Inaudible).

CAROLINE BOWDITCH: And we have the opportunity to help shape that and I think that's something really good. Right, enough about us, let's talk about you. Questions from within the room. We've got microphones roving here. We've got ones down here.

SPEAKER: (Inaudible). I'm a codesigner and I represent (inaudible). Why can't they see that? There's a new

thing, culture is inclusion, is that correct, Paul? So why can't they see culture as important?

PAUL CONSTABLE CALCOTT: I think they're starting to. We've just starting having conversations with the NDIS about this and making sure culture is included in plans and how they articulate that. It's been a slow process and frustrating but it is slowly happening and people out there like yourself keep pushing it and identifying it. But it is a slow, slow process. Being optimistic again, we've actually started conversation so I'm hoping that - and I'm a bit of a dog with a bone sometimes. I'm not out to make friends. I have friends I haven't used yet. This is about getting things across for our people. So we're getting there and the conversations are starting. I totally agree. We talk about culture as being part of the planning now. It's not just about going to NAIDOC. Your connection to saltwater, freshwater, your relationship to elder, your ancestral song lines. They are starting to occur. And that's the

thing too, they need more representation on their advisory boards and that as well. And they need people with disabilities, our mob with disabilities as well advising them more because at the moment a lot of the people again making the decisions about our mob are people who have (inaudible). So they're learning and we're getting there but we have to keep our voices strong and not rest on our laurels and support them. They only know what (inaudible).

SPEAKER: Can I just add to that too and say at a personal level, to the people talking to the staff about developing those plans. We only know what people tell us. We are really interested, though, in trying to help people achieve their goals and ambitions. So it's not always easy for people to articulate those, especially at the time they develop their initial plan with us. So it's a process, sorry, of perhaps education, not only of the staff working and developing a plan but for the community as well. I think, as time goes by, that those

plans are fixed in stone, the first one might not have everything in that perhaps people might think about later as being worthwhile including. But as we go back and look at them again, we're very keen to talk to people about things that are important to them in their lives and if we can at all we'll build those in. So I'm hoping that one of the things that will come from these types of forums is we all become a bit better educated and understand how the whole scheme works and going forward saying these are the things that are important to me.

CAROLINE BOWDITCH: Can we get that microphone back, please?

SPEAKER: (Inaudible).

(Applause)

SPEAKER: Hello, everyone. I'm the CEO of Arts Access

Australia. It's the first time I've spoken publicly in this arena but I will be on stage tomorrow. I wanted to start by acknowledging everyone on the panel, the conversation so far. It's a tricky conversation to have and I really like the way that (inaudible). So we have raised a number of issues of concerns that were submitted to (inaudible) and I want to acknowledge the work that the Department of Communications and Art (inaudible). We've had a really great collaboration between the two and very respect cooperation. What I wanted to bring up was a different voice and it's probably something that (inaudible) and it was something that raised in the session today. One of the big things that came out of that, people want money and real jobs. So for me, I just, I was asked yesterday what are some of the outcomes that I would like from the forum. For me (inaudible) major arts organisations and the government (inaudible). So to me, I would like to see that come from this forum. Does anyone have a comment about employment?

(Applause)

CAROLINE BOWDITCH: Does anyone have a comment? I've got a thought about why the UK is doing that, Meagan, but I can hold that.

SPEAKER: Now that you've said it we all want to know.

CAROLINE BOWDITCH: OK. So the culture, the disability pride, the awareness, the sense of equality amongst disabled people in the UK is very different to what it is here. And for the BBC to come out and say by 2020 we're going to have 20% of our unemployment or employees being made up of disabled people, actually, it is potentially much easier than what it is here because they're already so much further ahead. They've got an incredibly strong piece of legislation that has been forcing things through ever since it was introduced in 1995. We don't have a legislation that has teeth. Ours

has no consequence and so it's complaint based and that takes people a long time and a lot of energy and potentially a lot of money so it's not being, yeah, I mean I think there's a massive drive that does need to come from government but I also think it's much broader than just employment. That's my thought in terms of why they're able to do that.

SPEAKER: I think it's really important. Possibly speaking as a person who has a disability and a well-paying job, having a job is not having the job you want. Having a job is not being comfortable in it. You can quota into jobs and that's important but you need an attitudinal change. You don't want a series of people doing through the BBC, for example, each year they're getting a new kind of 20% worth of people but the people aren't comfortable in the job, they don't feel they're doing what they're passionate about. So I think it would need thought behind it, do you know what I mean? The quotas but something attitudinal, do you know what I

mean? We want to have jobs obviously because you can do so much more when you've got the comfort of pay, but you want to be in a job where you're doing something meaningful and I'm thinking of a lot of my disability studies colleagues where they're of an age where a lot of people did have jobs and it was smashing boxes and stuff. It needs some nuance, what do we mean by a job and how do we frame that in terms that policy can be made around so we don't have a lot of people like being a receptionist.

CAROLINE BOWDITCH: I think one of the things that we talked about a lot that came up for me in the session that I chaired around change was about the importance of holding space and it's very much the thing that Veronica Pardoe has done in me coming into this role is she absolutely is holding space to allow me to come into this role but hasn't then buggered off and said, "See you later, good luck with it" but is actually continuing to hold that space in order for me to be able to speak.

That, as an industry, is what we need to be doing, is what are those spaces we're creating and how can we be holding those spaces for people with disability to be able to thrive in those spaces, not just survive but actually receive the progress and Bree is right. What are those jobs? Where do we want them to be? What are those progression routes through and I'm all for the jobs and I think you it's up to us to determine where they are and where we want them to be.

PAUL CONSTABLE CALCOTT: I worked in an industry where people were taken out of institution and put in community living project. I worked in one where the cars were vandalised by the neighbours because they didn't want these weirdos living in the street. That Baz back in the '80s.

SPEAKER: In workplaces today it's not.

SPEAKER: I've got a question. People with disability

can get jobs in organisations?

CAROLINE BOWDITCH: In these organisations?

SPEAKER: In all sorts of it. I've been working with DADAA - they also offered me a job working with their organisation so I just thought if there's any organisations out there, for them to work.

SPEAKER: We need to create them and hold spaces for them to come in.

PAUL CONSTABLE CALCOTT: When organisations get funding to run a disability arts project, for their logos they put it out to a big company, they're not engaging with people with disability to do their logos. I know organisations that have received funding for Indigenous Pacific stuff and have a computer-generated logo. They haven't even organised artists. It would be a good start for organisation to say change their attitudes. Let's

just start engaging them, from the time we get the funds to do a logo and promoting it.

SPEAKER: Who joins me in being somewhat cynical about government policies around arts and disability? So I actually have lectured about the arts and disability strategy and policies about this and this, fine words on paper, I've yet to see the real differences occur on a real level for people with disability and, you know, I guess I'm thinking of a utopia where disability action plans, national arts and disability strategy actually happen and one thing I can say is have a lot of consulting, I'd like to see some of the money this goes into that consulting go artist. I've talked about quotas for employment and training for 20 years and every time I bring it up, people say but we've got to get it right, you know. I think we're just waiting forever for there to be the right report that says "Let's go with it now." It's not going to happen. The thing I would like to see is those quotas enacted now. Caroline and I and a few

people in the room have come back from the Unlimited Festival in London. It's part of Southbank's government funding that they hold Unlimited every two years. They don't get their funding unless they hold Unlimited. I think that's the sort of change that we're looking for that actually comes with a big stick and big consequences if people do not follow through on these policies and strategies. That wasn't really a question, really, it was more of a rant. But anyway, there you go.

(Applause)

CAROLINE BOWDITCH: It's not just Unlimited.

SPEAKER: After that rant I am (inaudible) I'm the chief executive of Arts Access (inaudible). Fact, the arts deliver social and economic inclusion yet the NDIS price guide doesn't recognise (inaudible) at an unskilled level. So the NDIS doesn't recognise the cost of (inaudible) for people with disability. Fact, the back

of office system, small arts organisation (inaudible).
Fact, arts organisation in Australia have closed their
doors because of the NDIS because they cannot
(inaudible). So my question is how does the policy of
one government have the national art and disability
strategy to encourage and enable people with disability
to participate in the arts, while at the same time have
the National Disability Insurance Scheme which is
guillotining opportunities around the country for people
with disability to take part in the arts?

(Applause)

CAROLINE BOWDITCH: Responses?

TERRY SMITH: We're interested in any specific
information - I can't obviously respond to individual
instances of the problems that you're referring to there
but we are interested in issues that businesses that are
dealing with the agency have, it's part of the way we

operate. We want to engage with the providers of those services and so while I can't give a blanket answer, my best suggestion would be that if you're aware through your connections that individual organisations are having issues in dealing with the prices that are stipulated in our price guide or the administrative arrangements then please ask them to have a talk to their local regional office. I'm based here in the Northern Territory. You would talk to the people to the team I belong to in Queensland. I'm not familiar with how the structure is set up in Queensland but what you want to do is talk to the engagement team who are charged with responsibility for dealing with the type of questions and issues that you've raised.

SPEAKER: (Inaudible).

TERRY SMITH: I can't give you a name because there's too many in the organisation but the best person to talk to would be the director. We have one of our local staff

here sitting a couple of seats in front of you and perhaps if I could say if maybe you two would link up after the session and maybe you could give her some details and she can facilitate who it is that you need to contact and that might be a good step perhaps starting to resolve those issues you're experiencing.

CAROLINE BOWDITCH: I'm getting the time.

SPEAKER: Can I say something quickly in terms of the NDIS thing. In terms of the NDIS, I think the culture that I'm learning (inaudible) engaging in our program is there does not seem (inaudible) an understanding or appreciation for the creative practice as core business. So until the NDIS actually recognises the importance and takes it on an equal footing (inaudible) I'm just waiting to see (inaudible). It's actually empowering individuals to have their practice acknowledged on an equal footing. If they want to be a rocket scientist or an artist, it's actually following individual vocation.

(Inaudible).

(Applause)

CAROLINE BOWDITCH: I know the microphone has just been handed to you but we need to stop. I'm so sorry. This always happens, doesn't it? You've got an hour, never long enough, and then the conversation really gets fired up in the last five minutes. Thank you all for your attention and your input and your questions. Thank you to all of my panellists up here with me for your wisdom and just, yeah, hanging in there and sharing your brains with us. Greatly appreciated. Thanks so much.

(Applause)

CAROLINE BOWDITCH: What happens now? I get off.

SPEAKER: There's a (inaudible) that they can tell you it's warning that someone is coming or someone's in

danger or someone (inaudible). And other clouds can tell you it will be alright, there's no worries, there's no anger

And while other clouds can tell you that you're stressing too much and some clouds can tell you that (inaudible). And that sometimes it tells you that you really miss someone and some of the clouds can tell you that there's like your family's right there for you.

MARY JANE WARFIELD: OK, thanks, everyone. I just wanted to say thanks for that panel session. That was really engaged, especially right at the end and I hope people follow those questions up outside of this room.

Also thank you to Tiffany Malthouse and Kristy sure Bert if the it audio we just harder. It's now time to move onto the next stage of the program, and move into the foyer and Witchetty's. Mayor Damien Ryan will help announce the winners of 24 year's NT Arts Access awards.

There's three exhibitions happening in Witchetty's. Who we are, by The Free Space Studio. Many Things Melt in the Desert Station One by visiting artist Berlinklusion from Germany and Freed by Katherine Regional arts. Please feel free to hop up and inhabit the foyer and Witchetty's and there will be nibbles available and you're welcome to buy drinks at the bar. Tomorrow morning we will start at 9:15 with a smoking ceremony in the car park and day 2 will start back here at 10am tomorrow. So thanks for a great first day and enjoy your evening.