

THE INDEPENDENT ARTS
IAF
FOUNDATION (S.A.) INC.

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***All monies raised go to support the
Arts in South Australia***

IAF is proudly supported by
Arts SA
Carclew Youth Arts
Trak Cinema
Wakefield Press
Em-Kay Design Jewels
Skye Cellars

Happy New Year to all our Members!

NEIL CURNOW AWARD 2016



Abbie Johnstone receives her award from Jane MacFarlane, CEO, Helpmann Academy and John Holmes, Chair, Independent Arts Foundation

The Neil Curnow Award is made possible through the generous bequest of the late Neil Curnow and is facilitated by the Helpmann Academy on behalf of the Independent Arts Foundation. The Neil Curnow Award is available to final-year students and graduates under the age of 30 who have studied acting, theatre direction, technical production, or costume at Flinders University Drama Centre or TAFE SA's Adelaide College of the Arts.

NEWSLETTER JANUARY 2017

Abbie Johnstone, graduate and emerging South Australian actor, Adelaide College of the Arts (TAFESA) has been chosen as the winner of the 2016 Neil Curnow Award. Valued at \$10,000 the award will enable Abbie to use theatre as a tool for change when she works with prisoners in New York. Abbie will undertake an internship with the Stella Adler Studio of Acting Outreach Program. On receiving the award, Abbie said...



"I am so humbled and grateful to be given this incredible opportunity. I am determined to make the most of it and bring back a wealth of knowledge to launch my career forward in South Australia."

FRANZ KEMPF PRINTMAKERS AWARD

Abbey Rawson is the 2017 recipient of the Franz Kempf Printmaker Award. This biennial award of \$4000 is generously given by Franz Kempf and administered by Carclew.

Abbey will undertake a printmaking and etching mentorship with Ian Westacott in Dornoch, Scotland and is attending various international galleries, events and workshops in Edinburgh and Glasgow in 2017.

Abbey says *"The prints that I create are conceptually based on hidden meanings and emotional undercurrents. My figurative works explore identity, transformation, the internal landscape, tension and vulnerability however they explore these ideas with a thick coating of humour. My abstract works are an exploration of the subconscious, intuitive and spiritual. I am interested in how the mind creates stories and figures from abstract imagery. I believe that the works below reflect my versatility as a printmaker whilst also displaying my ability to produce works of a high standard."*

Visit our redesigned website at
www.iafoundation.com

See details of Regular Events, a
recent Grant Recipient Report,
news of Franz Kempf

Some examples of Abbey's work are below



Fabriano Dreaming
Copper Plate Drypoint & Mono-print
24 x 29cm
2016

Under Water Sea Creature
Lino Cut
48 x 46cm
2014



Tumble Copper Plate Etching
15 x 15cm
2015

For the period July to December 2016, IAF awarded grants of \$1000 to:

- Nicholas Cannon - to support the production of Dido & Aeneas
- Velvet Chase Productions - to help take their show #nofilter to the Avignon Fringe
- Lucy Turnbull - to assist Lucy to undertake a Masters in Fine Art at the New York Studio.
- Nancy Downes - to cover costs associated with debut solo exhibition at Seventh Gallery in Melbourne
- Daniel Bradley – support to purchase equipment to be used in the creation of a range of micro documentaries focusing on Mid North locals
- Angus Leighton - to assist with actor development and training

REPORTS FROM EMERGING ARTISTS SUPPORTED BY IAF GRANTS

Nicholas Cannon , Director, Dido & Aeneas

This last October 7 – 9 we enjoyed the performances of Purcell's beautiful opera Dido and Aeneas in the Old Queens Theatre and we are so incredibly grateful to the support of the Independent Arts foundation in helping to make the project possible.

The production was co-produced by Ensemble Galante and Mopoke Theatre Productions. Ensemble Galante is a network of performers on period instruments dedicated to bringing

audiences dynamic and informed performances of music from the past. The group focuses on music from the High Baroque, Galante, and Early Classical styles of the 18th Century. Mopoke Theatre Productions aims to create exciting and enjoyable theatre and musical works as well as developing professional skills of performing artists. With their combined forces they presented a fully staged performance of Dido and Aeneas in a gritty, almost post-apocalyptic setting. They made the most of characteristic Queens Theatre with just an old van and a trailer as the set where the audience were seated in the round and the action moving in and around them. Through the music, the orchestra narrated the piece by creating a musical atmosphere as the audience arrived into the performance space and physically moved around as a part of the action during the opera performance, delivering the story up close on their baroque instruments.

The tight chorus ensemble of eight singers were costumed in run-down, tattered clothes as though



time had stood still since the city of Troy burned to the ground. Dido, played by Bethany Hill, pictured, appeared as a

strong military leader of Carthage and Belinda, Karen Fitz-Gibbon, as her first in command and close friend. Aeneas, David Hidden, made the perfect love interest for Dido but their destiny was manipulated by the Sorceress, Elizabeth Campbell, appearing as a glamorous Goddess in the pursuit of mischief and tragedy.

The beautiful music rang out well in the Queens' acoustic. The audience were moved to tears and genuinely enjoyed the fresh approach to this classic piece. Thank you again to the Independent Arts Foundation.

"The production, staging, imaginative touches and interaction of the musicians with the singers was extremely well planned and executed. Congratulations to director Nicholas Cannon and also his backstage team. This afternoon's performance was a highlight of my concert going this year! If you missed it, it is your loss." Gabrielle Scherrer – 5MBS Radio

"The playing was excellent under the leadership of well-known Baroque violinist Ben Dollman..... it was a delight to hear such a range of fresh young voices." Sandra Bowdler – bachtrack

Nicholas Cannon

Corey McMahon

I've been aware of Max Stafford-Clark and his company, Out of Joint since my days at drama school.

Mark Ravenhill, the wunderkind of the so-called 'in-yer-face' new writing movement of the late 1980s-early 1990s, shook up the establishment with his play "Shopping and Fucking" – an alarmingly prescient exploration of consumerism and our obsession with the self. It is also a vivid depiction Thatcher's "there's no such thing as society".



Behind the play, working alongside Ravenhill, was the director of "Shopping and Fucking", Max Stafford-Clark. Always a bastion of new writing, Max was the Royal Court's longest serving Artistic Director, from 1979 to 1993 and was responsible for launching the career of some of the UK's leading playwrights. He

is renowned for his rigorous and unflinching method of working with new plays and for how that method is used to translate new work to the stage.

As a director primarily focused on contemporary theatre and with a penchant for new writing from the UK, working with Max has always been on my bucket list. In 2010 I'd seen "The Big Fella" by Richard Bean at the Lyric Hammersmith Theatre in London, directed by Max; a wonderfully claustrophobic new play about the IRA in New York. The play was precisely directed, tighter than a drum and gripping from start to finish.

So when I found myself with a gap in my calendar, I remembered the bucket list and of my desire to work with Max Stafford-Clark. It was surprisingly easy to get in touch with Max. So few Artistic Directors of theatre companies are that accessible. But Max replied to my email within 24 hours and our conversations about how, why and when began.

Within a few months, I was in London, somewhat jetlagged, but very much charged by the prospect of working with this great director. Max is in his mid-70s now. In 2006 he suffered a major stroke and there were predictions that it would be the end of Max and his directing career. Little did they know! Despite some physical limitations and a mild slurring of the words, Max is as sharp as a tack. His wit is as quick as ever. His ability to

recall a memory or moment is as clear and detailed as if it was yesterday and his attack on the work at hand remains unrelenting.



In my negotiations with Max it was agreed I would come over to be co-Associate Director on 'A View from Islington North'. The production consisted of 5 new short plays, political

satires, written by some of the UK's leading playwrights. With new writing by the likes of David Hare, Mark Ravenhill and Caryl Churchill who could say no to such an opportunity? The plays were written in response to current events, with Brexit, the UK Labor Party leadership battle and war in the Middle East leading the evening's proceedings.

Working with Max is a bit like being in a dodgem car. You can turn the wheel but the direction you go is out of your hands. Like any director of his lineage and experience he was always a good few steps ahead of everyone. Wearing your running shoes was always advisable!

Max works by applying actions to every line in the play, even before the actors get on their feet. An action, or transitive verb, encapsulates what the character is doing on every line and Max usually actions the entire play before he steps into the room on day one. For some actors it's a frustrating process that robs them of their agency in making choices based on their impulses. For others, it is liberating because all they then need to do is get onto their feet and do it. On face value it seems an inflexible process that does indeed withhold creative input from the very people charged with the responsibility of bringing the text to life on stage. But Max is very open to offers and would often say "I like your offer better. Let's use that".

The benefits of such a process are that you can get into refining the acting much quicker. Pre-actioning a text means you are effectively getting a head start on the blocking and characterization. For my money, it's limitations out way it's benefits. It's a more technical and less organic approach to working and a process that I would argue best suited to a director with Max's extensive experience and confidence in his craft. And while I say it robs actors of their agency, it can also be argued they are then free to focus on the thing they do well – acting. But is script analysis and

working with that analysis on the rehearsal room floor mutually exclusive? I am not sure they are.

I came away from my time with Max and his company enriched. Enriched because I was blessed with the opportunity of working with one of the greats from 20th Century UK theatre. Enriched because I was able to learn new ways of working that, while not necessarily gelling with my own process, will be added to my Director's tool kit. Enriched for having the chance of working with some of the UK's leading playwrights and enriched for having had the opportunity to broaden my experience and skills as an artist; skills that I have brought home with me to be applied to my work here in Australia.

Max is without a doubt one of a kind! He is a passionate, fearless, fiercely intelligent man who is a deep thinker and unashamedly political. He is a wonderful raconteur who loves to tell a story or two (or three). He loves theatre and he loves playwrights. A man after my own heart! And while many think he may be past his prime, I know first-hand that he still has an enormous amount to contribute to new writing and to theatre in general.

My thanks to IAF for their contribution to my trip to the UK. My time in London was made just that bit easier to manage because of the support I received from the IAF!

Corey McMahon

New Screen Makers Conference Report 2016



The two-day 2016 New Screen Makers Conference (NSMC) applied the best and most innovative industry minds to the trends, opportunities and

career pathways for emerging filmmakers wanting to build and sustain a professional career.

The key aim of NSMC is to help the next generation find the pathways with the most rapid trajectories, ie. those containing funding, investment, platforms and audience opportunities. In 2016, given their currency as winning pathways Comedy and Social Impact were the program's main areas of focus. Undergoing a renaissance domestically and internationally, Australian comedy, in particular, is providing unprecedented access to new talent through particularly via expanding platforms including ABC Iview, streaming and VOD. While documentaries are creating greater impact with the help of philanthropic grants, partnerships and grass root strategies, contributing to major, exciting

conversations about strategic and innovative change.

The NSMC comprised a central program of 13 seminars as well as roundtables, networking events and an Impact Documentary Hack led by five impact producers. They gave feedback to three projects sourced through a national call-out to identify competitive projects which would benefit from advice on how to get to next stage (creatively, financially, audience impact & outreach).

The target audience for NSMC are students, entry level, emerging and professional writers, directors and producers. Both the 2015 and 2016 NSMC sold out with delegates ranging from graduating students to practitioners who had made shorts, web series, series for I-View and ABC2 and a number who had made independent low budget features. In brief, delegates were in the first ten years of their professional practice with a small number of more established practitioners.



Nineteen speakers participated, the majority from interstate and many known for making the most innovative content; in 2016 a high percentage were recipients of Screen Australia's Enterprise innovation fund. Producers are selected as speakers because of the breadth of their practice working across genres (comedy, documentary, factual, drama) and across platforms including web-series and TV. Speakers are also chosen because they are known to work with new talent, making them valuable connections for the delegates. The calibre of the program has been consistently praised: *"Thank you for organising (the NSMC). It is one of the most successfully curated I have participated in and as I think you know I've been to many. The mix of disciplines and experience level could be considered a difficulty but it added to the richness of the debate and the connections between participants and speakers. (Julia Overton)"*

Given South Australia's isolation, the NSMC provides an unparalleled opportunity for entry and emerging practitioners to build national networks, particularly on the eastern seaboard. At the same time more established practitioners and companies used the NSMC as an opportunity for engagement with their interstate contemporaries,

with a result that a couple of production houses supported the NSMC with small sponsorships.

The NSMC was also live streamed on Channel 44 as a direct broadcast to hubs at Northern Rivers Screen Works in Byron Bay and Wide Angle in Tasmania and is currently being re-broadcast on Channel 44. This successful broadcast collaboration has resulted in conversations about further opportunities in the future.

Delegates 186 people attended 205 including delegates and speakers

Sponsors: Screen Australia, SAFC, AFTRS, AC Arts, Independent Arts Foundation, Helpmann Academy, Kojo, 57 Films, Leap Frog Films/Tugg, Channel 44 and Uber.

Gail Kovatseff
Director, Media Resource Centre

Velvet Chase Productions - #nofilter
Web: <http://hashtagnofilter.com.au>



"We write to thank you for the IAF's generous contribution to the costs of our tour of France. What an incredible journey it was, we have learnt so much- it was truly an unforgettable experience. The French have a joyous culture, one that compliments

the arts so impeccably it is not hard to see why festivals such as the Avignon Off enjoy such success.

We revelled in a fabulous season at our small theatre with The Garage International, a gracious



host whom ensured our performances ran smoothly. With the grant from The Independent Arts Foundation we were able to purchase our set and props for stage, which we

were able to store in the rear of the theatre.

We were also able to engage a professional photographer and videographer throughout the course of our season. This was invaluable for our future promotions of this production, with a view of securing future festivals and such like. We were



fortunate in our travels, meeting directors, producers and performers from the world over. Everybody came together to help each other out

with staging their productions, sharing the word and getting the all-important "bums in seats"!

Local theatre owners were able to help us with gaining materials from beyond the walls of the ancient city,



with negotiating pricing and delivery on the production set items and then unfortunately, with transporting Serena to the hospital when she



incurred a knee injury. We are patiently awaiting a date for surgery to her torn knee ligaments. Our production has been

invited back by several theatres, having seen the show in our small theatre. A theatre that, as fate may have it, has invited us to return and manage the space in 2017. This is a proposal we have yet to settle on. Although who could resist another month of summer in such inspiring surrounds!

We would further like to take this opportunity to thank Frank Ford for his service to the IAF, we learnt of his retirement whence we returned from France. Congratulations on what must have been a dutiful job as Chair of this inspiring and important Foundation.

Included above are a few photos of our journey, staging and performance. Again, thank you very much for supporting our production as you did, it truly meant the world to us."

Serena Wight & Dannielle Candida

LOCATING IAF RECORDS

The story of the Independent Arts Foundation resides in its records, including proceedings of the Board, photographs and documents relating to events, awards, and special events. Like all organisations, office bearers change regularly with time, injecting new ideas to the Board and its Committees and evolving the organisation through societal change.

With this change however, the records and memory of the organisation often can become scattered and distributed, living as they do with the people who used and created them, and whose memories provide a great deal of context for the organisation through time.

I am keen to locate and identify records that contribute to the IAF story that might remain with people who were once on the Board or a Committee, or who were responsible for any events, awards or who have related photographs. At the recent celebration of our current and new Life Members, I met and spoke to several key past and current players in the IAF, and asked them the question I now ask you all: **“Do you have any records of the IAF which might contribute to our story – the IAF Archive”.**

My mission is to identify *who* has *which* records, which of these might be duplicates, *how much* volume might be involved, and *where* they might best be stored in the future. I understand that the State Library of SA has the archival records of our predecessor - the Australian Elizabethan Theatre Trust (Adelaide Office) - up to its closure in February 1977. It also stores the records of the subsequent Adelaide Committee Inc up to 1991.

So what we would like to find, are any records of the IAF from its launch at Greenaway Gallery in November 1991 up to now. We have many records, but until we start cataloguing and arranging these, we won't know what is missing. So a list of the records in our midst is our starting point.

Jill Argent and I are more than happy to respond to all those who think they might have some records to contribute, although until we have some idea of quantity, we are not taking custody of these. Please email secretary.iaf@gmail.com or phone 0457 857 385 (after business hours) if you can help.

Helen Onopko
Board Member

TREASURER'S REPORT

We have had a good start to the Financial Year 2016/2017 having given six IAF awards to emerging artists and our annual commitment to the Adelaide Critics Circle Award. Funds are raised through membership fees, regular and special events and tax deductible donations. Please continue to renew your membership and encourage your friends to join!

We gratefully acknowledge the donations received from July to December 2016

<i>Ann Gunson</i>	<i>Jill Argent</i>
<i>Karen Simpson</i>	<i>Christopher Dibden</i>
<i>Vincent Burke</i>	<i>Helen Onopko</i>
<i>Pauline Crawford</i>	<i>Grant Thomas</i>
<i>Paquita Nicholls</i>	<i>Carol Collin</i>
<i>Beverley Dilena</i>	<i>Patsy Bennett</i>
<i>Thelma Baynes</i>	<i>Lorraine Sampson</i>
<i>Andrew Alston & Michele Slatter</i>	
<i>Estelle & David Farwell</i>	
<i>David Smith & Felicity Morgan</i>	
<i>Cheryl Pomeroy & Maggie Middleton</i>	
<i>John Bishop & Barbe Pidcock</i>	

Cabaret Variety Gala

We do not have a group booking for the Cabaret Variety Gala Performance in 2017 being held at Her Majesty's Theatre but we hope to secure a block booking in 2018. We'll keep you informed!

Mary Odlum
Treasurer

BOOMERS OR BUST

Older audiences, arts and entertainment

IAF has completed a major project to ascertain older people's attitudes and behaviour relating to attending arts and entertainment events and develop ways of encouraging attendance by making this an easier and more affordable proposition as they become more time-rich. As people grow older, we need to know what affects their decisions to attend, or not. In particular, what are the factors that discourage people from attending? Is it the cost, lack of transport, a reluctance to travel at night or a reluctance to go to the theatre if they are now alone? The project was conducted by IAF Members: Frank Ford AM, Greg Mackie OAM, Convenor and Researcher Vincent Burke. **Full report now available on the IAF website www.iafoundation.com**

LITERARY CLUB
(third Tuesday of the month)
and
FILM CLUB
(second Monday of the month)
will recommence in April 2017
Flyers will be sent out in March
and details put on our website
www.iafoundation.com

BOARD EVENTS

October – Free Concert & exciting raffle!



Jacqui Carias is a recipient of a 2016 IAF Award who embarked on a music development tour to South America,

visiting many countries and working with leading tango musicians.

In her performance on Sunday 9th October 2016, she presented some of her special pieces to members and friends at Living Choice. Jacqui was joined by her friend and colleague



Larissa Schneider on the grand piano.



A raffle held during Jacqui's performance raised \$310. The lucky winner of the main prize, a complimentary ticket to an IAF Film and Chinese Banquet dinner was Barbara Juma, *pictured* with her daughter Tamara Dawood attending the Film Club evening in November. Both Barbara and Tamara are now IAF members!

December – Christmas Dinner with Liz Tobias



A few years ago Liz was a recipient of an IAF Award and she returned to Adelaide to perform at our Christmas Dinner! Liz is now a seasoned vocalist and pianist in the USA and she has been recognized as a "breath of fresh air on

the world jazz stage"! She teaches at the University of New Hampshire, Boston Arts Academy and Massachusetts Institute of Technology. Liz has won international

competitions and worked with many jazz greats like Quincy Jones and James Morrison. In her spare time Liz is completing her doctorate!

The delicious formal dinner was held in the Auditorium at Living Choice on Friday, 2nd December 2016 and enjoyed by 77 members and friends.



We were honoured by having our two patrons, Diana Laidlaw AM and Frank Ford AM (*pictured*) in attendance.

Liz entertained us with a variety of old favourites and new pieces and impressed us all with her talent.



Everyone had a wonderful evening!



Noel & Helen Scanlon



Jenny & Nick Dunstan



Jeanette Roulston & Wendy Dolejs

TWO NEW LIFE MEMBERSHIPS!

Afternoon drinks were held at the home of John Holmes, IAF Chair in October to acknowledge IAF patrons, recognize the service of IAF Life Members and to farewell the Retiring Members of the Board (Frank Ford AM, Beverley Miller, Margaret Kellett and John Hillier).

At this auspicious occasion, Frank Ford AM and Beverley Miller who have so generously given of their time and energy to IAF for many years were presented with certificates of Life Membership



Mary Odum presented Life Membership Certificate to Frank Ford AM



David Gosnell presented Life Membership Certificate to Beverley Miller

ADELAIDE CRITICS CIRCLE AWARD



The annual Adelaide Critics Circle Awards were held at the Holden Street Theatre at Hindmarsh in December 2016. Jeanette Roulston, IAF Secretary presented the 2016 Innovation in the Arts Award to Kay Jamieson (pictured) Executive Officer,

Chamber Music Adelaide (CMA).

CMA was created in January 2013 to facilitate and support the performance of chamber music in Adelaide and which, a few months ago, developed with the backing of Recitals Australia - another outstanding organisation that works on the smell of an oily rag and the financial backing of its committee - on a project called "On the Terrace: A

Musical Exploration" during which the public were invited to take a stroll along North Terrace, between the Art Gallery of South Australia, South Australian Museum and State Library of South Australia, and hear chamber musicians in solos, duos and trios, performing an intimate collection of 15-minute recitals between noon and 4pm. It was a wonderfully diverse program that reflected and complemented the settings, drawing inspiration from the galleries, exhibits and collections of the North Terrace cultural boulevard.

The support of the IAF will hopefully allow an expansion of this program to embrace other performing arts as time goes by. It's innovation of a very interesting kind - and a reminder that innovation doesn't always mean using all the newest bells and whistles!

CLARE REGIONAL BRANCH CLARE VALLEY FILM CLUB

The Clare Valley Film Club has continued to run very successful film evenings at the Blyth Cinema followed by delicious dinners at the Blyth Community hall. Sadly, their much loved caterers are moving away from the area and new arrangements are under discussion for when the film nights resume in March 2017.

At the last film evening held in November, IAF awards of \$1000 were made to two mid-north emerging artists, Angus Leighton and Dan Bradley. The awards were presented by IAF Chair, John Holmes pictured below with Sally Michael, Convenor of the Clare Valley Film Club.



Angus Leighton, Sally Michael, John Holmes and Dan Bradley

Jessica Dames AM was farewelled at the film evening in November as she and husband Joe are moving back to Adelaide. Jessica was the Founding Chair of IAF in 1991 and has a remarkable record of supporting arts in South Australia. Jessica established the Clare Valley movie Club in 2007 handing over to Sally Michael in 2016. The club has proved to be very popular and successful. Well done Jessica and Sally!