

## Transcript of Day 2 of Meeting Place 2018

DAVID DOYLE: Good morning, everyone, I'm David Doyle, the executive director of DADAA in Western Australia, one of the original members of Arts Access Australia. Yesterday I was sitting up the back and thinking about life in arts and disability pre the DADAA, pre national social inclusion agenda, pre the NDIS and how different it was back then for Australian artists with a disability and how very far we've come and I want to just, I guess, reflect a little bit on yesterday.

This morning you're going to hear from a very important Aboriginal elder, Margaret Heffernan. She's going to talk to you about lighting small fires which is something that all of you as artists with a lived experience of disability do every time you develop a new piece of work and take it to audiences. Those small fires can often lead to huge impacts and create social

change and you've got to remember that you're all part of a social movement, the arts and disability movement.

When you leave here tomorrow or on Thursday morning, you need to remember to keep lighting small fires. I think we were very honoured yesterday when we received the last formal address from Tony Grybowski, the chair of the Australia Council, and he spoke to us about cathedral thinking, reminding us that we're all custodians here in this room for arts and disability. All contributing. All capable of making a very big difference and that this work is very long term. And we need to keep having conversations, all of us need to keep lighting small fires. Today we're going to have another closed disability discussion just for artists with a disability and it's in those moments throughout this conversation that you need to think about where you need to light fires.

Thankfully I think you're all practising in a time when

our government is working on huge policy shifts. We are post the national social inclusion agency, in a time of the NDIS. We're reaching the second iteration of the National Arts and Disability Strategy and the Australia Council yesterday recognised that like your peers across the national arts sector that you were very worthy of major awards, that you have your own agency. And today we will hear a lot about the screen sector and other sectors across the Australian industry that are making huge leaps towards inclusion and building agencies of artists with a disability.

Just remember when you leave here to keep lighting small fires. I want to acknowledge all of our elders in arts and disability and artists with a disability who have gone before us that have started this incredible work.

Just a little bit of housekeeping now, so just remind you that workshop registrations for tomorrow close at lunchtime so you need to get in early if you want to do

a workshop and there's an amazing raft of workshops. I also want to remind you that if you're not a vegetarian or you're not vegan, don't take the vegetarian or the vegan lunch. I also want to remind you that we have some nice quiet spaces here out in the foyer if you just need to runoff and have a chat or take some time out. Also remind you that Arts Access Australia has a range of photographers in the room and if you don't want your photograph taken just find someone with a red bandana and let them know that you don't want your photograph taken.

So playing as we came in was Western Australian artist Patrick Carter who is a Noongar man who has been working with us at DADAA making films for many years. I think it's really fitting that this morning we have a very, very strong Indigenous flavour through our conversations.

One of the things that kind of got a little bit

difficult for people with vision impairment yesterday, and anyone listening to the conference over a captioning device was the inaudibility of some of our questions and responses. So when you're asking a question or responding to a question today, we just ask you to really take your time so that we get the full meaning of what you're trying to say.

Like your stories, the stories of artists with a disability, Aboriginal stories are very important. I'm reading a quote, really, here from our next Meeting Place guest Margaret Heffernan. Over her career, Margaret has been a storyteller, interpreter, educator, linguist and now writer. She was one of the first bilingual educators to complete a degree in linguistics at Batchelor Institute in Darwin and her role in developing an eastern Arrernte orthography which is used in the current Arrernte dictionary. Since her stroke in 1991, Margaret also speaks to local and national audiences about best practices for working with

Aboriginal people on stroke prevention and recovery.  
Margaret's auto biography 'Gathering Sticks: Lighting Up  
Small Fires' was written in collaboration be Gerard  
water fiord and Francis Couglan and published by IAD  
Presses earlier this year. We are thrilled to have them  
here today to share that story about the group writing  
process. Please welcome Margaret to the stage.

(Applause)

SPEAKER: Good morning, it's lovely to be here. Sorry  
we're a little bit disorganised but it's a joy to  
actually get this book finished and out on the road. I'm  
Gerard Waterford. We work as a large team to support the  
writing of a memoir, particularly of senior Aboriginal  
people in central Australia and elsewhere and we do that  
as part of a collaborative process that's often started  
from when people were working 40 or 50 years ago  
sometimes. So there's been a lot of players in this  
story over a long, long, long period of time and

Margaret's efforts in getting this - her story and other stories told of local culture and traditions is terrific. We're very delighted that she's here today.

She's also got her brother here, Malcolm Heffernan, who has been a terrific help in getting the book finished and in supporting his sister through this process and we're hoping he keeps on being engaged in sort of promoting and talking about this story. David Woods has worked very hard and is still currently working with her. She does a lot of translation and interpreter sort of service with a group of women and men on Bible stories, on dictionary work and that sort of thing.

Margaret MK Turner at the end is the author of a book called - what it's like to be an Aboriginal person?

MARGARET HEFFERNAN: Yeah.

GERARD WATERFORD: A book that talks about culture and

has won the Order of Australia and is prominent in leading a lot of the Aboriginal organisations in town and supporting them in their endeavours to get this agented on page a little bit. Anyway, I won't say any more but this is Franny Couglan, David Woods, Margaret, Malcolm, MK, and we're all here to take questions. David is going to read a little bit from the story just to introduce it.

DAVID WOODS: Touching on Margaret's diabetes and her stroke. I remember when they first told me I had the diabetes disease in my body. In the early days growing up I never thought of seeing a white doctor to get a check-up. They didn't exist for us. Doctors were only at the hospital and nowhere else and my experience of a doctor in hospital as a young woman recovering from burns and Gilbert's birth were terrifying. It's not something that made me want to talk to any doctor or nurses again. Even the mission hospital had been a scary place so I didn't use the white medical system. We had

our own healers. My father and lots of family had died after white medical treatment.

So I never harder about diabetes. I never went to the mission clinic and I thought I was healthy and living a good life. But in 1986 I nearly died. It was only after that and being tested at the Alice Springs Hospital that I was told about my diabetes. I got better then, got very sick again when I was giving birth to Lloyd.

Before Lloyd's birth I had been working very hard at the mission school and going to IAD keeping things together. I was getting very tired in the classroom all the time, I thought it was just being pregnant. It was gestational diabetes, they called it. During the birth it got worse. I was too tired to do anything for myself but when I went home to the mission, I was looked after by our old midwives and healers. They got me stronger, making me eat good bush food so after a bit of rest I got up and got going again.

Then in 1989 when I was living at Hidden Valley and teaching my tiredness got worse and worse and after a while I didn't have the strength to get out of bed. I was sleepy and grumpy all the time thinking too much, worrying all the time. My head felt out of control, my sister and family got worried. The healers came, found my pain and looked after me. But I didn't get right this time. I got very sick.

They kept me in hospital for a long time. I couldn't do teaching or go to meetings, I just slept lot, took lots of tablets and ate what I was told to. To more three teaspoons of sugar in my cuppa with sweet biscuits with my morning tea. No more soft drinks. Too much sugar would kill me, they said. I needed to eat more vegetables and less fatty meat. The tablets they gave me I had to take every day.

After a while I never took much notice of all the diabetes stuff the doctor told me, the routines around

seeing the doctor and taking tablets dropped off. Even though I knew things I was eating and drinking in my daily life were bad for me I could only cut a few things down at a time. Soon enough I was back zooming around, doing things my own way all the time like I'd always done expect I was getting older and putting on a bit more weight.

One day I was visiting my son Gilbert, who was in Royal Adelaide Hospital with a broken jaw. It was 26 March 1991 and I was nearly 48 years old. I remember that day very clearly. I woke up in the morning, early, no-one else was awake but I got up like I did every day, went to the kitchen to get something to eat, started to boil the water to make some tea for everyone. I was looking out the window waiting for the kettle to boil when suddenly I knew something was really wrong. I had a stroke. A terrible pain washed through my head, down through my body. Everything went crazy in my head. I started seeing funny zigzag lines in both my eyes like I

was looking at a broken TV. I felt numb and very heavy. I tried to move my leg to go over and sit on the chair. My leg felt like a tonne of stone and I fell heavily. I tried to get up but I was numb from my head to my legs. I tried to call for help but found I couldn't talk. I tried again to get to the table but the pain got worse and everything went dark, then I blacked out.

It took me a long time to recover from the shock of nearly dying. I was still feeling very ill and very, very frightened. I worried all the time I might have another stroke and die. I wondered whether I would see all my family and country again. I wondered if I'd lose everything, all the kids, all my family, all my work, my plans. I felt very sad and sorry for myself. I thought why me? But then I thought about Lloyd, Joylene and all my kids, they were too young to lose their mother. Lloyd still needed me and I hadn't spent enough time with my grandkids. I thought a lot about my own mother dying. I especially thought I needed to get back home again so I

decided to live.

My stroke left me without any speech. I was still very heavy and couldn't move anything on the right side of my body. I couldn't get my right arm or leg to move. When I wanted to talk I felt so frustrating. I could only nod and grunt when the nurses and doctors asked me questions. I couldn't get any words out. It took me a long time to learn to stand up again. Later I was able to get my leg to move a little and my right hand to grip things. I had to start learning everything all over again.

Right from the start I was introduced to my speech therapist, Sally was her name. She came every day to help me. I wondered if I would be able to do things like I used to. She gave me hope. First she'd get me up from my bed, holding onto me little by little. She taught me to walk slowly away from my bed. But it was a long time before I was strong enough to walk by myself. She kept

walking and talking to me slowly from my room into another room to practice my steps. She also started other exercises to get the strength back into my muscles.

The first doctors at the hospital had told me that when I woke up half my brain was dead. It got me thinking so hard, how can I get that half of my brain to work again? Like I'd tell my brain to move my tongue around my mouth, I could imagine what had to happen but I just couldn't get my tongue to do it.

I never thought much about my own language at rehab. When I finally came back to Alice Springs I had to learn to speak it again. Even though I had all my own language stored in my brain, I found it difficult to make the sounds like ngk, kng, kngw. When I tried to speak the sounds didn't know how to come out. My tongue wouldn't always go to where I wanted it to. That stroke made me lose the ability to speak my own language. It was

frustrating. There are so many difficult and complicated tongue movements.

When it was finally time for me to come back to Alice I was so happy. My social worker told me "Soon you are going home." My heart jumped with joy. I had been wanting to hear that for many weeks. I felt so excited about seeing my family and friends again. I never slept that night before I left Hampstead. They took me to the airport in a wheelchair, I still remember sitting and watching all the workmen loading luggage on the jet planes. Finally our plane was ready to board and they started pushing my wheelchair towards the plane. The forklift driver came over and people loaded me into my wheelchair taking me into the aeroplane and lifting me straight up into the doorway. I was so happy.

A few hours later I saw the McDonald Ranges come into view out of the window. The land around the Todd River and Mount Gillen welcoming me home. They unloaded me at

last and when they brought me into the airport terminal in my wheelchair I saw my best friend Robin waiting and waving and welcoming me back. My eyes filled with tears of joy and happiness. I felt I am home. My family's here, were waiting for me. My second daughter was there and she stayed with me. None of my kids had money to come and see me in Adelaide. I had finally arrived home in Alice Springs. It had been a long three months.

Gerard, the community health worker was there at the airport too. He took me in a car to the hostel to stay for a while and until a place that would be easy for me to come could be found. Some months later I moved into a house but no equipment had been put in to make it easier for me. Territory Housing was supposed to install proper disability taps, disability kitchen equipment and rails in the toilets and bath rooms to make things possible. Gerard complained but it was no good humbugging them. No good talking if the doctors and physiotherapists growled at them. Housing just got crankier if you'd complained.

I've been in three public houses since then I've had my stroke. None of them had the proper equipment for walking or other disability problems. Housing kept us helpless.

Lloydy and all the young grandkids sometimes came to stay. They drew on the walls, ran around wildly, the dogs were wilder. It was good for me to hear the noise but the housing mob didn't like it at all. We had to clean all the time.

My family and friends hadn't ever been so sick. They didn't know what it's like to feel alone and sorry for yourself all day. I couldn't talk much. I walk really slowly. I got tired easily and I was cranky sometimes. So I wasn't always a fun person to hang around and I didn't want anyone's pity. So I would tell people off if they started saying things that make out they were feeling sorry for me. People were busy and became a big scared of coming to see me. It was like old people in a

nursing home. I know that story too. Everyone says they will visit but it doesn't really happen much without a car.

After a while I really started missing all the family visits and the busyness of the camps. I missed working and all the people coming and going. I missed being in the centre of things and spending my time in places with lots of talking, drinking cups of tea, laughing, and telling stories. I even missed the dogs fighting and people arguing all the time.

The physiotherapist started worrying and then they said I was getting lazar but everything was a long way and I needed to get someone to push or drive me around. It was easier for them but the physios were telling me I was not walking enough by myself. If I didn't keep using my legs they would stop working at all for me. What I really missed was going to work and catching up with everyone. I was becoming a poor thing instead of being a

provider and a mother. Just another person that had to spend time helping - they had to spend time helping. We didn't share many laughs or have much fun and my spirit was very sad.

When David Wilkins, my friend from Yipirinya was visiting Alice Springs in 1992 he came to see me. We'd worked closely when we were struggling to English Yipirinya School. He talk me to community Health and we caught up with the Aboriginal linguists and interpreters who were working on a dictionary project. All my old friends said that they had been too scared to ask me to come back but when Alison and David explained that I would be alright and that the linguistic work would be good for me, they cheered up. David talked about how I could use the text machine and hand signals. Everyone was pleased. We talked to the dictionary project managers and they were happy to offer me a return to work trial to see how I went. It was arranged I would be picked up every day to see if I could come to work. I

was busting to start.

Work was best treatment that happened to me. It combined my speech pathology and physiotherapy. I was practising and thinking about my speaking all the time and because I was happy, I was doing my physio exercises at work. It was much better than winning at bingo. My work friends made me feel I was useful again. Best of all, I was back with my friends, being told all the gossip and being teased. I was laughing and having fun again and I had something important to get me out of bed in the morning. It helped me make big improvements in my speech too. Being busy was the best of all therapies. I was not so heavy and sad and people started visiting me again.

(Applause)

GERARD WATERFORD: We're going to open up for questions as well. Also if people wanted to know how we write the stories as a team, and stuff like that, you're more than

welcome to ask questions.

SPEAKER: David Savage from Canberra. Maybe that's a good place to start, exactly how the process in this kind of collaboration where you worked together to get these stories out on paper.

SPEAKER: Margaret was very keen many, many years ago when she was working a lot with the linguists to write her story. So she started with, you know, with a whole different team of people, linguists writing. But as time went on, she is a perfectionist, everything has to be written several times before it's acceptable so as time went on people had to come and go and different people would pick up the story with her. And, you know, over the last say 10 or more years, Gerard and I have taken up that role. We're not linguists but we have all the material from the previous writers and just continued to add on the story. It's very much driven by Margaret.

Our process is pretty much to do sort of a family tree and get a really good idea of her family and who's important to her and then to do a timeline sort of trying to just sort of understand the various stages of her life and what she was up to. But in that process also tie in a sort of a social history as well. So, you know, what's happening in the world at large and what's happening in central Australia, what's happening around Aboriginal history in this area so for Margaret, you know, the Land Rights Act, the development of Aboriginal organisations, the equal pay award that ended up forcing all the stockmen and their families off stations. Just sort of that, you know, the mission histories, just how that impacted on her life and the life of her family.

GERARD WATERFORD: We put a whole lot of questions back to Margaret and put a time line and do a whole series of questions and if Margaret liked the questions she answered it and if she didn't she told us to not bother about that one fairly bluntly. And it rolled on and

rolled on over a long period of time. 10 years is a long period of time. It was intentionally a sort of therapy process and important that we don't get ahead of Margaret in where she's sort of thinking through some of the issues and, I suppose, at the end we had quite a large sort of body of sort of work that was then edited back with her support and we had a lot of support from David Woods who was doing work with MK and a whole lot of the other senior women, all of these sorts of issues that sort of supported some of the editorial processes and there were a lot of other people that sort of involved in that process, particularly Janet Hutchinson from New South Wales who is a terrific editor, if you ever need one. And we had a contact that sort of supported it.

FRANCIS COUGLAN: Plus as much as possible we'd also try to have family involved, like do readings with family and, you know, Malcolm, who was much younger than Margaret, he was always very helpful and thinking up

stories that we may or may not be allowed to include in the book and yeah, just bringing in other people who were important in their lives.

GERARD WATERFORD: And it had a fun aspect to it. It was playful. It was intentionally that and we did try to sort of make it - because Margaret herself is very funny and quite playful as well. It was, you know, intentionally sort of written to make sure we kept truth with her personality and the way she sort of writes these books and she wouldn't let us get away with anything else anyway.

Malcolm was a good help and certainly having family and friends around to sort of scoff and laugh a little bit and say that's not quite true but it's a good story was always very useful. And Malcolm, as I was saying earlier, came up for the book launch in Darwin when we had it and has been available for a lot of events we have had and a very thoughtful man when it comes to

culture and traditions and the Heffernan family stories as well.

SPEAKER: Hi, thanks for that. Evelyn from Perth, but I didn't catch the name of the book.

SPEAKER: Gathering Sticks.

GERARD WATERFORD: 'Gathering Sticks: Lighting Up Small Fires'. It will be available afterwards if you want to buy one. It had a lot of different names but that's the one we finally settled on.

SPEAKER: I just wanted to say thank you so much for your story, Margaret. It's just amazing. I'm a district director of No Strings Attached. We have participants from all over Australia that moved to Adelaide for different reasons. It's great to hear your story and, you know, at the moment created a project and it's how the first songs bring the memory of culture, of being in

the community and being with the elders and all that day being with land and culture and trying to bring that in people alive and I think it's so important to hear all these stories and all these perspectives because we need to hear it and the voice, thank you, Margaret.

(Applause)

SPEAKER: Carol here from Alice Springs. Thank you, Margaret, for your wonderful writing and very detailed way you have of writing is so good for us to hear. I was wondering if Malcolm could comment on the process and how it's been for him and generally.

MALCOLM HEFFERNAN: It's good that she wrote a book but I wasn't really involved with it. Got me at the last minute when the book was finished and invited me to go to Darwin with her and really, I had no choice at all.

(Laughter) Because she had everything organised and she told Franny about and it Gerard and like I said, it was

the last minute and I tried to make excuses what about dialysis? "No, that's been arranged. You can have it when you're down there." There was nothing I could do. Trying to pull out and make excuses but, yeah, everything was done. From my point of view, I had no choice. She's bossy. (Laughter) So I just have to tag along, which I did and I enjoyed it, getting out of Alice Springs, you know. I thought I'd never get out.

GERARD WATERFORD: At one stage when we were writing the book Margaret looked like he was going to pass away and Malcolm is an Aboriginal palliative care liaison officer and one of his roles that he has played for a long time in this town. He's a very thoughtful man and he was a big part of sort of reading the book in the hospital and to whole lots of family and that sort of stuff and he has a quirky sense of humour himself. It was a lot of fun, really. He is sort of in telling these stories he's underestimating it. We used him all the time when we could find him in his busy life.

SPEAKER: Maybe, MK, do you want to make a comment about the importance of these stories?

MK: Yeah, my name is Margaret Turner. I'm also a writer and a translator, an interpreter like Margie. Margie and I worked together for a long, long time and all the things that she was doing, it was very, very complicated language and also kept people to say it properly and do it properly and to understand it properly. I was just thinking about Woodsy was trying to say something about (Language) or something like that and no, it's not that. I asked this question about the language, I don't know what, it was similar name and -

SPEAKER: I'm not going to say anything because if I say the wrong name sometimes it can be a rude one and I'm surrounded by people who are laughing at me and the difference in sound it can take me forever to say the wrong one before I get the right one.

MK: I don't know how these people, Franny and Gerard, did that book with her. They had to do it over. Not this way, not that way, this way. Very, very long. I know Margie's way of saying it but I'm very, very happy that she done that book. Yeah, 'Gathering Sticks: Lighting Up Small Fires' that is true. We start off with a little stick to make a fire. Little sticks to make that light with the fire. And that's really good so our children can learn and they were so happy that she had written a book and somebody, in her way, with all her struggles in her life, she came through and I'm very, very happy for you today presenting your book and I would like to thank Fran and Gerard and Woodsy beside her all the time, you know, to get this out, to get - she went to Darwin and organised all that for little brother, it's amazing. How can anybody do it? It's already done, you can't say anything. Get in, get on the plane. Yeah. Those sort of things. That's my sister and I'm so happy. Thank you.

(Applause)

DAVID DOYLE: I think it's amazing this morning just coming out of the Arrernte smoking ceremony and all of us feeling grounded on this land to be addressed by European and Aboriginal elders on this land who have worked long and hard to do something very amazing and thank you for being with us this morning.

SPEAKER: Can I ask one more question. David Doyle introduced you really beautifully and among what he said was for us to light small fires too and I just want to ask what sort of small fires would you like us to light and what sort of changes would you like us to work towards in this country?

SPEAKER: Tiny little sticks, the kindling sticks, like if you want to make a fire, like twigs, those sort of things, yeah, if you make a big bushfire, there will be

a big bushfire, no-one coming out nowhere, you know.  
Those sort of things, yeah. Twigs from the tree, you  
know.

GERARD WATERFORD: Margaret doesn't like talking on the  
microphone in public very much anymore. She works  
privately much more effectively but the book does talk  
about lots of those things in terms of disability care  
and the appalling lack of sort of accessible housing and  
the appalling lack of resources in regional areas. It's  
all covered a fair bit in that and we had a lot of time  
to sit down and sort of work through what those issues  
are and what she wants from the book and what she wants  
people to take away in terms of working towards social  
change in a bit of a just sort of strategy.

SPEAKER: And education for young children.

DAVID DOYLE: Please join with me in thanking our  
panel. Thank you.

(Applause)

And I think we also learnt this morning from Malcolm about the absolute necessity of bossy women in our lives and I know that there are some fantastic artists with a disability who are extremely bossy in this room with us this week. Just remember, keep bossing us.

I think this morning's panel also reminds us of the fact that we need to know and record and share our honest, raw stories about disability. I was really interested yesterday when Bree talking about the lack of documented history of the Australian arts and disability movement and I hope that academics like you, Bree, will pick up that work and start documenting it. One of the things I think that was really lovely this morning is these guys talking about the chain of hands that have passed around Margaret's work for many, many years and it reminds us that every artist needs a chain of hands around them and

I also want to acknowledge all those people who work behind the scenes in arts and disability who are here today.

So our first panel today is about leading to the future and looking at best-practice models around Australia and from around the world. Our facilitator for the panel is CEO of Arts Access Australia, Meagan Shand. Meagan describes herself as a wellbeing artist with over 20 years' experience working in the NGO sector. In 2001 she received a centenary medal of Australia for her vision and commitment in creating a disability-led advocacy group in Western Australia. She recently completed her Masters of Social Science exploring how participation in art contributes to individual and community resilience. Meagan will introduce the panellists as they come up this morning and I would like to invite everyone to the stage so Dirk Sorge from Germany, Belinda Locke, Jody Holdback, Madeleine Little and Jovana Komnenic. Please welcome our panel this morning.

MEAGAN SHAND: Is that on? Can you hear me? OK. Good morning, everyone. What a beautiful way to start the day. And with the kind of start of wellbeing, as David said in the beginning, I've had a lot of time working in the area of wellbeing and we've had a great space to start with the smoking ceremony and Margaret Heffernan and her collaborators. I feel very privileged to have heard that story and particularly because the book's just being launched so I'd really like to acknowledge Margaret and also acknowledge the people of the land that we meet on today.

I describe myself. I'm a tall woman. I'm fairly good-looking, I think. (Laughter) Shoulder-length brown hair. Caucasian. I was born with all my body parts and I've lost a few along the way. I'm in my 50s. I'm wearing a black dress with some beautiful red kind of tulip-style flowers on them. They look a little bit like the ones that are on the Anzac memorial, I'm told.

I'm really happy to be here on the stage finally. I'm glad I wasn't here yesterday because that would have been exhausting but wasn't that a great start? A really good start. I think today we've got a different flavour and I'm really pleased to be sitting here with my panel. I've got some old friends from across the world and some new friends and symptom friends from across Australia so I'm really happy to be here. I'm going to ask each of them to introduce themselves because they're probably best at doing that. But our panel discussion is around best practice and leading to the future.

So I did give them some questions and some prompts that they could take or leave or if not say what you want to say. So we'll see how they go and if they don't answer the questions I've asked them I'll prompt them anyway. Don't worry, you're in safe hands. But just checking back on what we just had, wasn't that a great example of best practice? I mean, collaborative and respectful.

So I'm really looking forward to hearing what each of the - our artists and practitioners have to say sitting here with us today.

So maybe if we go along and introduce ourselves first and I know some of you have PowerPoint presentations. Who has PowerPoint presentations? Four. So slightly different flavour this time, which is fine, a bit of mixing it up. So I think we're going to start with you, Dirk. So would you like to start with your presentation? So Dirk Sorge is with us from Berlin. We met Dirk when we took the first Meeting Place to Berlin last year and what an exciting discovery tour that was. Every day was a delight. We learnt something new and this is the second part of the exchange. I'm really happy to have them here today at Meeting Place. I thought about what would be the most unique place in the world to take someone from Europe and Australia and I had this amazing vision that it would be here in central Australia. So I'd like to acknowledge Jeanne McKay and Incite Arts for

hosting us today and enabling that vision to come true.

So welcome, Dirk.

(Applause)

DIRK SORGE:     Alright. So can you hear me? Great. So first of all thank you, Meagan Shand, for having us here and we also have to thank the German Embassy and the Institute because without them we couldn't make this long, long trip from Germany all the way to this wonderful land. I think it's a really wonderful land because it's full of wonders.

Let me just see, I have a PowerPoint presentation which is, yeah, it's displayed now. So my name is Dirk Sorge and I have am a visual artist and I have a visual impairment and my presentation is titled Digital Art Practice Creates Autonomy. When people ask me what kind of art do you do, I often answer I'm doing installations and videos and sometimes performances but actually I'm

also doing digital stuff, what I like to call digital stuff. It's digital art practice and I will show you one small example of it and it's basically just a really, really simple program that I did and this program is constantly endlessly creating random shapes, random patterns of triangles so it doesn't get more simple than this and if it works now we can try to have a look at a smaller video clip.

(Video plays)

(Music plays)

DIRK SORGE: You can see there's hundreds or sometimes even thousands of triangles with different colours, different sizes, different orientations overlapping each other on the screen so the whole screen is filled with them. They are black triangles, red ones, blue ones and some with white outlines and they are several times per second they are changing and you have musical notes

playing for each pattern. So you have kind of a rhythm going on.

This is one example, we can switch to the next. So here on the left you have a screen shot of the program running. It's like dozens or hundreds of triangles, different shapes overlapping and on the right side you have a sketch or a hand drawing that basically showing you how it works. So it's only four different kinds of triangles but if you combine them they inform different complex patterns and they are changing all the time overlapping each other and now you might be wondering why is this relevant for the context of disability arts? Now we can take a look behind the scenes for the next slide. Thanks.

So here's what this actually is. It's only a program written in a program language. So I blurred out all of the lines of code but there are two lines left to read and the first one is triangle (AXAY BXBY, CXCX): This is

where the triangle is constructed. I don't have to draw it by hand, I just tell the computer to draw the triangle for me. The next line it gets a colour and stroke. This is what I'm using to create these triangle patterns and of course and there is much more code that tells the program to play music and stuff but this is actually how one triangle is created. So we can switch to the next slide.

This is my workplace at home. So instead of having a large studio or a large storage place for terms, I just have a table, a desk with a computer monitor on it, with a keyboard and with a mouse and this is all I need for creating these thousands of triangles. So instead of having an assistant telling me or describing what's happening on the screen, I know exactly what's happening because I wrote it myself. I told the computer to draw the triangles so this gives me creative control without having another person, another artist or an assistant describing what's happening because basically in theory

I have it all in my head, I know exactly what's happening. I have to have a clear concept because if I were sloppy, the computer gives me an error message. You don't get error messages when you're drawing on a canvas but the computer can give you an error message. That's why you have a clear concept, you need to have a clear concept for this creative control.

The next thing is like you have a built in automatic assistance when you're coding because when you're coding you're only using plain text. You don't have fancy graphics, you're just using the plain text and then you know what's going on on the screen afterwards. By doing this I'm like a director, I'm writing a screenplay and the actors are, in this case, triangles. So these triangles, they have an amount of freedom that I give them but basically I know at all times what can happen on the screen. This is interesting because it's not only interesting for people with visual impairment but this kind of working is interesting also for people with

physical impairments who may not be able to work with physical materials or people who don't have much space or don't want to deal with transportation of materials so working digitally gave me a lot of freedom. We can switch to the next slide.

Here you see a poor man's toolbox. So actually this is a list of some of the programs I used and these are all free. That means you can create digital art on your computer without any money basically. Some of them you might know, like audacity for creating sound, there is splendour for creating 3D models, there's Gim for creating 2D graphics and the program that I used for these triangles was Processing. Processing is a program that you can use for creating applications only writing code. There's another program called Unity for creating 3D games, these are all free. The best thing you can find hundreds of thousands of tutorials online that explain how these programs work. So each program, of course, needs a lot of training to be able to use them

but they are all free tutorials. You can have free tutorials or only text tutorials that explain you how to use these programs. Of course not all of these programs are suitable for everyone. Some are not accessible for everyone but I guess there's a huge opportunity to use these kind of programs or others that give you a lot of creative control over your own artwork and give you creative autonomy and that's what I discovered in the last few years, so thank you very much.

(Applause)

MEAGAN SHAND: Wow. What a contrast to the last session when we were talking about narrative ways of working to working on digital platforms and finding ways for people who are blind or have vision impairment can work and do their art. I've said to Dirk that I would need to sit down for a couple of hours to really truly understand what he does and I will be spending the next week with him, which I'm looking forward to, and Dirk is also out

in the - Dirk and Jovana - out in the exhibition space and they have one of their installations they actually started in Berlin when we were there last year where they launched their new network, Berlinklusion. Who would like to go next? Would you like to go next, Belinda?

BELINDA LOCKE: I'm going to stay sitting here. Can everyone hear me OK? For those of you who don't know me I'm Belinda Locke. My sign name is Curly Curly Curly. You can sign my name by raising your hands up and pointing your fingers to the sky and moving your hands down in a ringlet motion towards your shoulders.

I have the great pleasure of being the chair of Arts Access Australia. I'm a theatre director and a performer. I am an artist and I've been considering this topic leading to the future best practice models and ideas for the future and it's big. I've been imagining what full and equal access might look like own an

individual level for me as an independent artist, for me as a human being. And every time I try to write these thoughts down to share with you I'm in tears and I'd like to take a moment to give thanks to everyone presenting at and attending this event that to acknowledge to speak here at Meeting Place, to speak about our experiences can sometimes be to relive trauma, a trauma of exclusion, of not being seen, of not being heard. A trauma sometimes of not knowing how to express what it is that we feel or what we are going through. And to reach to the future is to retrace this journey, to open up some of the parts of myself that I am best at hiding.

We develop language that becomes comfortable to talk about these things. Words like access and barriers and inclusion but behind this is often a very real lived experience of physical and emotional pain, which I know experiences I share in some way with many of you here today.

One of the barriers that I face is invisibility, not being seen or being seen only partly. The difficult parts, the parts of me that I need support with are often hidden. As a university student, I bought into the message that the show must go on and I continued to perform a show in a bath of ice when I had pneumonia. This later led to a diagnosis of fibro myalgia. By doing what I thought my job was as an actor I've now been living with chronic pain and fatigue for nine years.

Sometimes I get by in my day-to-day life with no visible signs to anyone else of what is going on inside of me. Other times I may be in bed for a week, struggle with my sentences, or be admitted to hospital for emergency pain relief. And in thinking about the future of access for artists and leaders with disability, I have been thinking about invisibility as a barrier and what ways I am complicit in this invisibility. For those of us living with less visible experiences of disability,

there are questions of disclosure and nondisclosure. Often these decisions are surrounded by fears of what other people's attitudes may be in any given situation, at work, in our relationships. But in what way do my own attitudes towards myself and my experiences of the world shape this? Why am I more likely to speak about my physical reality than my experiences with mental health? My experiences of sexual abuse in the arts industry? Of post-traumatic stress disorder, of being suicidal?

If there is a future full and equal access, what are the current situations where disclosure is not an issue?

Disability only spaces are important but they mustn't be the only safe space. And to create change I don't need everyone to have an in-depth knowledge or understanding of my individual experience but what we do need more of is openness, flexibility, valuing lived experience as a form of expertise, honouring the expertise we have about ourselves in any given situation, that there is an integrity in asking for access and in providing access,

a willingness to be wrong, a willingness to try to find a solution.

In Australia, there is still much work to be done to increase the visibility and profile of artists with disability. Our voices, our stories, our artists grow for the most part without the support of the mainstream. In my artistic practice, I work to uncover hidden stories and seek out that which is not seen. The image on the screen is for my latest work Under My Tongue. A close-up of the woman's face takes up most of the frame. There's a clear reflective material in front of her face that we see her through. She's wearing make-up, red lipstick with dark eyes and dark hair. I am the woman in the photo. I began work on this project last year as part of Meeting Place in Berlin and you are all invited to do participate. I've personally prepared a message for each of you that you will find hidden until pack you received from registration yesterday. There should be a yellow envelope in there which asks you to open me. I

invite you to help me to create this work by considering something challenging in your life that's invisible to others and how you find support with this. The project is open to people with and without disability and means everybody and the questions that are meant in whatever way they resonate with you. You can respond in words, pictures, video, any form you like and there's a box in the foyer next to the entrance where you can post your response or find a new yellow envelope. Or you can email me at a later date using the address provided. All the messages will be kept anonymous and will help develop a new performance I am developing with a dancer next year. Thank you so much for those of you who have already been so generous in sharing your thoughts and experiences.

I hear you and finally I wanted to say if anyone in the audience here is wondering whether or not they belong here at Meeting Place, I would like to welcome you as I was once welcomed and let you know that you do belong.

(Applause)

MEAGAN SHAND: Thanks, Belinda, for another very honest and personal story to inform our practice and what we need for future access to the arts and disability - or accessible arts and disability.

I'd like to move onto - I've got no choice now with who is the order of the speakers, Madeleine, you're next because your slide presentation is next.

MADELEINE LITTLE: Awesome, I'm going to stay seated as well. A wrap skirt was a bad idea today, I'm so sorry if I accidentally flash someone. So professional. I'll introduce myself as well. I'll describe myself. I am a short 20 something Caucasian woman with extremely long red hair, my pride and joy, and I'm currently wearing red lipstick, a black top, red bandana and a really bad choice wrap skirt which has flowers on it and leaves nothing to the imagination.

My name is Madeleine Little, I'm an actor based in Brisbane. This year I participated in Intimate Space at Festival 2018. I starred in the No Par which is a Queensland Government video. I'm also the access consultant for the Festival of Australian Student Theatre. As of yesterday I can finally announce I'm the recipient of the Stallant Award with the Arts Access Victoria. Thank you.

(Applause)

Thank you so much. It was the hardest secret to keep. Now because I am a - sorry, I also have a bachelor of finance and drama from QUT. I'm researching accessible theatre access.

Most of my ideas are focussed on accessible theatre practice. An accessible future is one where people with disability have full access to arts and culture. It's

when we have not only the right to consume art but to make it and to be paid for it just the same as our abled counterparts. Whilst studying my undergraduate degree I did not have a single reference point in the mainstream theatre sector in Queensland. There was not a single disabled female actor or theatre maker I could look up to, whose career I could aspire to emulate.

So I continued studying, not knowing if I could have an arts career or not and this is why my presentation is so important. In my third year of university I was asked to join Indelibility Arts Ensemble. It was start to do fill a gap in the sector. There are disability arts organisations in Queensland but where were the professional opportunities? There wasn't an easy path to take until Indelibility started and it was that year I received my first payment as an actor. And until that moment I didn't see how that was possible.

That's why representation is the first step in creating

a sector that is truly accessible and inclusive. Had Indelibility not been there in that exact moment it was highly up likely - unlikely I would have pursued a career in the arts. It helped shape me as an artist. I love saying that.

As an extension of that it's also important to discuss how representation can shape the wider sector and not just individual artists. If there's something that my research and personal experience thus far has shown me it's at the mainstream theatre sector does not have any desire to include us whatsoever. Why is that? Now, there's an assumption that it costs too much or it will be too hard to accommodate us but the argument that I have harder time and time again is where are the trained disabled artists? We can't hire the people who don't have the appropriate skills required.

To that I say, No.1, we're right here. No.2, not enough of us? Look harder. No.3, how can you expect us to be

trained if the training opportunities themselves are inaccessible?

(Applause)

Now, I dream of a world where disabled artists are cast alongside non-disabled artists, programmed in main stage seasons by professional theatre companies every year. I dream of a world where such casting isn't tokenistic but it is authentic where disabled roles are paid by disabled performers, the people most qualified for the roles where I can walk or wheel into an audition room and have a chance of getting the part because the company isn't afraid of hiring me just because I'm disabled.

So how do we eliminate this fear? I do believe that representation is the answer. To me it is very simple. Greater representation on stage equals a greater belief in our capacity to create and to perform. Greater belief

equals more opportunities, more opportunities equals greater representation but that puts us in a really awkward loop, doesn't it? So how do we break that loop?

Again, I believe it's up to these professional organisations to start taking risks and aspire to be greater, especially those with diversity as a core mission statement and in their marketing you cannot claim to be diverse if you are actively shutting out a core oppressed minority group. It is time for us to start demanding the respect that we deserve.

Further to that, I'd like to quote Jenny Sealey, artistic director in the UK. In her keynote address at Meeting Place in Perth last year, she said, "We do not accept mediocrity. We have to be fucking brilliant at what we do. Hell yeah, we do." But you know what else we need? We need each other. I see some incredible disabled artists in the sector but I just don't think that there's enough of us and there's not enough of us

getting the recognition we deserve.

So let's uplift our fellow disabled artists, share their work wherever you can and support them whichever way you know how. With increased visibility comes increased understanding. With the increased understanding there is belief from the sector that we are as fucking good as we know we are, and when the sector sees how fucking good we are we will get the recognition. Sorry for the language everyone. We deserve respect. I believe we will get there together and we can turn that annoying loop into an upwards trajectory from where we can all shine. Thank you.

(Applause)

MEAGAN SHAND: Wow. Aren't we glad that we have Madeleine here?

(Applause)

So Maddie was chosen as one of the travel recipients through Arts Access Australia's travel grants so very good choice to the judges. Very strong voice. Thank you.

MADELEINE LITTLE: Thank you so much.

MEAGAN SHAND: And Jovana, you're next. If you would like to introduce yourself first. I will give you a bit of a background about the amazing Jovana. The amazing Jovana was our ground person in Berlin when we held Meeting Place in Berlin. So she did the organising for us and the producing for us in Berlin and you were amazing because we were working across the miles, we were working through Skype and it was just so amazing to get there and see everything done so well. So thank you, Jovana. And it's so lovely to have you back here?

JOVANA KOMNENIC: Yes, it's so lovely to be here and thank you, Meagan, for inviting, for a brilliant

collaboration last year. We are so happy to have made it here and to exchange with all of you and thank you all presenters by now. It's been a great pleasure and we're learning so much.

So my name is Jovana Komnencic, I'm an artist and arts educator. I'm coming from Serbia, which is a country in south-eastern Europe and I live in Berlin. I will describe myself quickly. Around 165 maybe cent metres tall and light brown hair, blue eyes. I'm wearing a dress with black, green, golden and white geometrical and flower patterns and black sneakers and I'm one of the cofounders of Berlinklusion. I'm going to tell you something about this network. It is an international network of accessibility with an aim to implement positive change in Berlin's cultural sector by embracing inclusion and increasing accessibility for artists, arts workers, participants and audiences with all abilities.

The inclusion supports and sects individuals, museums,

galleries and other organisations through monitoring, collaboration and raising awareness about inclusion and accessibility in the arts.. The inclusion was founded by four artists, art educators and curators with and without disabilities. We all started working as freelancers and with years of practice in the field of art and inclusion and as a way to connect different practitioners in this field and for exchange.

This is our logo. It's a picture of a tree growing from the word Berlinklusion. Since we are officially founded the network 1.5 years ago only, the response has been overwhelming and points to a need and desire for this kind of exchange in our communities. For example, for now we have developed and coorganised Australian and Berlin exchange festival together with our partners Arts Access Australia and a central part the first international Meeting Place held in Berlin last year, as Meagan said, that we're especially proud of. Since then we, as well, facilitated workshops about inclusive art

education, organised consulting of cultural institutions  
ability accessibility of their fundings, worked on  
guidelines for accessible spaces and events in context  
of performing arts, cohosted a film screening about  
inclusive dance project and so on.

Right now we're organising local empowerment workshops  
for local artist and workers with disabilities.

Workshops about funding applications and we're getting  
requests by museums across Germany to help make their  
exhibitions and educational programs accessible. Today,  
as an example of the way we like to work in  
collaboration of people with different abilities, I  
would like to describe an installation that we presented  
in Berlin last year during our joint project. An  
installation we developed in collaboration with  
Australian artist, performance artist Anna Seemer.

Call and response, journeys through multisensory  
landscape was an interactive installation. Exploring

multiple perspectives incorporating sound, movement and visual arts. By a series of sensory stations, participants were invited to interact with each other and to create ephemeral works of art, exploring connectivity and difference as an engine for creativity. It consists, the installation, consists of seven different stations in room, each inviting to engage with a specific activity, for which at least two participants are needed. One could draw, sculpt, act, write, record, feel, have conversations. In the beginning we provided a guided tour through all the stations with sign language and audio description. I'll show you some photos from the event and describe them shortly.

This photo shows two women separated by a pane of glass on which they're collectively drawing a cartoon-like figure in a pink tutu and crown. Above the figure one of the women is writing the word beautiful within a heart shape. Here participants were invited to sit across each other with plastic glass in between and drawing on their

image. It was a fun way to play with our perception of the other and to create a personal bond through the activity.

Next photograph, maybe the next one. And the next one.

Thank you. This photo depicts four people on the stage arranged in a tableau. They're standing on top of chairs laying on the floor underneath them, reaching out to each other and all together incorporating their interpretation of the notion of education, which is typed on the white piece of paper in bold black letters. This activity invited participants to collectively stage a static scene depicting one of the words - education, community and trust. By using only their bodies and chairs.

Can we go one photo back? Yeah. This one depicts two women from the shoulders up, one with blonde hair and glasses in profile on the left and another one with brown hair facing us. The one with brown hair is making

a sound into a red balloon which is placed against her partner's chest so that she can feel the vibration of the sound. These two women are an Australian painter and Belinda Locke sitting with us on the stage. They feel the movement of their partner by doing simple tasks and again make a joint experience in the very close proximity.

All the stations could be revisited, tried out with different partners or groups. I think now we can go another photo back. Yes. This one depicts a room full of people in motion. It is a scene from the middle of the event. Their bodies are slightly blurred depending on the speed. In the foreground there are two figures sitting perfectly still, a chair between them. The whole installation is an example of the way of work that we find inspiring. Creating spaces in situations that offer possibility to connect and to express to everyone involved. And we did it not by making each station and every single detail completely accessible in the

technical sense, but by offering diverse media and sensory activities in the space and by relying on community to mediate itself. So everyone found multiple ways to participate and to connect to the installation and to other participants no matter what their interest or ability, which was the goal of the event.

There was a sense of play and community in the room and new friendships and potential collaborations have been formed. After this short insight in the example, another thing that I would like to share is just revealing to myself I had them on the plane again about why I'm so excited about working within the field of arts and accessibility. It's being active in both of these fields, especially the combination, the points are two very different and in my opinion very important aspects of being human being. One of them being looking for a common denominator that connects all of us as humans and that we all share, apart from our abilities and other differences. The second one, at the same time looking at

the very special individual gifts that we all have and empowering the authentic self-expression. Thank you.

(Applause)

MEAGAN SHAND: Thank you so much, Jovana, about the reminder of that special event in Berlin. There was so much going on at the time and we were immersed in it all and it's nice to reflect back on it. One of the things we did find when we were in Berlin, the concerns, the issues, the goals, the values about art and disability were similar. So at Meeting Place in Berlin we had a disability-only session as well and it was probably one of the first ones that you knew of in Berlin and it was very interesting how some of the very similar discussions came out so it's universal, art is universal. Thanks very much, Jovana.

So last but not least we have Jody up the end there waiting very personally and Zane. Thanks so much, Jody.

Would you like to go ahead?

JODY HOLDBACK: I can. Can everyone hear me as well because I'm going to stay perched on my ample bottom? I'm Jody Holdback as and I work as an audio descriptor. I'm a 5 foot 6 and three quarters, which is very important. I'm blonde, Caucasian with a cuddly build. I'm wearing a cream shirt with blue flowers, a calf-length skirt and platinum sandals and underneath my chair is Zane, a large dog wearing a dark brown harness and I'm not sure if anyone can see his face but it's either asleep or looking for angelic. He's asleep. OK, that doesn't surprise me at all.

I also have on my lap, my laptop and an earpiece just to keep me on track because I can talk about audio description all day.

MEAGAN SHAND: Remember you've got five minutes. JODY

HOLDBACK: Yeah, yeah, I know, that's why I have notes.

It was Access to Arts started the first professional audio description in Australia and I would like to acknowledge the team of describers we have. They are brilliant. They do work to a very high standard and to such that recently we had one describer fall ill, another describer picked up the original describer's script and 24 hours later ran with the live performance which is no easy feat. So I do take my hat off.

But particularly today, I would like to acknowledge Carrie Sealey and Julie Filke who are here as describers working under some very difficult circumstances with technical issues and everything visual they are seeing for the first time at the same time you guys are and describing on the fly is actually a very hard skill to manage and having listened to them throughout the conference I take my hat off to them and they have maintained their professionalism throughout. So I want to really thank the ladies.

(Applause)

Thank you for that. And if you do want to listen to audio description for the rest of the conference, feel free to get a headset in the break and listen for the rest of the day.

Access to Arts wants to follow best practice and I believe we do particularly with audio description. It was the vision of our past creative director, Gaelle Mellis, to have a visual impaired person to run the program. She thought it was important to have the input from a user on ground level. I totally agree with her and I thank her because I now have that privilege.

We're the actual only audio description service in the world that we can ascertain that is actually run by a user of the service, which I think is absolutely awesome. That in Australia, and particularly little South Australia, we are leading the way in this

particular practice. In fact, in a conference audio description conference I went to last year in Europe, they are only discovering that to continue to research they need to speak to the end user. Now fancy that, that's a novel idea, isn't it!

Why is it important to have a user coordinate the service? If you want to provide a quality service of high standard, you need to have the feedback directly from the end user. The end user can provide feedback directly of what they're experiencing, what they like, what they don't like. So therefore, in the 2.5 years I've been in this role we've introduced some new methods which is listening, we have myself listens along with a second describer to the dry run which is like a practice run of a live event if it is possible. Sometimes this isn't possible to have a dry run. And we then provide feedback to the describers on issue that is we either didn't understand, weren't clear or the language isn't quite correct and the majority of these describers

welcome feedback, take it on board and if they can, they implement it in their description.

Again, since I've been in the role we have encouraged service providers, blindness service provider to say come and listen to audio description so they can actually understand what it's like for their clients or consumers to hear the audio description and what enjoyment and benefit that it offers socially and culturally to their lives. We've also introduced professional development to continually upskill the fantastic describers that we have.

The service has increased slowly over the time and it has had a good response from a number of people when I trot in with my guide dog and animatedly tell them how wonderful audio description is.

Is there a threat to this? Yes, I believe there is, and I have come across those threats. Threats are some

describers, some non-disabled and arts workers who do not have any respect for people who are disabled or run services such as this. This will hold back, I believe this will hold back the advancement of services that we offer and that we can actually provide at a better level because we have the knowledge and we are and know what we want as deaf and disabled people.

MEAGAN SHAND: We might need to get you to say your last sentence. We're getting a message from the bossy stage manager.

JODY HOLDBACK: Essentially probably three quarters of our describers respect me and the other quarter very rarely work. (Laughter) If they can't respect me as a disabled person, they can't respect disabled people, so they don't work. Simple as that.

MEAGAN SHAND: Great. Thanks very much, Jody.

(Applause)

So just in summary, I hope that you - thank you very much to our presenters for giving us examples of the practice from across Australia and across the world. Belinda talks a little bit about the need for looking - creating spaces where the invisible can become visible. Dirk showed us some very interesting ways to use digital platforms to engage in the arts. Jovana spoke about a brand new world platform, Berlinklusion which was launched when we were in Berlin, about their immersive, inclusive exhibition that we all experienced. Madeleine talked about the importance of opportunities, equal pay, jobs and was really good at it and Jody spoke about disability leadership and the importance of having service users in the services. I will hand over to you now. Is there any particular - does anyone have any questions for any of the speakers? One up the back there. And I'm also very aware that it's near lunchtime and you're hungry so I will make sure you get there on

time.

SPEAKER: It's Kath Duncan again here. Just about the topic which was leading to the future, I just kind of didn't feel like I got that sort of perspective from people. I did from Maddie a bit but I wonder if we can maybe go to each person, just talking about this best practice model leading to the future, if we can have a statement from each person about, you know, their wildest dream about that or what that might look like, maybe if not just for them for the sector as well, something like that? That would be great.

MEAGAN SHAND: Great question, Kath, and it was on my list to them. My questions were if you were to envision the future of full and equal access to arts and culture, what would it look like or imagine an accessible and inclusive future, a utopia where people with disabilities have full and equal access to arts and culture. What's the kind of vision, first question, and

what do you think is the most important thing we need to get there? So who would like to answer that question first? Not Madeleine, because she's already done it. Who has got a different perspective?

BELINDA LOCKE: I think what I was getting at is to get the required openness and flexibility and those kind of approaches from the rest of society.

DIRK SORGE: Sorry, that I focused more on my own work and not deal with this general questions but so I mean I talked a lot with disabled artists in Germany or artists with disability and a lot of them they don't want to out themselves because they are afraid, they are stigmatised and they don't want to be put in this niche that's why there's a lot of work to do for people not to be afraid to be open about their own disability. I'm not sure, maybe we are like 10 years back in Germany compared to Australia but I guess there could be a similar problems here that people are not openly showing their disability

or talking about their disability and that's why we don't have so many like examples or persons to orientate on. Maybe there are more disabled artists than we think but they're not publicly showing or talking about the disability. Maybe that's one issue that has to be changed but of course the whole atmosphere and the art scene has to change for this to happen. People are afraid to show weakness and that's, I guess, it's because we are like - we are so focused on our careers and not want to hinder ourselves with things like showing weakness. Another important thing is what Madeleine also said, like the education system is not letting people in with some disabilities so that has to be changed, of course, because otherwise we don't have this new generation of young artists with disabilities growing up and for myself I can say when I was studying, beginning to study art in Berlin I didn't show my disability or didn't use my white cane. It took me two years to be willing to use my white cane inside the university building. Some people thought it would be

like a funny performance and I told them no, no, no, I need this cane. That means I was the first person in years or maybe forever in this particular institution for visual art showing his visual impairment and maybe there are more people than we think but they're not showing it.

(Applause)

MEAGAN SHAND: I wanted to respond to Dirk because I think there are a lot of similarities between us and Berlin. It's not that it's behind, there's a lot of things that are very similar and a lot of people who aren't comfortable speaking out. I think Belinda has spoken about that in her presentation as well. Would anyone else like to say what their vision for the future is and what's needed? JOVANA KOMNENIC: I could say something. When I also tried to point out through the presentation, the importance of working together, people with and without disabilities in a respectful way and

learning about each other and each other's needs and maybe this notion of realising how connected we all are and at the same time taking care of expressing ourselves is one of the ways or - that can lead to that future and I guess being active in this field would mean for that future trying to make difference on micro level, trying to make spontaneous changes, adjustments to make things more accessible whereby as well trying to influence the public and the development of the policies. So working on both levels.

MEAGAN SHAND: Have we got time to finish off? Has anyone got any other questions? No. Everyone's got lunch happening. Sorry, was there a question down here? Thanks. Sorry. One more, good. Thank you.

SPEAKER: I just wanted to say thank you for sharing your individual stories. I've connected with a lot of those that have experienced the same situations, I think a lot of us have. Myself, I'm a deaf person. I work with

other artists who have varying disabilities and all of them have the same hope for the future and for disability to be seen as normal and for the future to have access as an automatic thing, not, you know, assume that somebody will provide something, it's just know that it will be there. So I think in the future, from what you've been saying, it's not being frightened of disabilities, and saying that people can be proud to step forward and speak about their disability and if they can say that they have it and show it then we're all the same regardless of what we have. So your stories, I think, have really given me hope and the hope that one day we won't have to work towards this so hard, it will just be there because for now I think we're all tired and whether we have our disability and accept it or not, we're still working towards something but you've given us the hope to know that we will get there. Thank you.

(Applause)

DAVID DOYLE: Can we give this amazing panel another round of applause.

(Applause)

I feel like the future of arts and disability both here in Australia and globally in Europe is in really safe hands when I listen to the stories of this group of artists this morning and probably the most lovely takeaway is from Jovana when she talked about that combination of arts and disability as being vital in our experience as humans.

Thanks so much.

(Applause)

So we have about 10 minutes before we go to lunch and it's with great delight that I introduce again to the

stage Caroline Bowditch from Arts Access Victoria to talk to us about ARTfinder. Before you dive off to lunch, we've got another closed artists with disabilities session over lunch so if artists with disabilities want to be part of that conversation, grab your lunch first and get straight back in here for your conversation and I think you've got a lot to talk about from that panel, you know, to disclose or not, the global nature of this practice.

Can we please welcome Caroline to the stage?

(Applause)

CAROLINE BOWDITCH: Hi, gang. How is it going? You're all so quiet and polite. I'm just going to move this a bit. Become a piece of performance art called moving the stool.

So at Arts Access Victoria we launched in February 2017

a database called ARTFinder. Have any of you seen ARTFinder, gone onto ARTFinder know anything about ARTFinder? There's the Victorians up the back.

So ARTFinder is a database of artistic opportunities for people with a disability or anyone who has access requirements, basically. What ARTFinder allows people to do is to find information in one place. So someone can go onto ARTFinder, they can look by area, they can look by art form, they can look by access provision that an organisation might - or an arts project might have available and it will then tell them all the things that meet their requirements in one place.

Every one of those - the people that are on the database has been asked a series of questions so the information is hopefully as accurate as possible. Rachel Walker, who is our project manager, and is amazing, Rachel has literally spoken to every person that's on the database and really kind of honed her craft in terms of getting

the information that's actually accurate. So that's been opening up lots of opportunities for people in Victoria.

The exciting thing is, and this is called a super soft launch, super soft. Earlier this year Arts Access Victoria received some federal funding to be able to expand ARTFinder nationally, which means that you will be able to access ARTFinder and these resources across Australia, which is really exciting.

(Applause)

I'm going to read you the lovely thing that Rachel prepared for me so I can get it right. So please excuse me, I have to wear glasses now because I'm of that age, apparently.

So ARTFinder National and a collaborative national project initiated by Arts Access Victoria to build a national inclusive arts database and arts offers in all

art forms for all people of all ages. The national database will have self-upload capacity which means that an arts provider can upload their own information and can do that by completing an online access and information survey which we at Arts Access Victoria are developing in collaboration with Gaelle Mellis and a whole team of people around Arts Access Victoria. Throughout the project Arts Access Victoria is committed to ensuring the voices of people with disability and mental health issues direct and shape all elements of codesign, years of user experience testing, concept, database build testing and evaluation phases of the project. We are investing a lot of time at Arts Access Victoria in making sure that we involve people in the development and very much using this incredible codesign process that we're going through.

The project also sees Arts Access Victoria working alongside in collaboration with the States and Territory arts access organisations to achieve the creation of the

most important resource, a national database of inclusive and accessible arts offers, both programs and events that will connect people and artists with a disability to the arts and their local communities without barriers to their participation.

ARTFinder National will have its own branding and domain and will be an invaluable resource as Australia fully transitions to the NDIS. Our work is clear and strong - a clear and strong yes to people - that people with disability can include the arts in their NDIS planning, express themselves initially as the artist they are. We envisage ARTFinder National as a one-stop shop for people with disability to connect to the arts and express themselves in arts and the ways they choose to.

We also feel that it's going to be an invaluable resource for carers/supporters as well as local area coordinators and support coordinators so that they know what's out there in inclusive arts and will therefore be

able to support people with a disability to make real connections in the arts that are meaningful to their individual artistic journeys and I think that was one of the things that came out yesterday in our conversation around policy was how do we make sure that the people that are assessing can actually get an insight into what's available.

ARTFinder National will be more than an inclusive arts database, it will lead the way in dialogue for arts and disability. Defining disability leadership in the arts, championing disabled artists as leaders and the way forward for diverse and inclusive arts practice.

So when is it all going to happen? We are in a really crucial time at the moment and we need all of your support to take it to completion. So we at the moment are - Rachel is making contact with the relevant Arts Access organisations in each of the States and Territories and we are gathering information from all of

you but if you haven't had a chance to input to that process yet, we really need your help on that. We also acknowledge that Canberra or ACT and Tassie currently don't have an Arts Access organisation as such. Is that true? Yeah? So if anybody has connections, can direct us - say again?

SPEAKER: Arts Tasmania.

CAROLINE BOWDITCH: OK, that's brilliant. So start with the States body. So we'll start with them and see where we get to.

SPEAKER: They will have contact lists for the organisations.

CAROLINE BOWDITCH: I will check it. I don't know if Rachel's gone that way so I will feed that back to her. That's really helpful. We are going to do the proper da, da, da, da - next July/August time is when we're going

to complete. We don't know if it's going to be called ARTFinder National yet, it could have a different name. When you put ARTFinder into Google interesting things come up. We will keep you aware of that and we would appreciate not only your input into the database itself but once it's up and running you helping to distribute that information throughout your States and Territories so people can make the most of it because we all know that if you live with a disability, the chances are that you will have to make approximately 700 more phone calls than anybody else to actually get the information that you need. So we're really trying to be vigilant about this being a place, a kind of centralised resource that can give really accurate information to people that actually allows them a route in to arts and getting involved. Thanks for your time. Enjoy your lunch.

(Applause)

DAVID DOYLE: Thanks, Caroline. I want to acknowledge

Arts Access Victoria. It's been a powerhouse of creating resources for Victorians and Australians within arts and disability for probably over 40 years. It's gorgeous you've now got the helm and you're continuing that great generosity by sharing ARTFinder National. Thank you.

(Applause)

So we've hit lunch. So if you want to be part of the closed disability discussion over lunch, please go and get your lunch now and we'd like everyone else back here at 1:00. So that concludes the morning. Thanks so much.

(Applause)

(Lunch break)

MEAGAN SHAND: OK, welcome back, everyone. I hope you all had a nice break and an opportunity to have a chat and talk to someone different and thank you for those

who came back. This is often called the graveyard shift in the afternoon after lunch. It's hard but I think we're still doing alright. We've got the most important people in the room.

As you know, my name is Meagan Shand, I'm the CEO of Arts Access Australia. I want to thank David Doyle for MCing this morning and doing such a fabulous job of it. I would like to acknowledge again all our speakers that we've had today and yesterday, our presenters and performers and everyone who has done so much hard work over the years and before us.

Before introducing our next spotlight, I have a trigger warning. I spent a lot of time in our disability-only sessions, not a lot of time but we've talked a lot about creating safe and secure spaces so in that essence, I would just like to tell you that the following poems include indirect references to child sexual assault, self-harm and suicide. So if there's anyone who needs to

leave the room then please feel free to do that.

Meeting Place poet in residence John Scrutton is a Woolwonga man who grew up in Batchelor region 90 minutes south of Darwin. As a member of the CemNTHeads drama group for people with mental health issue in Darwin a program of the CemeNTworx Community Theatre as part of Darwin Community Arts Inc.

John has performed his poetry in the 2017 and 2018 Darwin Fringe Festivals with the productions 'In My Skin' and 'Another Story' and was a featured storyteller in Spun for the 2018 Darwin he Festival. I welcome you to the stage, John, and look forward to your performance.

(Applause)

JOHN SCRUTTON: First off coming from an Aboriginal background I acknowledge the local people whose place

I'm actually on and while I'm here, I have promised myself to respect their land and their laws and their rules and that sort of thing. I thank the ladies and gentlemen of the audience here for giving me an opportunity to speak because I'm relatively new at this.

Just a basic quick background on the Woolwonga people. Going back in the late 1800s, two women were just taken "You follow me" basically by a white man heading down south to look after the telegraph station near Elliot, it's called Power Creek, and so these two women went with him, Maggie and Jenny, they were given names and both were hand maidens to this guy.

In 1881, my grandmother was actually born and her name was Nellie Crawford, that's the name she was given, we're chasing up history but it's a bit doubtful - there's a few little gaps on what happened but apparently her mother died very young and her aunty

couldn't really look after her being in a position of sort of like housemaid and she was told to go with a fellow with Bullock wagons so she walked beside the bullock wagon. Whether she has any brothers or sisters there is still a cloud. But in 1884 there was a dispute about Daly River, which was known as the copper mine massacre. This black fella was in the way, bang, end of story but the local Woolwonga people objected to that sort of treatment and four white people got speared so they said let's form a posse and they hunted every last one of them, wiped out men, kids, women, rats. I won't go into detail but some of the way these people died are not written down but according to Aboriginal people some of it wasn't quite pleasant, you know, it wasn't - but anyway. So there you are.

I'm a decedent of Maggie who my grandmother is Nellie, that was her daughter and the other side of the family then went onto VRD, Victoria River Downs and subsequent marriages and everything, we formulated a little

Woolwonga group of people who were survivors, we call ourselves survivors, of that massacre. There's a few of us and we kind of find we have no culture, no land because when they were putting in all the land claims and so forth, this group sort of said we used to do up to here, we used - and then you've got the farmers and station owners saying "We don't want these people coming and taking our land." That's not the purpose. Well it isn't up until now. What we want to do is say hey, we are survivors of a massacre.

So anyway, my father moved up from Adelaide, work on the railways, met mum, which when Nellie got married she married an Irishman, Tom Flynn, who bought land in 1908, so they worked on the railways together. Dad married Mum. A group of kids. Mum was ill so life wasn't always quite as pleasant as it could be. I grew up in the bush, basically, in old railway cottages, not really accepted in Batchelor which they found uranium there in 1949 and we went to school there but hey, you know, everybody

tolerated everybody but the blacks weren't allowed in town unless they had a purpose and there was no purpose.

There's always a lot in the media about Aboriginal people but I would just like to add there in 1967 they had a referendum and the station owner basically said I'm not going to start paying all these blacks on my land. And he hunted the lot. They had nowhere to go because basically everything was taken over. The whole country had been bombed up there during the war which was under the 50-year secrecy act and about 1967 I decided to join - I was going to get nowhere so I decided to join the RAAF.

So my first mistake is talking about the bombing of Darwin, which is under the 50-year Secrecy Act. Straight away, not only are you black, you're a bloody liar. So anyway, I struggled through. I've done all the usual things, drinking, smoking, carrying on like a loose goose, but slowly a lot of things start to impact on me.

I got out, I got back in again, cyclone if Darwin, a lot of things were - so what happened in 1992 when I finally got out of the RAAF, I was a total wreck and then I found out that DVA, a lot of people within the RAAF were known as a swampy or boof head or there was extra keen or not so keen so when you get out you have a lot of acquaintances but very few friends and if you do have friends you don't really know full name or who they are or where they are now.

I did some security work in about 2000 and I was on medications and side effects and I start writing and writing and writing. I like poetry. So without any further ado, I kind of imagined then that I'm retired, I've lost everything and I've gone home, back to Darwin way and stuff the lot, I'm going fishing. And would you believe it or not, it's almost a prediction and this is a bit of my story which I said I'd never ever read out in public but I have had wonderful support from Mission Australia, from CemNTworx and CemNTHeads with Tania and

I've read out in the Festival. I would acknowledge those people. Two years ago there was no way I could ever have got up here. So anyway, going fishing.

Hot, too hot to walk, too hot. I was once acclimatised, now I am not. I've been away too long but I learnt heaps so it can't be wrong. Secret waterhole over there in that rock, it's a white man's place now, fence across. I've got to have a cool drink, I know where it is, I don't need to think. Shift the cover rock. Cool and clean, slurp, slurp, slurp, burp, ahh. That will keep me going, you know what I mean? Somewhere a dog is barking. I don't want to get caught, it's time I was departing. Heck, I'm not black anyway, but I'm still scared of whites. I've got Aboriginal in my veins. I try to be proud of that. I was shown that waterhole by them old fellas long gone but being on his land too hard to explain. That secret waterhole I left it as I found it. 40 years I've been away but I walked up to it like it was yesterday. I fought and drank and smoked and worked,

I couldn't hide. Many thoughts of suicide over the years. I laughed off hurt and shame, even told fart jokes while getting drunk with the other blokes but inside I'm dead. Killed as a kid.

20 years in the services, even served overseas. I harder I left a kid there, she was Chinese. I always drank too much, couldn't cope. I didn't succeed. My last wife was gone, alone again. I've got no greed. I sold up, sold out, got rid of the lot. Came home again and I'm walking my country. I'm going to roam but I got old. Not used to this place. Not as young as I used to be and I can't hack the pace. Who cares? I'll die happy in this land I love. I built me a little lean to in the scrub next to a little spring where I can do my own thing. The early years of abuse have left me a bit looney. Years of counselling. I've always been too black to be white but too white to be black.

I've lost the bloody page. You're allowed to say bugger

while you're up here?

So OK, now it's OK, to be an Abo so I came back. Now it seems fashionable, I even get employed and paid. I don't want no land claim. When you say I'm part Aboriginal. My life has been tattered and torn, my mob was here before you were born. In 1908 my black nana and white pop bought some land here and decided to stop. Raised veggies and kids and chooks and mangos and goats too. Struggled and bit it up good. Then one aunty slowly culled all her brothers and sisters but she never got any blisters but she had the lot.

Her son looked after it, crap and wire and grog and broken bits. Every broken down drunk had been there before. I cried like a baby at what I saw. I slashed my arm in rage. Have two flash daughters at her funeral fighting over that land. It's just a dump now in the scrub. That property sold for hardly nothing, that place I love. The place I grew up. They built a mining town,

they hated us blacks, put us down. Some people felt sorry for us, abused and hurt, but they didn't say nothing because they too would have copped dirt.

Well I'm back, got a face an old ghost, not many years left now, got to give it the most. Haven't had a happy life, inhibited and shy. Abused as a kid and too scared to try. Didn't do too well but I got by. Too many scars on my soul. I just had to go, I hate paedophiles, mongrel bastards. Half the kids in town copped it, boys or girls. I went to the 50th school reunion to face the past. Only a couple of us hurt ones went. Rest in peace you others, they shot up drugs, suicide, broken marriages, grog. They died. They all copped it like my brothers and sisters. Some of them died, I don't know why I didn't. Whole life of tortured me, so let me be.

I had it all in order. Oh man, I tell you. This is exciting. It's the first time I've stuffed it. I don't know. Take a breath, take a breath. Right, now.

I never passed it on. I never did wrong. Too scared. I froze up inside. Still do. I always felt I needed to be out in the open. I always felt locked up. Needed to be outside. Always kept a low profile trying to hide. Scared of it happening again, maybe. Even in man games and horseplay I froze up inside. Footy games and stuff, chucking each other in the creek. Something inside me slimy and dirty would shriek. I don't need no civilisation, I'm too old now. I don't want nothing to do with nobody. Some reckon I should have fought back but you don't. You can't when you're a kid. Couldn't talk to no-one, they wouldn't understand. You carry it with you when you become a man.

Life has been a stuff up, been there, done that. I suffer from depression and in my heart I'm black. I don't touch nothing that's not mine. Did I mention I don't own nothing no more. I've got my bench so I'm going fishing. Thank you.

(Applause)

MEAGAN SHAND: Thanks, John.

JOHN SCUTTON: I did it. Thank you.

MEAGAN SHAND: Thank you, John, for that very, very honest spoken word of your life and your experience of walking between two cultures.

On a lighter side, I'm very happy to see that John also has problems with papers. I always get my papers mixed up and spend my whole time losing track of my conversation. So you've made me feel better about that, John. Thank you. I know with my personal conversations with John he talked to me about how finding out and finding the right person who tapped him on the shoulder and asked the right questions helped him in his own recovery and his own journey to art and the importance

of the experienced arts and disability workers we have out there, the experienced arts and disability organisations we have who know how to approach people and ask the right question. The power of art to transform.

Moving onto our next panel, we have a talk on disability leadership, codesign, inclusive practice and the importance of disabled people having their own voice. Facilitator Gaelle Mallis is an award-winning theatre designer, maker and collaborator. Seen as the cultural leader within both the disability arts and mainstream arts sectors, Gaelle is a former Australia Council Creative Australia Fellow, was creative director of Access2 Arts from 2013 to 2018 and is currently working with Arts Access Victoria and the SA Film Corporation. Gaelle will tell you more about her panel members.

(Applause)

KATH DUNCAN: I don't mean to be rude but everyone's mic technique has been terrible.

GAELLE MELLIS: We're just waiting for Johanna. KATH DUNCAN: Let's take a few shots of the crowd. It's a different perspective when you're down here from being in the audience.

GAELLE MELLIS: We need your rock and roll test of your microphone.

JOHANNA BELL: Rock and roll.

GAELLE MELLIS: Great. We're nearly ready, everybody.

KATH DUNCAN: Yeah, let it rip.

GAELLE MELLIS: I would like to acknowledge the Australian Aboriginal and Torres Strait Islander peoples who were the first inhabitants of this country and pay

my respects to the Arrernte people and their elders  
past, future and present.

Today's topic about inclusive arts practice and the  
importance of disabled people having their own voices,  
in so many ways boils down to thinking about two-way  
exchange and collaboration between disabled and  
non-disabled people. So I would like to ask the audience  
with a show of hands or whatever body part you would  
like, to see how many people in this room work in  
artistic collaboration between disabled and non-disabled  
people? Oh, so quite a lot of you. That's good. So  
you're in the right place for the right topic. That's  
great.

Now, can we have a show of hands from people who think  
they should also be on the panel today? Come on, don't  
be shy. There's a few down there and I think there's a  
few holding back. OK, so if I can invite you up here I  
truly really would but my life isn't worth risking so

make this panel run later. But really, really excited to hear your comments and questions to the panellists at the end of the session.

Putting disabled people at the heart of the creative process raises many questions. Where does the ownership of the work lie? Is it a catalyst to push artistic boundaries, social change or both? Do diverse backgrounds ensure a creative edge? What are the difficulties and possibilities of this work? What does this work offer the Australian cultural landscape? That's some of things we're going to try to unpack in this panel session today.

I'd quickly like to introduce you to today's panellists. First of all we have Aboriginal artist with disability, dancer, poet, DJ and actor, Josh Campton sitting to my left.

(Applause)

GAELE MELLIS: Founder of Disability Unleashed,  
Australia's first disabled and mostly queer cabaret  
spoken word troupe, Kath Duncan.

(Applause)

GAELE MELLIS: And then we have Johanna Bell, who is an  
award-winning author, creative director of Story Project  
and collaborator with today's live Aboriginal artist, Di  
Beasley.

(Applause)

GAELE MELLIS: So we're going to get on with this and  
start asking questions. I'm going to start with Kath,  
actually. Kath, I know something about you that most  
people don't.

KATH DUNCAN: Oh, OK.

GAELE MELLIS: Do you remember what you told me?

KATH DUNCAN: Yes, I do. Gaelle asked us to tell her something that no-one would suspect about us and my favourite one is believe it or not, at the age of 16, I was secretary of my Young Liberals branch in Sydney. Who knew?

GAELE MELLIS: Johanna.

JOHANNA BELL: That's a hard act to follow. My closet thing is that I'm one of those bird nerds that has like the paper and crosses things off and twitches and carries binoculars with them to most places. Closet case bird nerd.

GAELE MELLIS: Now Josh, do you have anything like that to share with us?

JOSH CAMPTON: Can be sometimes.

GAELE MELLIS: What is something that you do or you like that most people don't know about?

JOSH CAMPTON: Most people don't like is being negative towards but something positive. That's a tough one.

GAELE MELLIS: Josh is a crocodile lover. And Dion has a fear of frogs. And so, you know, I just wanted to share that with you to show that even within disability, disabled people are not all the same and we're very diverse and I think today with some of these secrets we've harder from the panel is that just proved that, you know, lots of diversity on this panel today.

Let's get on with it with some serious questions to the panel. What does it mean to put disabled people at the heart of the creative process?

KATH DUNCAN: Do you want me to start? I've worked under sort of - in different sort of situations where I've been one of a mob of disabled and non-disabled people doing a creative project and I've also led groups of disabled and non-disabled people who are doing projects and I've led groups of disabled people doing projects and also been a participant. I actually don't have a preference because I think the same rules apply which is I think like respect for everyone's differences because even non-disabled people have these quirky weird differences and to be able to validate everyone's presence there what I've found is that when you're a disabled person in a group and you can - like I think a lot of us feel we don't belong anywhere and that we're kind of faking it until we make it and all that and to be able to drop that and make everyone feel really validated and very much of a creative project I think is a general rule I like to stick to no matter who's there.

GAELE MELLIS: Thanks, Kath. Josh, can you tell us what

your experience has been with the Heartbeat Club because people with a disability are at the heart of that.

JOSH CAMPTON: We've got the funding for it and we're looking forward to having a club night. I'm a DJ in residence for yesterday. It was a knock out, wasn't it?

GAELE MELLIS: It was. I'm going to become Josh's manager if anyone wants to book him for a gig. I hope you don't mind.

JOSH CAMPTON: I don't mind.

GAELE MELLIS: We have another Heartbeat Club member in the audience. Ben. Thanks, Ben, for being here today.

(Applause)

GAELE MELLIS: Johanna, can I ask you as a non-disabled person that works - collaborates with a disabled person

about is Dion at the heart of the work and what difference does that make to you as an artist?

JOHANNA BELL: I was thinking about it when you first asked it and I suppose my general answer is when you put someone's needs at the beginning of the project it informs everything around it. It informs how you work and who you bring in and how slow you go. When we worked together the first book took a couple of years, the second book took three years. That's in part because the publishing industry moving slowly and that's because we're not into being speedy. I think for Dion and I it's not just us. We're the public faces of the way we work but it's actually this immense team. It's Dion's carer and guardian Joy who does the interpreting. The designer who works with us for 7 years and understands Dion's aesthetic preferences. It's an editor who has recently been to Tennant Creek in the last six months and understands the context of Dion's storytelling and, you know, and this sort of ripples out and I think one of

the really important things for working with Dion for us, making the stories we've made, is it to be placed base. He tells stories from place and so the people we work with we ask to come to Tennant Creek. That's probably one of the biggest steps. It's sometimes hard and it hasn't always happened and there isn't always the money for it but to look at the things that are really informing that person's practice and then to sculpt the project around it as oppose to do saying here's the process and where does the artist fit into the process.

GAELLE MELLIS: Thank you for that. Johanna what do you call what you do? Do you call it an inclusive collaboration? Do you just call it collaboration? Do you call it codesign?

JOHANNA BELL: I think the academics would rap me over the knuckles so I chop and change. Sometimes I say collaborate, cocreate. I wouldn't go so far to say codesign because I know that's at the forefront it feels

really innovative and sometimes I feel like we're slow pedalling on the big bicycle in the background. I suppose I just try to get across that it's together, you know. Any language that will help communicate that it's together and that we share the decision making, there's things that Dion really isn't interested in in the process too that he's quite happy for Joy to make decisions on his part around and there's things he's really determined to have a say about. Like we're working on our third book, which is an illustrated memoir of Dion's life. It will come out next year. It starts at birth, travels through to now really and I've never seen anything like it in Australia. It's like a visual arts process diary. It's his story told in one long 3,500-word poem and, you know, Dion doesn't have a conventional voice so for me, it's been lots of challenges and lots of thinking about what do I as a writer do? How do I make that voice as authentic as possible? I've probably gone off track a little bit.

GAELE MELLIS: That's great. To all three of you, whether this is a disability project, collaboration, inclusive art, let's broaden it out to all your experiences, does the work you do change how people view people with learning disability or other disabled people? So how people view them? Did that come out in a straight sentence?

KATH DUNCAN: I think a lot of us like to think that's the outcome of the work we do. It's quite a force for me to engage disability issues and other disabled people in the works, in the bid that we will, you know, create change, you know, and change attitudes, change the way that we've seen. I don't know how we actually measure that, though, that's the interesting thing. Whether that sort of works and certainly what I do see, say with Quipping which is like a spoken word, cabaret, experimental art group that I cofounded in Melbourne, the one way you can measure your effect is people find out about Quipping and want to work with us. That's one

measure perhaps.

But that particular group is kind of about sexuality and we've had some pushback about that. The whole thing about disabled people aren't sexy, they don't have sex. Hitting that sexuality minefield has been really interesting because it's really made people kind of confront attitudes around sexuality and it's also been a bit difficult for us than talking to council, taking to State Government, all this, yeah, it's this sex thing. You can see the shock. We've achieved funding over time, which I also think is perhaps a measure of the fact that we've been successful in, you know, changing attitudes, perhaps, I hope.

GAELLE MELLIS: Josh, can you tell me if you think someone - when someone sees you perform, whether it be DJing, acting, dancing, whatever it is, do you think you can change the way an audience thinks about learning disability? JOSH CAMPTON: Yes, absolutely. My

perceptive of using poems and dance and everything. It's just getting to my expertise because I collaborated with Paul, a Boys and Men project. That's been organised with my mum and other mothers as well. So it's been fantastic. It's on YouTube so look it up.

GAELE MELLIS: Such an exciting project and I'm going to ask you another question about that in a minute, Josh. So hold that thought. So when non-disabled people and disabled people are working together, equal in the process, are there risks involved and what are those risks? I think Kath Duncan might be first to answer this.

KATH DUNCAN: I've worked on a few projects but I'm working on a project through Melbourne University Arts Access Victoria and Sydney University as well. Talking about codesign, they set up the original proposal and they had me down as chairperson without actually asking me if I might like this. Anyway, so they put together

this proposal and then they got the funding and said they were really surprised they got the funding and then they approached me. I said how come you sort of had me in this as this factor and didn't ask me. They said, "We didn't think we'd get the money."

We retrofitting codesign. In the proposal, I don't know how they did it, but they left lots of space for flexibility such that we could go back to the ethics committee about interviewing people more than once. Believe this, anyone who has ever applied for an academic grant or PhD, we don't have to have an outcome. Don't you reckon we should patent this and sell it to PhD applicants everywhere? They've kind of factored in this ability to change the project as we go along.

At the beginning I insisted I be the lead investigator as well as the chair so I'm the boss and I'm now working with a little team of non-disabled people and then sort of a broader group sort of mixed abilities. I love being

a boss. I love telling these people what to do. A huge joy and you've got to admit, I don't know about anyone else in the room, but it doesn't often happen, does it? That a disabled person gets to boss around non-disabled people. I think we all should. I think everyone would learn from this and I'm loving it.

(Applause)

GAELLE MELLIS: OK, by the end of the day we want to see the internal boss side in front of you. I have to ask my fans in the audience stop texting me. Thank you for texting me, I love it, but I'm actually using my phone because that's where my questions are.

JOHANNA BELL: Can I say something about risk as well?

GAELLE MELLIS: That he, thanks for texting but leave it for later.

JOHANNA BELL: I haven't received any text messages.

Risk is probably the area that I think about the most when I work in this space because I think everyone has to take a risk when you are doing something that's really new and when there's no blueprint and also when - I think everybody makes themselves really vulnerable to criticism because you can get it so wrong and we all do at times make mistakes and I don't like making mistakes. I'm like what they call a recovering perfectionist. But I think, you know, I'm really aware that I'm a middle aged white woman and I'm aware of my privilege but I'm much more aware of my privilege because I work with a whole bunch of diverse storytellers and I think one of the things that scares me about this space sometimes is about not getting it right, about someone calling you out because the whole time you've tried your best to kind of, you know, put the artist needs at the centre or liaise with people's different needs.

I'm usually wearing two hats, writing and creative

producing. So I'm writing funding applications and I'm trying to write and do the best I can to the authentic voice, in this case to Dion's voice, and I know, I will be really interested, actually, when the book comes out next year to see how it's received in the literary community because I don't know if people know but yesterday or the day before two people resigned from the judging committee of the Horn Prize which is run by the Saturday paper. It's the biggest nonfiction prize in Australia. They resigned because they said the conditions were too strict. The conditions said that they wouldn't accept any entries from anyone who had written outside of their lived experience. The writers are in uproar because if you can't write outside your lived experience what are you doing to write? Memoir for the rest of your life? It's this treading into anyone else's lived experience is an infringement on their experience. I think it's a really important conversation to be having and I know why it's happening because we've had a largely, in writing at least, largely male and

white-dominated space and narrative for a very long time.

Those conversations need to be had but they're a threat to the way we work. They make people afraid and too afraid to participate in the cutting edge, risky work that we often do. I think reason I keep pushing into that space is because the risk is accounted by this acute joy, you know. I just - I did not know how great that working with Dion was going to be. I thought it would be good but the way he interpreted the words that I'd written and the way that I've been able to understand the way he sees the world has just changed the way that I work, profoundly and the direction that I'm taking in my career and I think that the only way to counter that risk is to also tell the stories of the joy and the incredible, the amazing connection, I think, that comes out of these sort of projects.

KATH DUNCAN: Can I talk about risk? The project I'm

working on at the moment had a previous incarnation. At the launch it was a non-disabled panel, quite a debacle and in the audience someone there spoke up and said, "So this is meant to be about disability and artists, so who are the disabled people you worked with?" They all looked at each other, it was incredibly uncomfortable. I was sitting there going "Yes" and so were most people. One woman said, "Well I'm a single parent and I wear glasses" and just got laughed. It was hilarious. Later I tracked the people down and said you should have said yeah, we got that wrong. We want to do this again, we want to do it better, we want to have more engagement because one person on the panel said, "We couldn't find anyone." The hall erupted because in the hall there was easily 20 or 30 people who could have done that job who were disabled.

I think the risk is you're going to find yourself in a position where you're apologising for what you did and you better get used to it, including myself. It's OK to

be wrong. What's no OK is to try to pretend that you didn't know that.

JOHANNA BELL: It's really uncomfortable and getting use to do that as well. I'm not just talking about this project, I'm rarely uncomfortable because we've been working together for a long time. But the in story telling I do with diverse audiences, artists, communities, I'm regularly really uncomfortable and out of my comfort zone but there's something exhilarating about that as well.

GAELE MELLIS: I think it's a common thing we see all the time. Maybe the best advice is to apologise, we got it wrong or yeah, we need to do better on this, maybe we can talk later because otherwise it's very token and embarrassing with the excuses. Disabled people don't want to make people uncomfortable when challenging them. Well, some do.

KATH DUNCAN: Speak for yourself.

GAELE MELLIS: I was trying to put the carrot out there, not the stick. I want to do move onto Josh as a follow on about the experimentation in work and what I'm really interested in, Josh, is in your project of Boys and Men, the idea came from you and Lorcom Hopper who can't be with us today. You decided you would work with a non-disabled director but that you weren't going to call them a director, they're a facilitator. Can you talk about why you chose how to do that and how Paul Gazolla fitted into that? You flipped everything on its head.

JOSH CAMPTON: The reason why I directed this piece with the help of Paul Gazolla, we start to do develop the piece, just five men, including me, Lorcom, Max, Zac and Khaya. Those three are from NSW to come down to Adelaide to work with us. I think it's been pretty massive.

GAELE MELLIS: Hugely massive. I want to know and Paul's

not here today to talk about it, how do you think Paul has been doing in your creative development when he - in a way he wasn't the boss of what was going to happen? He had to support your ideas and things?

JOSH CAMPTON: When Paul's not directing, completely useless but if someone is going to direct, I would do it and I will direct some things I can plan it out.

GAELLE MELLIS: I suppose if Lorcom was here you'd be saying the same thing and Paul hadn't worked with disabled people before?

JOSH CAMPTON: No, this was his first time. He's done a fantastic job to working with five men. I think he has really and enthusiastic energy and just put out some work and just filling out some papers and we discuss it and plan it.

GAELLE MELLIS: It's probably good that he's a man,

though, in the process, maybe?

JOSH CAMPTON: Yeah, yeah.

GAELE MELLIS: OK. So back to all the panel. The good news is my fan has stopped texting me.

JOSH CAMPTON: That's right, Benjamin.

GAELE MELLIS: You outed him. So what is the biggest challenge to make - sorry, what's the biggest challenge to make sure that disabled persons or people's voices are harder in the process? So I might start with Josh. Can you talk to us about processes where you feel like your voice is harder, where your voice is not harder? You don't have to mention names but what the difference is and what's better?

JOSH CAMPTON: Yeah, because my voice, yep, because that's quite surprising for me because sometimes I'd be

shy when it comes to public outings. For example, like if it gets to me, you know. Some people completely ignored me. That's what I don't want.

GAELLE MELLIS: If you're in a rehearsal room, whether it's with disabled people or non-disabled people, do you feel your voice gets harder in the process?

JOSH CAMPTON: I did have my voice to be harder.

GAELLE MELLIS: In every project you've done?

JOSH CAMPTON: Everything.

GAELLE MELLIS: That's a pleasant surprise because I thought you did projects in the past where you didn't feel you had a voice.

JOSH CAMPTON: That's true because I have worked on my project what is What Bird Is That, so I have found my

voice for that. I've been interviewed by NI TV and radio by Fresh and it's just absolutely phenomenal, I have found my voice for that.

GAELE MELLIS: That's great, Josh.

(Applause)

JOHANNA BELL: And it's about bird, What Bird Is That?

GAELE MELLIS: You will have a fan texting you all the time, Josh.

JOHANNA BELL: I lovebirds.

KATH DUNCAN: Can we talk about other challenges.

GAELE MELLIS: That what we were going to go on about.

KATH DUNCAN: One of the things that I think is a real

challenge is deadlines, money, all those sort of organisational things, the venue, rehearsal space, the techos, all those different factors and a potentially Herding an unruly mob with people with disabilities, not all who can work neatly within those deadlines, and I'm thinking about shows that we've done and my Melbourne Uni project. For instance, this Alice Springs situation, you know, because we're always moving up against deadlines and we needed to find a local facilitator or facilitators to take our workshop tomorrow and now my lovely facilitators are in the room at the moment. It can be really hard to want to be very open to the input of everybody but at the back of my mind, because I'm a real deadline, organised sort of, you know, I'm quite a bossy person really. So, you know, I have to kind of go yeah, yeah, look, I'm just loving listening to this long rambling thing about whatever but we do have this deadline and that's what I find quite a challenge is - because when you're talking, you know, shows or the research project, you're talking other people, dates,

time, money and so there's all that. Interacting with people, like Johanna was saying, don't necessarily fit within those neat boxes and that's probably my biggest challenge because I end up having - I like apologise to people every day I'm perpetually apologising because of that, because we don't quite fit. I've got used to saying I'm sorry now. I've really got used to it.

GAELLE MELLIS: Maybe, Kath, it's finding that flexibility because to address people's access requirements.

KATH DUNCAN: Because there is no flexibility, really. I'm pretending there is but I know there isn't. Working in that amorphous ground, that is my biggest challenge.

GAELLE MELLIS: Kath, we'll have to work on that.

JOHANNA BELL: Can I add to that too? I think there's this inherent tension for producers, like there's been a

lot of talk about being boss lady today, which I'm really excited about. I'm also a bit of a boss lady but I get incredibly self-conscious, particularly when I work across spaces where there's very different you power dynamics and what happens to me professionally is I get a kind of anxiety about it that I've made an error and it undermines my ability to be a good producer and I only worked that out last year and it's made a big difference. I'm allow to do be boss lady, I am the boss lady of this project but that doesn't mean I can't be inclusive. I've got my boss lady hat on and then I take it off and this is not my place.

The project Dion and I are working on now, lit be a 3 to 4-year project all up. It was interesting when the editor came to visit Dion in Tennant Creek, he got her own lens on the way Dion likes to work and a whole understanding of nuanced things in the manuscript that were undermining authentic voice and so she bought in this very welcome extra layer and I felt relief because

I was like there's a boss lady higher up the chain than me who's like, you know, who can see these things and is challenging me and that was being fed by Dion's reaction to the text and the illustrations and by Joy's conversations about the way Dion, that the closest authentic match to his voice and so I'd love to say it's a neat, linear process but it's more like a whole bunch of different coloured garments get thrown in a washing machine load and then they come out and sometimes the colour has run from one garment to the next and sometimes it hasn't. But, you know, you're like pick it up and it looks even better than when you bought it even though there's been this big kind of messy, unexpected, maybe sometimes unwanted process, the finished results are always way better for the inclusivity.

GAELLE MELLIS: A big shout out to boss lady Joy, that challenges stuff, thank you, Joy. Great ally.

(Applause)

We've only got five minutes so I'm going to ask you - we've got five minute before we engage with the audience so I might not get all my questions answered so if I can ask you to be succinct with your answers. I want to pose this question to you, or thought. If artistic collaboration involves a lot of creativity it also involves compromise and are there issues - this has been brought up today with some of the things you've said. There are uncomfortable issues about ownership, power and ethics when the collaboration is between disabled and non-disabled people? You know, equal collaboration.

JOHANNA BELL: Succinct answer, yes.

GAELE MELLIS: That was a bit more succinct than I expected. Propose that question to these people in breaks and stuff.

KATH DUNCAN: There is a famous thing, never ask a

question that can be answered with yes or no.

GAELLE MELLIS: I know, I didn't have the question composed like that. But that was good yes/no question.

JOHANNA BELL: Do you want more? I think the ethical side of ownership of stories or art is really untidy and volatile and constantly changing and I think about it a lot on the projects that I work with. I'm running an audio story telling project in the prison up in Darwin with women and they're sharing some very significant stories from their lives and I think it's just about continually communicating and following all the guidelines but being clear from the outset about how ownership structures might look too and starting the conversation from the beginning. That's not to say it won't change, sometimes it doesn't, it's contractually drawn up at the beginning.

This is in any collaboration. If you don't have a clear

understanding of the terms when you start, things can get messy.

GAELLE MELLIS: We'll leave that one there and I'm sure Kath has got lots that she can talk to you about, and Josh, afterwards because there's a couple more questions that I want to squeeze in. So the University of Brighton in the UK has an inclusive arts practice. Is that something we need in Australia?

KATH DUNCAN: Heading in that direction would be great. What have we got, guys? On a university level, absolutely nothing, so I will take that.

GAELLE MELLIS: A lot of us in this practice have muddled our way through to learn good practice.

KATH DUNCAN: Yeah, hit and miss.

GAELLE MELLIS: Do you think we need to look at solutions

longer term to support people to get the skills they need.

KATH DUNCAN: I'd like to sack every government minister and put us in there. With the university project, we're going back to the ethics committee for the fourth time. It's a shifting kind of area, that whole idea about not just ownership but where do you get those kind of standards or educational standards or practices that are recognised and discussed in the same way that you can at universities in Australia. It is a lot of us, learning on-the-job and making mistakes, which is fine but it would be great if there was some sort of overview, somewhere you could go and get a bit more experience working with others.

GAELLE MELLIS: Did you want to add to that or can I move on?

JOSH CAMPTON: Which one? Just move on.

GAELLE MELLIS: It's hard being the only male with all the boss ladies. And Dion and can do his art and not put up with us so much. We gathered from the last question that we need to address some of this stuff, the best practice stuff in Australia. We know that not all codesign, inclusive arts, community-led work is the best practice or achieves great outcomes for disabled people. I want you to share your top couple of tips about how we can improve that.

KATH DUNCAN: I'm 57, I've been performing since I was 6. I can get to a point where I think I know-it-all and then I found out that I don't and I have to remain open within the groups I work with, with people's different perspectives because I'm always learning new stuff.

GAELLE MELLIS: That's great, Kath, but one top tip from you.

KATH DUNCAN: Remember that you need to keep learning.

GAELE MELLIS: Johanna.

JOHANNA BELL: I want to hear from Josh first.

GAELE MELLIS: Josh, in disability arts practice, what is one or two things that need to change to make it the best practice and make it the best art all the time?

JOSH CAMPTON: What do you mean by that?

GAELE MELLIS: If you could change anything to make sure everybody that came into a rehearsal room and would listen to your voice what do you think that could mean?

JOSH CAMPTON: It means to me if someone is going to access, coming to stage production, is a great idea to have like having interactive with someone else. And my key point is to say your voice, that's my option.

GAELE MELLIS: So you're saying that disabled people need to use our voice?

JOSH CAMPTON: Absolutely, 100%.

GAELE MELLIS: And don't take no for an answer, is that right?

JOSH CAMPTON: That's right.

GAELE MELLIS: I don't mean all the time but if you're not being harder in a collaboration process that's important.

JOHANNA BELL: I think you've got to be willing to go slow, slower than you're used to going. You've got to be comfortable with being uncomfortable and you've got to laugh a lot. Like I'm a non-laugher. I just really upset with my parents that they brought me up that way. Joy

and Dion are cracking jokes like 90% of the time and I reckon I've got like - it's a contagious thing. I've got it in me now and I'm like "You can live like that?"

GAELLE MELLIS: So your top tip is?

JOHANNA BELL: Laugh at yourself, laugh at others, don't take things too seriously.

GAELLE MELLIS: We're going to get to questions in one minute. I'm going to ask you all for a prediction for the future. Like those sort of astrology type things. What is your prediction for disability arts and inclusive arts and collaboration between non-disabled and disabled people in the future? Josh, what do you want to see?

JOSH CAMPTON: Actually, well the future is to change the way we are because we need to say something, we don't often have a say. I think if I was a president of

Australia or the United States -

GAELE MELLIS: The world.

JOSH CAMPTON: It's better to improve from who we are,  
what we are.

GAELE MELLIS: So you see that going forward, we've all  
got to improve.

JOSH CAMPTON: Absolutely.

GAELE MELLIS: Fantastic. Kath.

KATH DUNCAN: Research project, we're collecting  
strategies for making it more inclusive. Strategies are  
going to go like wildfire and we're going to spread this  
across Australia to mainstream org, we can bring this to  
the table and harness everyone's creative abilities.

JOHANNA BELL: I think a national tour of Julia Hales work next year or the year after.

(Applause)

GAELE MELLIS: Thank you so much. I think we've got through a lot of questions. Would you like to hand it over to the audience? Maybe you've got some questions or comments for the panel and I'm going to have to take my reading glasses off so I can see your beautiful faces. We've got a question here.

SPEAKER: Hello, lovely panellists, it's Caroline from Arts Access Victoria. I am - concerned is not the word but I think today we've had lots of conversation about this thing about being bossy and I think there's something about us owning that and thinking about it as actually just being assertive because we're not being bossy, actually, we're just having a voice for the first time in a very long time and it's absolutely well placed

and it's absolutely time for that to be happening. So I just think we need to step up and hold the space we have and make sure our voices are included as harder and we facilitate other voices as well.

(Applause)

SPEAKER: Daniel Savage have Canberra again. This might be opening up a whole other topic but last year for MONA for the Dark Arts MOFO, the exhibition of outsider art including as they put on their website, artwork from studios that work with artists with disability. What's the panel's feeling about this being a major exhibition at a major gallery by artists with disabilities but I will be in the context of outside art.

GAELE MELLIS: I'd love to talk to you more about it because outsider art are completely different things. It also happened in South Australia in different forms. Maybe people want to grab Dan and I and we could have a

conversation and have a drink or something. Can I just leave it there because I'm not the panellist but I mean I think it's exciting that MONA did that and brought disabled artists into that forum although there are other disabled artist work they've got in there. We've got a question here.

SPEAKER: It's just a very short, practical sort of question. Is there any way we could get Dion's work up on the big screen?

JOHANNA BELL: We tried to organise that but it's a closed link but if - these are some pages from the illustrated memoir that we've been working on. Couldn't show you too many that have the text because it's not released until June next year but hopefully you can see - there's even a roll that we could roll through. Sorry about that.

SPEAKER: Whereabouts can we buy his previous work?

JOHANNA BELL: I will talk to you afterwards and Joy is just behind you.

SPEAKER: (Inaudible).

(Laughter)

JOHANNA BELL: She has limited editions of all his prints.

GAELE MELLIS: There's a question over there.

SPEAKER: Veronica here from Inclusion Australia and thanks for an entertaining and informative panel session. Given your session is around our voices, one of the concerns for me is how we amplify the individual voices, the companies, the artists in terms of facilitating a cultural change that will be welcoming from the mainstream. It feels to me that there's a huge

amount of work to be done and I would be interested in hearing each of your thoughts about how we can begin to make some inroads into the more widespread cultural change I believe is so necessary for us to achieve the outcomes you've talked about.

KATH DUNCAN: I think this is a common question. I thought disabled artists like working with disabled artists but it's come up again and again that artists with experience want to expand their experiences and want to expand their audience reach and the sort of venues they get into. This is really - we're at the coal face of this at the moment, particularly in Melbourne, I think, we may be a little bit ahead, I'm not quite sure but we're sort of brokering a new sort of shows with mainstream venues down there like Art Centre and so forth. You know when the wave is cresting so we're quite hopeful about the future. I'm not certain if that's what's happening all around Australia or even about to go concertedly about that. So thanks for the question.

JOHANNA BELL: I wanted to add that I think there's this double-edged sword or this dance, it's like the potential of the single story. Sometimes there is a single story that's very powerful and can travel further and make more of an impression and then there's also the danger of the single story because it's a single story. But I do think that, you know, there are works that are generated that play this pushing role, you know, they push out, they breakthrough the limits that exist. Some of them travel very far. I think that the work that Dion and I have done, there's been one example of that and it is the second picture book that we made and just because it won a prize, it ended up in every single classroom in every single school in Australia which meant that every single teacher was having a conversation about the text, about the places in Dion's life, about him as an artist and an illustrator. They were clicking on links, looking at other parts of his work, working out where Tennant Creek is. So there have been some other wonderful

examples here at this conference of incredibly powerful stories that are going to have like a long, a long shelf life, that's not the right term, but a long life but then there also needs to be multiplicity and diversity that goes alongside that otherwise you get these really twee kind of, you know, corralled on the narratives that are dangerous.

SPEAKER: I guess that's part of where my question came from, that we have the individual stories where that individual has been able to access, by some oftentimes freak of nature in our current environment, the resources, the supports, all of those avenues to make - to amplify the one story but my question was more widespread in terms of that infrastructure and the absence of advocacy and access to that so that more people can access more everyday opportunities in the arts.

KATH DUNCAN: Sometimes it feels like we're butting our

heads against the same brick walls. You bash it down and it's up again. The person who facilitated that is gone and the wall's back up and I would like to see a bit more top-down stuff. I feel like it's a lot of us grass roots who are banging on doors but I see the door's already open and for there to be some kind of receptivity to our stories and shows and outputs and I'm not really seeing that. I would really like to see that.

(Applause)

GAELE MELLIS: I'm actually going to ask a question of an audience member in just relation to that and then I will come to you, Ricky. It was mentioned yesterday that our DDA, the disability discrimination Act has no teeth. We're aware of that and it's frustrating as hell. We know it can't always be stick, it has to be carrot and stick. In the UK I was there in - oh, no - 2005 or around that time and the DDA got tightened up. So I just want to quickly throw to Caroline Bowditch and ask her

about that and also what the Paralympic or the cultural Olympiad meant to change the attitudes of mainstream venues and stuff. Sorry, Caroline, that's a complicated story. If we can have your shorthand version.

CAROLINE BOWDITCH: So I think it probably was 2005 when you were there because what happened was that in 2004 a section of the disability discrimination act in the UK was introduced where everyone who provide add good or a service had to be accessible. So that meant everything from your local shop through to major arts organisations. So if you were a public body you had to become accessible. It was potentially about compliance and we had a lot of conversations about compliance and what that means but it meant that if you weren't compliant there was consequences to that. And that's continued. So in 2008 there all of a sudden was there were no more exclusions in terms of the fire service, the army, all of those sorts of organisations that had been excluded from the DDA, all of a sudden fell under

it. So there was this massive shift in thinking and it just has had these really important, progressive milestones along the way which has made it much more digestible but also has made it so that there was a deadline. You had to comply by this date and people have known that whereas I think that - and that's been one of the major, major shifts.

When the cultural o-Olympiad was introduced connected not Olympics that happened in London in 2012, Creative Scotland, Arts Council England and Arts Council Wales had an investment of £2.3 million. So that's about \$4 million for 25 commissions. 25. That's what it funded. No disabled artist could apply for less than £50,000, so that's about \$80,000 Australia. So what it meant was the ambition of disabled artists massively increased. All of a sudden they had significant budgets to be working with, not just the kind of crumbs that fell off the table. So it's always - it was fascinating for me to come back a few years ago when Arts Council Australia

made - Australia Council of the Arts made its announcement we're going to invest \$1 million over the next three years. I was like good, that will hopefully fund four artists and we'll get some significant work happening.

So yeah, it's the significant and long-term commitment that's been made in the UK that has really, really brought about a change and the consequences of legislation and because what's happened is that all of the policies have fallen into line with those new introductions in line with the legislation.

GAELE MELLIS: Thank you so much. It might be a good time to start campaigning about getting the DDA fixed and what it should be in the 21st century. Just a hint. Anyway, we've got time for one quick question.

SPEAKER: Josh, if you were the President of America you need to be an American citizen first. I'm known as an

American Aussie born Santa Cruz, California, and what responsibilities do you have.

GAELLE MELLIS: So as president of the US. What would your biggest responsibility be?

JOSH CAMPTON: I'd be responsible as being a leader, you take your own leadership to the people and the community to spread out and plan whatever you want you can organise it, sometimes be difficult jobs around the house. Be really full on. But when it comes to having our leaders, like leadership, you have to take a leadership committee program, you have to get through that first and then the best thing to have a leadership because everyone has leaders in you. I believe in that. Everyone has a pure soul in it and that's what happens in power, love, that's what it is. I was the President of Australia or America I would like to change that. Brush off, Donald Trump, we don't need you anymore.

GAELE MELLIS: Thanks, Josh. That's some wise words to leave on. Just before I finish, I would like to thank you all for being a great audience. Both here in person and those of you watching the live stream. I'd like to thank the fabulous Kate Larsson who, in this context, I like to refer to as the amazing Meeting Place lady. I'd also like to thank Arts Access Australia, Incite Arts, and our awesome panellists and live artist, Josh, Kath, Johanna and Dion. And the audiences both here and watching live stream, please continue to have this really important conversation during Meeting Place and beyond so that we can really get a momentum growing. Finally can I ask everyone to join me for expressing appreciation for such a brilliant panel discussion and our panellists.

(Applause)

We've got to exit.

MEAGAN SHAND: Thank you very much, Gaelle. Fantastic. Thank you very much, panellists. What an amazing, animated group. We harder about flexibility being open, about the disability voice and about using your voice, to be comfortable with uncertainty and to be respectful in the way that you're working with each other. We also harder about some things that have to happen in the policy level and with some changes that people would like to see made, how we can do better with funding. And I want to remind you about the National Arts and Disability Strategy consultation we've got coming up and it's a good chance for all of us to have a say and make sure you get involve to do make a difference. We've all got a chance to shape the future of arts and disability in Australia.

We also harder about being boss and bossy and assertive and the idea of - I harder the idea of a boss lady hat and I thought that would be a really good art project. So if anyone want to say make any boss lady hats maybe

we can present them, have them at Meeting Place next year.

So, you're now welcome to take a short break but if you'd prefer to stay in the theatre you can enjoy a series of short films from Incite Arts. From - I'm not sure - I'm not sure what that number is. Something 70-2016. Video and audio installations starts with D promo and their short films. Meeting you at the edge and 'Selfies'. We start again here at 2:40. So you've got 10 minutes.

(Break)

MEAGAN SHAND: Welcome back. We're going to get started because we're running behind. We'll do the next introductions as everybody else drifts back into - where are we? - back into the space.

Our final panel discussion for Meeting Place 2018 will

look at the intersection of the film and disability sectors. Our facilitator, Fiona Tuomy is an award-winning screenwriter, director, producer and developers as well as being a creative practitioner, Fiona has worked in a diverse range of leadership, and educational roles, across the screen, arts literary and disability sectors. She's currently work as a script developer and screen inclusivity consultant to develop and innovate slate of disability-led screen projects. Fiona will introduce you to her panel who include Lee Witzcak from Sit Down Shutup and Watch and New Media Festival. Courtney Gibson from the South Australian Film Corporation. Lisa duff from Screen Australia and David Doyle from DADAA. Would you like to come to the stage?

(Applause)

FIONA TUOMY: Hello. I'm incredibly excited to be here doing this panel. I feel honoured and privileged. It is the film futures panel and our focus of the panel is to

see where the disability and screen sectors meet. First of all, I'd like to acknowledge that this event is being presented on the land of the Arrernte people, the traditional owners of Alice Springs. We give our respect to it Arrernte people, their cultures and elders past, present and future.

We have the most amazing panel and I am going to introduce everyone. Everyone has incredibly long bios and I said I would try to do everyone justice and do short overviews but I don't think I can because everyone has done so many incredible things but first up, next to me here in the - do you want to say what your T-shirt is. This is Lee.

LEE WITZCAK: This is the logo for the Sit Down Shutup and Watch Film and New Media Festival. This is a logo we created about six years ago and there's a little guy sitting - a little guy in black on a red background sitting in an arm chair with masking tape over his mouth

and hands over his ears, I think, which is the Sit Down Shutup and Watch bit. So this is our branding. Notice it, go to it when you see it.

FIONA TUOMY: And you're based in Adelaide. So Lee Witzcak, did it get that right?

LEE WITZCAK: Vitzcak. We'll have a group session about that. No-one gets it so don't feel bad.

FIONA TUOMY: Getting back to your bio, you were involved in the original steering committee of setting up the film festival and you basically - you're a big part of the spirit of the festival but your role, official role, you just told me before is -

LEE WITZCAK: Chairperson of the steering committee. Steering committee is made up of all of the people with learning disability. So I chair that committee and I've sort of seen my role in that as I'm a little bit of a

watchdog making sure that it is disability centred.

That's kind of my primary goal with that.

FIONA TUOMY: That's good because we're going to talk about that more and I will just start to introduce everybody else. So then we have Courtney Gibson who is the chief executive officer of the South Australian Film Corporation with a background in TV productions and commissioning. She's held roles, executive head of content creation and head of arts, entertainment and comedy at ABC TV. Director of programs at Endemol Australia, commissioning editor documentaries SBS TV. Courtney's on the board of Australians in film and operates the Heath Ledger scholarship. I'm sure there's a few Heath ledger fans in the audience and is on the advisory board of ICE, the information and cultural exchange in Western Sydney and also Bus Top films. Welcome, Courtney, and we are honour to do have you here.

Next to Courtney is Lisa Duff who equally has a very long resume but has said I can just say a summary. You're from Screen Australia and you're currently a production executive? Investment manager. But you also have a long history of producing films both documentary and feature films. The most recent feature film you produced is The Last Cab to Darwin starring Michael Caton and Jackie Weaver. You have a long background in teaching film and creative practice, is that OK?

LISA DUFF: Thank you, Fiona.

FIONA TUOMY: And of course we have David Doyle who is the executive director of DADAA in Western Australia. David, you have equally as long a bio. What are some of the main things that you would, in terms of - because we're going to talk about what DADAA does but you're working - you've worked internationally and locally or what do you think our audience specifically would want to know about your bio in terms of the kind of screen

context?

DAVID DOYLE: The biggest part of my job is holding a big team of artists with and without disability to produce work and that's what I've been doing for a lot of years, and resourcing them.

FIONA TUOMY: That might lead us in to jump to what the next question is going to be and David, I might get you to start there to just explain exactly what DADAA does and the role of a disability arts peak body but also perhaps in the context of the screen sector how you see that?

DAVID DOYLE: So I'll probably just focus onscreen because DADAA is a pretty broad church that encompasses our arts and health programs, and the whole gamut of disability but because of our location in Western Australia, a very strong regional focus. But for another 15 years now DADAA has had a very strong film production

unit headed up by Simone Flavelle. It grew out of a long-term partnership with disability accommodation services in Western Australia, working with about 112 residents of State accommodation who had been in State care for an average of 30 years and had no agency and no way of telling their story. We saw that period in the early '90s of deinstitutionalisation and we saw several thousands of people with an intellectual disability moved into community with no way to share their story so that project emerged out of that crisis of Government and 112 individual stories were made through what we called the Lost Generation project. These were largely adults with an intellectual disability who had been removed from their homes as children and their home and families. They reconnect with where they come from, their journey and a team of film-makers and producers and writer to say put that onscreen and start to share that through a big local government strategy across Western Australia. So that was really our beginning in film.

FIONA TUOMY: We can talk more about what you're doing now as we go along but I might just move along so Lisa, explain exactly what Screen Australia is, especially to our audience here. They know a lot about the Australia Council but not necessarily about Screen Australia which is our federal funding body for screen.

LISA DUFF: That's right. We're the Federal Government film funding body. We fund feature films, TV drama, documentaries, very strong. We also have a development unit which looks after development of mainly feature films but we have some short film initiatives too and more and more we're looking at initiatives that develop practitioners so we do have entry level initiatives aimed at entry level practitioners and we've just moved away from a focus that's been on gender and representations of women in the industry for the last couple of years. This year our focus is very much on inclusivity, diversity, and we see that in the projects

that are pitched to us. We're seeing, you know, more diversity in the stories that are pitched which translate to say more diversity on our screens and most importantly, more diversity in our teams behind the camera and our writers, our writers of stories we're encouraging more people from diverse backgrounds to write stories. For too long we've seen representations of white - predominantly white people on our screens and I could say white able-bodied people on our screens, so we're looking at addressing the true representation of our community.

FIONA TUOMY: Thanks, Lisa. And Courtney, do you just want to explain exactly what SAC, the South Australian Film Corporation but a State funding body.

COURTNEY GIBSON: Each State and Territory has a State screen funding body which is a State counter party to Screen Australia and they are like screen counter parts to the State funding organisations that many of you will

be familiar with and work with. The screen industry in Australia works on the basis that part of the funding for it is supplied by State and federal subsidy. So were it not now for agencies like the SAFC and Screen Australia, TV, most all TV dramas series many of you watch would not exist, documentaries would not be funded, feature films would not be funded. There are rebates as well as State and federal funding that basically ensures the delivery of Australian screen content to audiences. So the programs are built around two areas. One is project development and project funding for actual, you know, films for TV, online, we've recently embraced - I've just started in the last few months and we've told the games development industry that we would like to be their stakeholder. We said we haven't got any money for you but we'd like to represent you and represent all screen-based entertainment so we're in the process of starting to work with them.

I guess project development but then there's the

separate stream of activities that we do around industry development and not just industry development but also audience development. And I guess we see, on my first day in the job in April we announced a whole series of programs under the umbrella of delivering diversity and I think diversity is something that it doesn't just sit within any particular area, the responsibilities around it, it doesn't sit in any particular area within SAFC, it sits across the top of everything we do and it's everyone on the team's responsibilities. Gaelle Mellis is here, she chaired the panel earlier today. Gaelle is our disability strategy executive and only move to do South Australia recently and everywhere I turned and bringing up disability, everyone said, "You've just got to go and talk to Gaelle." And all roads kept leading back to Gaelle. So we're really pleased she's working with us and I think Gaelle's input and our thinking around disability, it informs everything that we do. It's not about thinking about people with disability involved in discussions around work that we do in

relation to providing opportunities for people with disability, it's people with disability and people from all kinds of underrepresented groups being in all the conversation that is we have. And we have started a process of decolonising the agency, not just in terms of personnel but in terms of processes and practices.

Earlier Johanna was talking about the way that often artists are asked to come in somewhere and work within an existing process and I think that's one of the challenges with the screen sector. We have a very old-fashioned - it is a collaborative process largely. Hundreds and hundreds of people involved in drama and film productions and the margins are tight, which means day one of preproduction you kind of on the fastest one-track train to be onto get to the finish line which really means it's very charging to look at augmenting that process to allow for different voices and people who might work in different ways but I think that's our challenge that we have to meet in the screen sector is

working out how to do that, particularly in relation to practitioners with disability.

FIONA TUOMY: Thank you for that, Courtney. That's such a great - all of this is such a great overview of how the screen sector works and what's happening but also partly - a big reason why I asked if we could have this panel at Meeting Place is that I'm aware that we have some really incredible ways of working in the disability art sector, inclusive practices that I think could be embedded into the screen sector and, you know, this panel, I mean is a way to just start to talk about that but how we can all work together both individually as groups, as organisations and as sectors. I might just come back to you, Lee, do you want to talk a little bit about your film festival but why it's very important that it is disability led?

LEE WITZCAK: Well, I think I'm preaching to the converted but, yeah, I guess it's access, you know.

That's what it boils down to is access and why shouldn't there be a production that is primarily led by overall led by people with a learning disability or an intellectual disability? It's about access. That's my - and also we're the much maligned and marginalised mob so why the fuck shouldn't we, basically?

FIONA TUOMY: Should we ask David to find out a little bit more what you're doing at DADAA at the moment with your programs and your studio too, I'm very envious.

DAVID DOYLE: The main thing I really wanted to talk about is our partnership with Screen West since 2016 on the screen diversity strategy and roadmap. So in 2016 the executive director of Screen West, Ian Booth, and the board of Screen West made a big decision. They'd done years of amazing work in the Aboriginal screen space and start the to look inside of their production, their staffing, what they were funding and really recognised the very narrow, I guess, level of diversity

in what they were funding and who was working for them and looked at how can we as an organisation from top to bottom develop an incredibly diverse strategy and what I loved about their approach was to look at disability as part of Australian diversity, not as something other or separate but simply part of a very broad experience of diversity from being from non-English speaking background to being from a gay background from a regional background and also looking at age in that as well and starting to, I guess, look at the fact that a lot of our stories and a lot of our production was very vanilla and that we needed to start producing stories and screen content that truly reflected Australia at all levels. From that we launched the screen industry and diversity roadmap in 2017 and then they set aside a screen diversity fund which was a really important thing. So twice a year we give out fairly significant amounts of money to screenwriters, producers, camera crews from diverse backgrounds so that they can actually find their way into the industry. There's also been

really significant training of diverse people from the screen industry through the AFTRS, the AFTRS program that's happened twice in Western Australia and that's about bringing diverse people in the screen industry, on the edge of screen industry or starting to creep into the centre of the Australian screen industry.

FIONA TUOMY: Thank you for that. What I might do is jump to you, Courtney. Not only in your role now at SAFC but when you were at Screen NSW you introduced Screenability a range of diversity and you won an award for what you did. If you want to speak a little bit to that.

COURTNEY GIBSON: When I first started at Screen NSW we introduced a gender target to get to 50/50 by 2020 and I think in the end I think the agency got there after about - nearly there after 12 months but fully there after 18 months but what happened in relation to introducing a target with gender, it's easy with gender,

if you want to be binary about it you can go 50% down the middle. But what we thought needily, like the next day, we said what does this mean now for all the other underrepresented groups, do they need to get in a queue behind the women. That's not right either. So we'll take an intersectional approach to gender representation as well but we need to look at diversity more broadly.

Around this time I think we were hiring staff and I contacted Sofia Gollan and approached her about applying for a role. She's been on Playskool for a long time, she is deaf and she is a screenwriter and a playwright. So I approached her about coming on board as an executive.

As well as then, that being a great opportunity for her, what it meant was that the sector then learned, because she agreed to come in, and I said I'll level with you, one of the reasons I want you to come and work here is because you're deaf and she said one of the reasons I want to take the job is because I'm deaf. It was for both of us an activism and advocacy, I guess, as well as

just she was a brilliant candidate for the job. But what I meant was in a business which is all about pitching, it's all about talking about and talking up your project and pitching. People were pitching their project to say somebody who couldn't hear their pitch. That meant everybody had to change the way they work.

If we're in a world where people with disabilities their access is challenged all the time it was an interesting idea to flip that around.

We have a team of 15 full-time staff, I think, and another person joined the team with a disability, Johanna Garvin. So that changed everything for us.

Johanna's wheelchair user and it just - it changed the way we all worked in the office and it changed the way everything worked for the sector. And so Screenability then came about because Screenability being very similar to an initiative we're operating now which is called Full Tilt in South Australia but Screenability was in

several parts. It was a paid attachment scheme, it was a film funding scheme and a relationship with the Sydney Film Festival to create a side bar to the Sydney Film Festival called the Screenability Film Festival. It goes to what Kath Duncan was talking about yesterday, you know, a little less consultation, a little more action to paraphrase Elvis which is about giving people jobs and funding and opportunities. I've always thought that all of these things are very, very simple and it is as simple as that.

There's lots that go with that in terms of resourcing and access and changing some of the systems that we use to work because, of course, the problems are in the systems, the problems are not with the practitioners. Whether it's gender, whatever diversity issue it is, it's not about people needing more confidence, it's not about anything other than the systems, the problem and the systems need changing. So if you attack it that way, then it's very different way of dealing with the

problem. But as long as you always look to the sector and the practitioners is where the problems are, there's no end to that and there's almost no solution there is as well but the really easy fix is to go into the system because chances are that's where the problems. That's what we found anyway.

FIONA TUOMY: That's fantastic. Thank you, Courtney. Lee, you now have Courtney in South, what's it like having - working with someone like Courtney?

LEE WITZCAK: Well, from a place of being the chairperson of the Sit Down Shutup and Watch Film and New Media Festival, Courtney has been a gift for us and at Adelaide Film Festival has supported us by including our advertising for our festival in your publications. That's the right word, publications. So yes, we love the SAFC. We think it's great and we're happy to have Courtney. Very happy.

FIONA TUOMY: That's good.

COURTNEY GIBSON: In South Australia, going back to where the screen agency involved in the '70s it absolutely came out of the theatre tradition of the 1970s and I think, you know, and certainly in relation to agenda, the women in theatre and screen organisation, these worlds of performance, live performance and screen work coming together I think we can get an awful lot done and we're all about audience development. And I think especially in a world where the screen business models are hampered you really need to work at developing audiences and one way to develop audiences is to diversify audiences and that's something, I think, our areas we have in common.

FIONA TUOMY: Something we often say in the disability sector about audience is we're nearly 20% of the population and then you add in mental health, it goes up to 25%, you count family members and friends, before we

know it, there's a huge chunk of audience and it's acknowledged, not just in disability but other marginalised communities even women, we're 51% that is often an overlooked audience and that, you know, audience isn't only about dollars but there are dollars there too which sometimes in more conservative worlds drive changes. So Lisa, there's many things that Screen Australia is doing and I was very lucky and privileged to be part of a new initiative last year, develop the developer. It's a true what David was saying, too, it's a lot about new people and emerging people coming into the sector but then there's others like myself who do live with chronic illness and disability but have been in the screen sector for quite a long time and have faced a lot of barriers. So it's amazing to go into that program and for not only get that opportunity but also to have my experience acknowledged which sometimes doesn't always happen.

LISA DUFF:           And post that experience you had then

recognising the incredible value that Fiona would bring to a project that is touching on issues of disability and a team that don't necessarily identify with disability. We had one project pitched to us, and we could see this in terms of diversity it hit a lot of marks. A lot of the language was in Auslan, it had a deaf transgendered character as the lead character but we didn't feel confident enough in that team knowing the right way to engage with the community's concern to tell that story in an authentic and meaningful way so we engaged Fiona to basically work with that team as a developer and to highlight the concerns that are apparent when you're working with projects about a person rather than your own lived experience.

So I think it was invaluable. People like Fiona will be utilised again and again now because it informs every area of our work. If we have a project that comes along and it deals with mental health or it deals with any other form of disability, the first question we'll ask

is are you the right person to tell this story and the second question we'll ask is what have you done to tell this story in the right way? How have you - I hate that word consulted, but who are you collaborating with in telling this story? We take it very seriously. It is common now for people in their feature film scripts to have diverse characters, to have characters with disabilities but whether or not they are able to tell those stories in a way that an audience of people who identify with disabilities will, you know, appreciate and feel included in is another very important question.

So I feel like it informs a big part of our assessment now which is quite a new thing, for me anyway, to see people in a room talking about those issues is terrific.

COURTNEY GIBSON: With Screen Australia celebrating 25 years. Now Penny Smallercomb has a different view which is, I guess, coming at it from a position of you're not the right person to tell this story or because every

time somebody who is not Indigenous tells an Indigenous story, in an environment of finite funding, that is effectively, she regards, denying a job and denying a creative opportunity to somebody who is Indigenous. So I wonder now that's taken - I mean people have - we've all been feeling a lot like that for sort of years now, probably many years now in terms of Indigenous. Maybe now there would be a shorter time frame. Just as you're asking the question, now it's around consultation, it will much faster get to the point of actually people without disability deciding they're not necessarily the right people to be telling the stories of people with disability because the sooner we get there, then -

LISA DUFF: We had a focus on gender and we've seen our statistics in development greatly improve with the number of women coming in at development stage with their scripts but in production investment in what I do, we're still seeing really poor numbers of female writers and directors applying because they haven't been through

that development process yet. And I think we're at the same place, you know, with disability. We are having initiatives, one of which I can speak a little bit about, to encourage practitioners that identify with disabilities to, you know, to apply, to make their films, to hone their skills. So I feel like just as we'll see in five years' time, the fruits of our labour with gender, it will probably be the same with inclusivity coming through now.

FIONA TUOMY: We've got a special announcement just for us, even though we're live streamed, but just recently Screen Australia, you've changed your development, the eligibility criteria and I think that's important for everyone in the room but online to know about. So maybe -

LISA DUFF: Yeah, definitely. For a long time you could only apply if you had credits already in feature film or TV drama which excluded a lot of people. So that

eligibility has been totally lifted now. So we were expecting an influx of applications.

I don't know it was the influx that was expected but certainly there's a lot more people talking about it and talking about the fact that it's potentially possible to, you know, to be funded for development for your screen project which I think for a long time people have thought that it's closed shop. Now I feel like there's been really positive moves towards including everybody and the reason it's been done is to cast the net wider for stories so we're not just seeing the same stories told on our screens. We want very diverse stories that reflect our audiences in our community.

FIONA TUOMY: Do you want to announce your -

LISA DUFF: The ABC has given me permission to talk about this but they it's still a bit confidential until they announce it to the media in a few weeks' time. So

if there's any journalists out there don't jump the done. Last year ABC had an initiative with Screen Australia around the day of the girl and they asked for submissions from female teens to tell female driven stories, content-driven stories for the Day of the Girl, short films. So now the initiative that will be announced in a few weeks is basically around Screen Australia and the ABC collaborating on an initiative that speaks to the experience of disability to Australian children, devised and produced by Australian content makers with disabilities. It's going to premiere on ABC Me which is the ABC kids channel on the International Day of disability. It will reflect what it's like to be a child with disability in Australia today from a child's point of view.

The initiative has got strong industry development goals, which is what I was speaking to you a minute ago, and aims to provide career-changing opportunities for new and diverse talent by building the development and

production skills. An announcement will be made in the next few weeks about guidelines and application procedures. The ABC also wanted to send a special announcement when it's announced to everybody who is a delegate at Meeting Place so you will all receive an email on the day it's announced. So please think about applying. I think it's a really amazing opportunity.

(Applause)

FIONA TUOMY: Thank you, Lisa. Lee, what do you think about that?

LEE WITZCAK: I think that's brilliant. The more the merrier. I think they heard me. Did you hear me? Yeah, I'm whispering now. I'm playing with you.

FIONA TUOMY: Yeah, it's very, very exciting and -

LISA DUFF: Actually, Fiona I wanted to mention

another opportunity which is now Screen Australia insists on inclusivity attachment on every project that we fund.

(Applause)

Please email production companies and say I've harder you're offering inclusivity attachments and we actually ask them to tell us who the person is and what they will be doing and if they say photocopying or making coffee it's not approved. It needs to be a bona fide attempt to upskill somebody in a particular department. So feel free. Find out who your local production companies are and ask them to put you on their list.

COURTNEY GIBSON: Or apply via the State agencies because they have similar schemes with their budgeting as well. Often the States have call outs and they will kind of run the pool so you can approach the production companies or just go to the States who know things that

are coming up.

FIONA TUOMY: That's an area that DADAA and other State arts bodies can help broker and connect as well.

DAVID DOYLE: Exactly. I think the State-based screen bodies and nationally through Screen Australia are all positioning now to become fully inclusive and leading and I think what's starting to happen through this is we're starting to see screen industry entrants with a disability who can really see a pathway into the Australian screen industry as a writer, as an actor, as a producer as a film-maker and that's so exciting.

LEE WITZCAK: I was just going to make a comment that I forget to make when I was asked why it was important for us to have people with learning disabilities to have a specific festival for them, and it's for that exact reason. What Sit Down Shutup and Watch does is hold a short film festival every two years. We're coming up for

our third one this October in the beautiful town of Angaston in the Barossa Valley in South Australia on the 19th and 20th. Just come. It will be a good couple of days.

One of the most important things that our festival does is in our off festival year we run regional workshops to various groups of people with learning disability that are interested in visual arts and we - the important thing about that is, is SDSW can create a pathway in terms of employment. It's an education process. The first part of it is usually just to help people become confident enough that they think they can make a film, you know. It's all just so do-able and then there's organisations like Tutti Arts that run professional visual arts classes to make people be more employable and so that's critical thing and you made me remember, thank you.

FIONA TUOMY: And we can do that with screen now which

is exciting. Did you want to say something, Courtney?

COURTNEY GIBSON: There's two kind of general areas in the screen business. There's the key creatives, the writers, directors and producers and we tend to focus a lot on developing those people in that sector. But there's also the shop floor of production and there's a lot of people who want to work in that area from a trades point of view. They want to be an art director or a camera operator or a grip or work in lighting. Recently a guy we had would be an attachment called Paul Vagnarelli who was deaf and wanted to talk in the camera department. We talked to Wanted series 3 was being made in South Australia in the last few months and the production company was - their immediate concern was what if something goes wrong on set and there's a "Look out" comes the cry as a crane is crashing to the ground. He won't hear. There were a whole lot of quite valid questions asked to concerns but we methodically went through every single one of them and in the end the Mark

Werram who shot Mystery Road, he said, "I want to work with this guy." And what that meant was that this is - the film production process is all about people having headsets on and talking to each other through headsets so all of a sudden everybody on that crew had to learn a different way of working with Paul. So not only did it change his life forever in terms of now he's on his way working as a cinematographer on different short films but also will work more in big productions in the camera department, but it changed everybody on that set has now worked with somebody who is deaf and understands what that means and how you do that.

So it's not just about always changing the career opportunities for the individual, it's about the impact that it has for everyone else and so I think that's important, that's so much the split screen ability we did a lot of placements in Playschool, mardi gras telecast, the Footy Show. When I rang the executive producer of the Footy Show I said I want you to take an

attachment with a disability. The EP of the Sydney Footy Show said I want to do this because not only it will change the life of the work experience attachment, it will change the culture in the office. And that's what he straight away - I didn't have to point this out to him. He understood the value of that. Eurovision, you know, like all of these big ticket shows, drama like Matchbox drama, Screentime they all had attachments with disability, there were about nine of them and changed the culture in every single one of those workplaces.

So that's kind of critical. That side of it.

(Applause)

FIONA TUOMY: I'm mindful of time and we've got about 10 minutes left. The name of our panel is film futures and I'm going to talk about that with each of us but what I might do is open up for our question Q&A, so questions and you can ask us anything but also, you

know, maybe let's talk more future and what else can we do and what else like to see.

SPEAKER: Hello hello. I'm the director of No Strings Attached in Adelaide and we have a beautiful relationship with film. I directed a piece called Sons and Mothers which is about the relationship of a son with a disability and his mum as this might be the only relationship of intimacy they may have. The starting point that was my brother who was blind and had intellectual disability. I talked to Christopher Hutton and he said why don't I come and film the process and then we did a film called Sons and Mothers which was a documentary film that is still touring across the world. Even that, the company had a beautiful relationship with Rolf De Heer and we had a first nation actress who was in Bad Boy Bobby. All the work that we do has got a component of film, documentary theatre and exploring this. I think it was two years ago I get a call from a casting agent saying we're really interested in casting

an actor with disability but we don't know how to find them and how the process. So I invited them to come over the company because we have over 100 amazing performers that can do any role and they were really excited about that prospect and said will you cast it? For me it was very important to actually talk to the casting directors and also to the director of the film going this is a process you need to do, you would do with any other actor. So with them sending the script and any actors in the audience would know how scary auditions are. But we facilitated a process and the film called Rabbit. She wasn't interested in the role that she was casting but the other role against her because she found it more interesting. The director was so amazed with the process that she got that role in the process.

So for me talking to all of you beautiful panellists how do we educate and break the barriers of casting for people that are not used to working with actors or have no knowledge of disability? How do we facilitate process

of casting and contacting the people? It was said before where are the actors with disability? They're everywhere but sometimes they don't know that. In my particular kind of way approaching this it's inviting all the - so getting into the industry going come and see the work, and if anyone wants to come into our rehearsal process and see how we do things come and see it. But how would you bridge that gap?

COURTNEY GIBSON: There's an organisation called the Screen Diversity Inclusion Network which is all the TV channels, the producers guild, the directors guild, all the State and federal agencies and AFTRs which is an informal group of all of them to really talk and about share information, tactics, strategies, initiatives that have worked, thing that is haven't work and had so on bearing in mind all of them are on a different kind of path, different environmental issues, different levels of interest in delivering diversity within each organisation.

One of the things that we're going to do - we're about to announce we're recruiting a part-time position. So I'm the chair of it this year. Neil from AFTRS was chair of the first year. We've asked each member to pay a fee each year we're using to fund the position. That will be open to people from underrepresented group to say apply for. One of the things that person does is pull together a handbook or play book, a resource that points people. A lot of channels say "Oh, if only there was a really just a book I could look up because I'm lazy, just to look up who are the casting agents, who are the community cultural organisations working with artists from underrepresented" etc, creating a kind of handbook, if you like, around that stuff, a resource. I think ultimately there's a Black Book around Indigenous actors, around casts with disability would be an incredibly useful resource. And I think, yeah, it should over time play a role in providing pointers to people and encouragements to people.

LISA DUFF: I think the screen agencies have a responsibility to, in assessments of projects to speak to producers about authentic casting, to speak to producers about what they are actually doing to cast and to have those resources that Courtney's saying that we can point people in the right direction to make sure there are processes being followed. I do think that, you know, we're aware of the responsibility because we're government, you know, to lead the way but also produces need to take ownership of their education as well. If they're going to include disability in their scripts, they need to go a further step and educate themselves about, you know, about casting and how to act appropriately.

DAVID DOYLE: I think the Australian screen industry is making huge leaps towards inclusion and diversity but I think where one of our real industry gaps is, is in the Australian tertiary education sector. The completion

rates for Australian students with a disability are appalling. And so what we're not seeing is we're not seeing every year this group of graduates from NIDA, from screen industry courses as animators, with a lived experience of disability. We're just not seeing them. So they're coming in half trained, late, often with their sense of identity fairly damaged from, you know, years of failure and exclusion and so they're having to kind of come in half-baked with - and they can't compete with people who have graduated and I think we've really got to even that up.

COURTNEY GIBSON: I agree. I've heard terrible stories about how they were discouraged from doing certain courses and went through them with that burden. I think some people didn't finish so if we're all about trying to create pathways from the tertiary sector and if people haven't got there that's problematic. I was asked to join an advisory group for a certain university last week and when I got the list of all the people

they're inviting I said this isn't a diverse group and I've made a personal decision I won't be on any group that isn't diverse. If you want to look at that let me know and this person came back with a note saying it's equally important to us and that's why when we are discussing matters relating to Indigenous content and when we discussing matters relating to inclusion we will invite people in to have those conversations. I wrote back and said no, no, it's about having everybody in all of the conversations. So it's interesting how one or two steps behind the tertiary sector in particular because if access isn't guaranteed there then how do we in industry help at the other end? So there's, yeah, lots of different issues to tackle for screen.

FIONA TUOMY: This is be applied to not just disability, but many of us had to mask, you know, and you know, and we dealt with a lot of stuff but there is this kind of survival of the fittest, competitive kind of nature of the screen industry and what is incredible

now is that we can really start to speak openly and say well, that contradicts with an inclusive culture and like you've given me examples of just how you can adapt and change and the flow-on effect of that, I think, is really key. Lee, is there something else you would want to say about any of that that we've just talked about?

LEE WITZCAK: Nope.

FIONA TUOMY: Do you need to have more opportunities in tertiary?

LEE WITZCAK: That I think absolutely, yeah, yeah, we do. It's across the board, isn't it? Usually it's all about access, as I said before. It seems to be what it comes down to. So we have to find a way to reach critical mass in the population for that, you know, a person with a disability having a successful film career is just normal, you know, I think that's - and all of the different initiatives that are being set up, they're

all brilliant but it's won battle, it's not the war.

FIONA TUOMY: There's a microphone here and then we'll go up the back.

SPEAKER: Veronica here again. I'm just jumping out of my chair listening to all these initiatives. I'm just so excited to see what's going to happen in the next few years. There's a couple of questions, and I will try to keep them fairly concise. The first is how much of what you're doing is being communicated with the NDIA and the NDIS so that the education we've talked about that needs to occur and the agency is happening in parallel so when our community members go in and voice their goals, based on what you're offering to our community now, that it will be validated across the desk. So not too sure how that communication will take place but I think it's vital. So I'd love to hear now the information is disseminated. The second is I absolutely love tertiary education, I think anyone who can should and, you know,

should be able to do that. However, I'm wondering, did you say, Courtney, that you're on the board of Bus Stop Films, is that right?

COURTNEY GIBSON: On their advisory committee.

SPEAKER: That's with Genevieve and Henry. The model they work with is something I'd be quite interested to see emulated where they're working with, it's more or less like a TAFE college or a community college, as I understand it, with their agency and then they train their people with intellectual disability in their own - as sort of a crossroad across that community college model. I'm wondering if there's any thoughts around that rather than going straight to the 3-year undergraduate model, whether that is something to consider. I worked with some gifted young men some years ago who did their training through TAFE colleges and is very clever. The third is the film festival going to tour Australia at some stage because I think it would be fantastic to see

that one on the road? So hope you've got those three quick ones I'd love a quick answer, thank you.

LEE WITZCAK: Who knows? We've kind of - we've got legs, you know what I mean? We've kind of started to do that process by going into regional places with our best fest each year because we held

COURTNEY GIBSON: Your travelling mini Sit Down Shutup and Watch.

LEE WITZCAK: Yes, thank you, Courtney.

COURTNEY GIBSON: That's the model you could take to taking around the country.

LEE WITZCAK: Our founder is very passionate about making sure that regional areas of South Australia are looked after as much as possible. But sure. Who knows?

LISA DUFF: I want to say people have to keep supporting TAFEs because vocational education is being dismantled in many States. I've got five Indigenous graduates working at ABC who went through the safe system and it's sad disability consultants are being cut to nothing. I had a classroom with many, about 80% of my students identify with disability and we had one hour a week with consultants in the classroom. I think everyone should keep supporting and encouraging politician to say support vocational education because it has outcomes for the screen industry and careers.

COURTNEY GIBSON: What you're saying about short courses, I think they're valuable and very specific short courses that are tailored to fill gaps in the sector. There's all sorts of gaps we've got in South Australia where crews have to be imported to do jobs so we're looking at what those gaps are and how we can fill them. There's a school called Media Arts and Production and when you talk to any line producer or anyone on the

floor of a production it's all about maps. Less about the University of SA and Flinders because I think in the media business and in the screen production business as a hirer you just want to know do you know how to do this? It's about making and doing and you learn by making and doing and that's why the attachments are so important. It's not about doing an attachment and then another attachment, it's about a pathway. So, yes, short courses and AFTRs, you know, and tertiary institutions are about getting more people in the door and being relevant and that's why I think short courses are being more popular and useful.

FIONA TUOMY: We are running out time and then I'm going to take the question up the back and to Caroline and then we will finish. You can ask us things after.

SPEAKER: Thank you. I'm Liz Martin from Arts Access in NSW. We've been doing a lot of training with AFTRS, the Australian film television radio school with students

coming through and we've been doing it with Daniel Monks, the film-maker who screened his film. Talking to Daniel, he's just moved overseas because it was easier to find good agents in the UK working in the industry than in Australia. So that seems to be a bit of a gap. Agents getting trained up in how to - the way the system works, the demand for film and screen work featuring people with disabilities seems to be a bit of a weak spot. And also one of the things talking to Daniel is how do we start talking about stories that are a little bit more complicated or nuanced that aren't always about our lived experience of disability? How do we have character that is disabled but also gay and, you know, who have a job that the story outline doesn't always have to be an arc about their disability. And how do we move forward and also how do we start including stories that are around invisible disability. There's a real push to, you know, have representation and that means having people that physically, you know, are disabled that we can see onscreen because that's the easiest way.

I guess how do we move forward, that's my question. How do we start moving forward into some of those more complex areas around disability story telling?

SPEAKER: I say we are doing it and inclusive story telling is very much about the whole picture and we're - it's about the intersectionality. It's about lived experience and a big reason I wanted this panel was to try to mobilise our disability arts sector to say let's work more with the screen sector. Everyone on the panel, they're converted. They know what lived experience is but I've had situations where I ring up a screen agency and they have no idea what I'm talking about and I would love to see, you know, an understanding and a respect for - I think it's a starting point, disability arts culture but there's a lot of intersectionality in that.

The thing also is with diversity we've got this long, amazing history and it was really fought were with

Indigenous storytelling, in film and those very, those specialised programs, but also we fit in a wider diversity picture and that is happening across, you know, across board and we have a huge power and I think could push for that even more. But I think we've really got away from - it might not have come through on the screen yet but those sort of simple stories that, you know, certainly nothing to do with inspiration porn or, you know, you're just there because that's ticking a box. I mean we haven't got time to talk about it now but I know that would not be washing with what, you know -

COURTNEY GIBSON: But we know what you mean, it's that really clunky kind of - but I think it's about, you know, it's like Daniel's work. It's really about tapping into the lived experience from people who, I guess, are from underrepresented groups from within underrepresented groups and about always - you know, the mainstream is always influenced by what's happening on the fringe and the fringe comes into the mainstream and

the fringe has to constantly go out onto a new frontier and reinventing itself all the time. That might be in the early development of stages now, some projects similar to some of the kinds of stuff that you're talking about but TV can take 2 to 5 years if feature films can take 5 to 10 years before they're on the screen.

I go to authorship and this is what we were talking about who's telling the story, who goes behind the camera has that impact in front of camera and that makes it real and authentic and make it last.

LISA DUFF: We need some risk-takers in our decision-makers in broadcasters, distributors, funding bodies who, you know, who will embrace that belief that there are diverse audiences out there and not just always, you know, buy a program for the mainstream.

DAVID DOYLE: But I think we also need really

articulate people like yourself to get inside of the screen industry so that you can just internally bring diversity with you and multiple diversity.

FIONA TUOMY: Thank you, everyone. I know we are running out of time but Caroline, did you have something? No, it's alright. Ricky, you and Julia? You're OK? Well thank you, everybody. Thank you to our audience here in the room in Alice Springs and online. Thank you to our incredible panel. Thank you to Meeting Place, amazing Kate Larsson, our producer, Meagan. This is, I hope, very much - it's been an ongoing conversation but very much a start of a conversation. We are around for later on today but also this can keep - these conversations, not just conversations, these actions can keep going both locally and I hope nationally together so thank you.

(Applause)

MEAGAN SHAND: Thank you very much, Fiona, and the panel. What an amazing discussion about all the fantastic stuff the screen industry is doing. How we're changing lives and changing culture and the advice to get inside the screen industry from David, that last piece of advice and influence from the inside.

Now, just before I hand over back to Fiona again, we're just - we'll have some time for some films now. So we're very fortunate and thrilled to be able to see some of the films - The Other Film Festival touring program. So we've got about an hour of films and you can relax and sit back and watch them and then after that we've got some final closing comments and some thank yous and all those lovely feel good things at the end of the day and then what's after that, Kate? Performances to end. So I will tell you more about them after the films.

And also, sorry, I'm starting to lose it a bit at the end of the day, my concentration. So it's also time to

turn off the live streaming. So goodbye to all the people out there if there's still anyone out there and thanks for connecting.

(Applause)

FIONA TUOMY: I'm just going to give a quick introduction. The Other Film Festival Touring program. We're about to screen six short films. I gave away part of my introduction so we could keep going on with the panel, which I was happy to do. Don't kill me Caroline because I am going to promote The Other Film Festival as well. I would like to acknowledge our major government sponsors of the Other Film Festival and our touring program and is Screen Australia and the City of Melbourne. The Other Film Festival is talks, panels and workshops that showcase and foster the rich talent of people with disability and screen practitioners of disability. I'm currently the executive producer of the 2018 incarnation of the Other Film Festival which will

be in Melbourne in November and our touring program will also be in Fremantle in about a week. We're doing an incredible partnership with DADAA so those of you from Western Australia, I hope that - or anybody, can come along can come along to that and as I said, we've got six short films. There's a mixture of films in there that some are directed by people with disability but they're all very much about the lived experience of disability. So thank you again. Enjoy the films and we'll see you very soon.

(Applause)

MEAGAN SHAND: So thank you once again to the Other Film Festival. How lucky we were to see some of those films and I think I'm going to will lucky to get the opportunity to see them again in Perth shortly.

So it's coming to the end of our program and, wow, what an amazing program it's been. It's definitely been

diverse. We've had representation across all art forms. We've seen some new and incredible work and we've listened to some innovative speakers, presenters, performers and artists. So there's still a bit more to go. So I've been listening carefully over the last two days and I've got another day left to do that. And I've been making quite a number of notes and what comes out of this forum will directly inform the work of Arts Access Australia.

And the other thing I've also been doing is running the disability-only sessions in between. So I'm hoping there's a slide there behind me, is there? Yes, it's in front of me too, that's right.

So I've just been noting some key words along the way and I had a few more to note today but I put these together last night and some of the things that have come out for me is the idea that we need to dream big, it's all about leadership, it's all about the art and

about pride and resilience. So those things there, and it has been quite interesting for me because earlier this year I travelled to Canberra and met with some of the local arts and cultural organisations and leaders to talk about the potential of Meeting Place being held in Canberra next year and after listening to them on two visits, we thought - we actually came to the idea that leadership actually - the theme of leadership kept coming through when I was talking to talking to people about leadership in Canberra, Canberra being the place of our leadership and also about Canberra wanting to be leaders in access to the arts.

So I'm really pleased to do announce that Meeting Place, hopefully, if we get the funding to do it, will be held in Canberra next year. It will be held in December from 1 to 3 December to include International Day of People with Disabilities. So really looking forward to that. Leadership, resilience and pride will be our themes for next year. So watch this space. I'm also excited to also

take - amplify Meeting Place and maybe take it to the next level and include some more performance elements and creative development. So I was very fortunate to travel to Singapore for the first International Arts and Disability conference in March this year and got to see the True Colours concert or performance that they put on and that was just - it was mind-blowing. It was just so amazing. Their budget was probably mind-blowing too but if we can start our own even smaller scale or parts of that here in Australia I'd really like to see that happen. I'd also like the opportunity to be able to invite ministers and politicians to that space to see and showcase what our artists with disabilities are doing in Australia. So to bring it to the forefront.

So that's very exciting. I'm starting to lose it a bit so I'm really sorry. The other thing, too, is that one of the things I've noticed about this - that came out of Meeting Place 2018 for me was all about firsts. It was the first regional meeting place. We had some first

start conversations about how we can better work with the First Nations people. We had Paul Calcott here on one of our panels earlier on and we had a number of new things that were launched. We had the new awards and mentoring program from Australia Council launch and we had the new review of the National Arts and disability launch and we had some new funding from ABC for screen arts. And there was a soft, soft launch of ARTFinder National.

So Meeting Place 2018 has been about a lot of firsts and a lot of newness. So for me, we had the wonderful smoking ceremony this morning too that gave us the opportunity to think and reflect on the healing process and letting go of some of the pain and challenges that we've had in the past.

So I encourage you all to take Meeting Place as a step forward, as a new step forward. I encourage you all to participate in the National Arts and Disability

Strategy, all that wonderful bits of information that were brought up here today that needs to go into the strategy, it needs to be harder. So I really encourage you to engage in that consultation however you are, however you can. I might see some of you. I will be involved in some of the consultations, so I might also get to see some of you in some of the States.

Before I finish I'd like to invite two amazing ladies to the stage. Our amazing amazing producer Kate Larsson and...

(Applause)

..this year's Meeting Place host Incite Arts Janine Mackay. To get to the end of two-day session like this that's been so comprehensive, so complex and so busy and still feel like I've got the energy to actually want to do something else is amazing. I don't feel like I'm going to fall in a heap and faint in pain and shrivel up

and go in the foetal position as you sometimes can after massive productions, it just shows how well this was organised and all of that comes down to the amazing Kate Larsson.

(Applause)

And I want to acknowledge - acknowledge - acknowledge us as a team. We have been meeting since together as a team - yep, January, February, yes, since January, February this year and we have worked together. I mean it's a great example of how the State - the national organisation can work with the State organisation and work together well and really good practice standards. A lot learnt, I've learnt so much from you and I'm sure we learnt things from each other. We all had different things to bring to the table and it just was a fantastic working relationship. So thank you very much.

(Applause)

And lucky Kate gets one of these - do you want to tell everyone about the lanterns? They're in my speech notes. Don't talk about - I haven't quite finished yet.

JANINE MACKAY: The lanterns were commissioned by Incite Arts and created to be part of Unbroken Land. The artwork is original art work by Bindi artists and some of you may have got a chance to go to Bindi and have a look at the art there and if you haven't, please do go. They were designed by Virginia Hayden, and constructed by young emerging artist, visual artist Matt Grant. So it was quite a collaboration. Thank you.

(Applause)

MEAGAN SHAND: I don't want that clicker. The other great thing having gate look after the clicker, although I did start to get a bit anxiety whenever I saw Kate

because I thought I was going to get told off for something. But anyway, that's a sign of having a good boss lady in the background there.

So now it's time to do our thanks and our thank yous. Thank you to all the presenters and speakers and our MCs. Thank you to the AAA champions, for being available and helping out on the registration desk and also participating on a number of panels and some of you are running workshops tomorrow. Thank you to the AAA staff who are probably still working out the front there so Maxy and Yvette. I'd also like to thank the Northern Territory Government, our major partners for Meeting Place 2018. Supporting partners the Alice Springs Town Council, Araluen Arts Centre, the Australia Council for the Arts who support Arts Access Australia. The Feilman Trust, the Goethe-Institut and the Government of Western Australia Department of Communities. I had like to thank all our access people. Auslan by vital interpretation - what was the - sorry? Vital? Alana and Steve, thank you,

who you have seen on stage very often. Our audio description by Carrie and Julie.

(Applause)

And our audio captioning by Kerrie and the Captioning Studio. I'd also like to thank Greg and Heather here at the Araluen Arts Centre who have been really flexible with our needs and just come to the rescue whenever we needed a problem solved around access, so thank you very much. And this is an example of working with, you know, mainstream organisations to look at how we can create access for audiences.

So over the last few days we have profiled some extraordinary artists and thinkers. Over 70% of our Meeting Place artists and speakers identify as people with disabilities and 35% of those people were learning disabled. 60% of our speakers came from right here in the Northern Territory and 39% identified as First

Nations people. We've harder from people from all over the country who are producing extraordinary work in nearly every art form, all of whom have showcased the breadth of diversity of arts in Australia and beyond.

To send us on our way, I invite you to follow the starts with D performance ensemble out of the theatre. Starts with D supports people with disability in Alice Springs to build skills, create, collaborate and show self-devised performance art. Today they're carrying lanterns created for Unbroken Land, as Janine said. When you reach the foyer you will find Tennant Creek musician Jamieson Casson with Warren H Williams ready to sing us out of Meeting Place.

I've said a couple of times we've had quite a number of interest from the press and media and I've said on a number of occasions that Meeting Place is the people's forum. It's not about me, it's about the artists and arts workers and the people in the industry. So thank

you so much for being here. Thank you so much for making the effort to come here to Alice Springs. I just was so pleased to see that we had 150 people from across Australia coming here. It's just been really wonderful sharing space with you and I look forward to seeing you in Canberra next year. Thank you.

(Applause) {CLEARDISPLAY}