



SUBMISSION TO THE NATIONAL CULTURAL POLICY

FROM THE AUSTRALIAN THEATRE FORUM

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THE AUSTRALIAN THEATRE FORUM

The Australian Theatre Forum¹ is a biennial national industry event for professional theatre practitioners, producers and commentators. The latest forum was held in Brisbane in September 2011, with 280 theatre professionals representing all parts of the industry coming together to discuss issues and create solutions (see appendix). The forum is produced by Theatre Network Victoria in association with industry and government partners.

This submission is the Forum's formal response to the National Cultural Policy Discussion paper, endorsed by its Steering Committee. Due to the passion and commitment to the arts of the delegates at the Forum in September, other submissions have been made by different groups from Forum, including the Open Space National Cultural Policy group, which the Australian Theatre Forum fully supports.

THE AUSTRALIAN THEATRE FORUM TEAM

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Fiona Maxwell, Queensland Manager, Artsupport Australia.

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¹ www.australiantheatreforum.com.au

AUSTRALIAN THEATRE

Theatre has long been a major part of Australian culture. Indigenous Australia has traditions of performance and story-telling stretching back millennia, while European theatre practices arrived with the First Fleet and the production of Irish playwright George Farquhar's *The Recruiting Officer* at Sydney Cove in 1789.

Today, the theatre sector is diverse and vibrant. It includes commercial theatre, professional subsidised theatre, unsubsidised independent theatre and participatory/amateur theatre. Within these, there is a great variety of genres and practices: scripted work, circus and physical theatre, site-based and outdoor work, puppetry, media-based theatre work, live art and contemporary performance.

The theatre sector has benefited from the growth and diversification of performing arts infrastructure over the last fifteen years. Opportunities for producers have grown and there is evidence of increasing interconnectedness across the sector, generating new partnerships and models for theatre-making. A range of opportunities now exists for artists to make theatre work: theatre companies, venues, producing hubs and independent producers now operate successfully in the Australian theatre sector.

Festivals, venues and companies are developing new ways to build audiences nationally and internationally. Australian theatre is increasingly being supported through partnerships and philanthropy.

Theatre companies and artists are engaging in the new digital creation and distribution platforms, which are providing opportunities for invention of new forms and diversifying audience engagement.

THE SMALL-TO-MEDIUM SECTOR

The small-to-medium sector refers to those parts of the not-for-profit theatre industry that are not funded by the Major Performing Arts Board of the Australia Council. It includes unfunded independent artists and companies as well as those that receive project, annual or triennial funding from state, territory or federal sources.

Individuals and companies within the sector are very diverse in the work they produce, the size of their operations and the audiences they play to, but most share the following characteristics:

- they make almost exclusively new Australian work
- they do most of the research and development in Australian theatre
- they are the training ground for most Australian theatre artists
- they are efficient and self-reliant producers
- they have niche audiences that reflect the diversity of Australia.

The small-to-medium sector interacts seamlessly and productively with the major performing arts companies. Many artists flow between the larger and smaller companies and the career paths of

managers take them through a wide range of organisations. Theatre productions, particularly in recent years, often transfers (or is co-produced) between companies and artists in both sectors.

Independent Practice

Within the small-to-medium sector is a rapidly growing segment, of professional theatre artists working in a more independent way, unattached to a single company (at least not for very long). These artists often work in unincorporated groups or small, short-term, self-formed companies, driven by making theatre that is highly responsive to contemporary life, unsupported and unconstrained by organisational systems. This work is often the most radical, most creative in form and content, and is largely presented outside of the traditional 'proscenium arch' theatre spaces. It is often this work that wins awards and is picked up for touring around the country and internationally. Yet the artists are often subsidising the work with hundreds of their own unpaid hours, and the current systems of funding, touring and presenting are not nimble and flexible enough for this work to be robustly and sustainably supported.

KEY STATISTICS

- one quarter (26%) of Australians attended theatre in the last year. Most people attended traditional or contemporary theatre (19%), followed by circus or physical theatre (10%)²
- Based on 2006/07 statistics, there are 177 companies in Australia producing drama or circus.³ It is likely that number has grown with an explosion in the independent theatre scene.
- in 06-07, there were 16,806 drama and circus performances by Australian companies
- in the same year, Australian drama and circus companies performed to 117,100 people internationally⁴
- Total income of drama productions orgs was \$151,800,000 (Box office 55.2%, govt funding 22.1%, other 22.7%)⁵
- 48.5% of drama funding is federal, 51.5% state & territory⁶

THEATRE AND THE NATIONAL CULTURAL POLICY

The Australian Theatre Forum supports the development of a National Cultural Policy. While there will always be a need to artform- or genre-specific policies and initiatives, there are great opportunities for theatre professionals, and indeed all Australians, in developing an overall approach to how government and culture interact.

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

- theatre artists and companies work creatively across all artforms: dance, music, writing, media arts, design, film and visual arts

² Australia Council. *More than bums on seats: Australian participation in the arts*. Sydney: Australia Council for the Arts, 2010.

³ Australian Bureau of Statistics. *Performing Arts 2006-07*. Canberra: ABS 2008 (All the subsequent statistics are from the same source).

⁴ ABS, *Performing Arts in Australia 2010*

⁵ *ibid*

⁶ *ibid*

- theatre training institutions and companies are where theatre artists learn the skills that then find outlet in film, TV and other broadcast media, public events, tourism and creative industries such as gaming
- theatre work is a key part of Australia's cultural diplomacy, projecting internationally Australia's contemporary reality as a nation of dynamic, diverse and innovative people
- theatre practice is increasingly deployed in the educational and the training sectors, where its learn-by-doing approach is highly valued
- theatre is used widely in the community services sector in recognition of its proven capacity to build communities and to assist them to reflect, heal and reconnect after crisis.

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

NATIONAL CULTURAL POLICY GOALS - THE THEATRE PERSPECTIVE

GOAL 1: To ensure that what the Government supports — and how this support is provided — reflects the diversity of a 21st century Australia, and protects and supports Indigenous culture

This goal rightly acknowledges Australia's diversity. This diversity takes many forms - cultural, regional, sexual, social - and is a strength. Respect for difference is an antidote to fear, and provides Australia with the inner resources to adapt to change.

Comments:

- Artforms' practices are also diverse, and all should be valued and supported. Distinctions between 'high' and 'low' culture are not useful and, however well intended, have the effect of privileging the favoured artforms of white, older, affluent Australians at the expense of other Australians. Emerging artistic practices, whether by young people or diverse communities, should be given the resources and institutional support to thrive.
- The current strategies for this goal imply that better distribution and engagement are needed to build audiences. This is true, but it should also be acknowledged that embracing diversity does not just mean build more diverse audiences for current cultural work, but also supporting the creation of new forms of work that resonate with these currently-unengaged Australians.
- The structures for touring performing arts work in Australia are unnecessarily complex and are not as responsive to the diversity of audiences as they could be. At the very least, all governments should harmonise their touring programs. They should also actively consider new touring models that would allow for greater engagement between artists and communities.
- Australia has a particular responsibility to support the cultural expression of Indigenous people, wherever they live. Most of the references to Indigenous culture in the discussion paper talk of its traditions and longevity and of the need for cultural maintenance. These are important matters, but the cultural policy should also acknowledge that Indigenous culture is also a contemporary culture. For example, contemporary Indigenous theatre has a vital part of Australian theatre for the past forty years.

- The current goal's use of the word 'protect' has paternalistic overtones, and appending the reference to Indigenous culture to a more general diversity goal has the unintended effect of weakening its special place in Australian culture.

Proposed strategies:

- 1.1 Reconsider the priorities of current Government support for the arts to ensure that all forms of cultural expression have equal access to resources, in particular the emerging forms that are an uncomfortable fit with the current models
- 1.2 Develop new touring and distribution models that allow all Australians to have a deep engagement with their preferred form of artistic expression
- 1.3 Fund 'inclusivity' positions in cultural organisations to facilitate and enable their connection with culturally diverse artists and communities
- 1.4 Ensure that the Australian Bureau of Statistics' cultural data includes broader demographic data to track the degree of participation in the arts.

GOAL 2: To encourage the use of emerging technologies and new ideas that support the development of new artworks and the creative industries, and that enable more people to access and participate in arts and culture

New technologies continue to emerge and create new platforms for both the creation and distribution of artistic work. They are tools which, like all tools before them, both help us to do stuff, and change the stuff we do. They are not in themselves good - they only become so if we use them well.

Comments:

- The National Broadband Network (NBN) is the largest infrastructure project in Australia's history and a key element of the Government's National Digital Economy Strategy. The arts and cultural sector has the potential to make significant contributions to transforming Australia into one of the world's leading digital economies over the next decade. A 'percent for content and capacity' investment in the arts sector would provide the necessary resources to make this vision a reality. There are many national and international examples of successful 'percent for public arts' programs as part of major government infrastructure projects. An NBN 'percent for content and capacity' in the arts and cultural sector builds on these established precedents⁷.
- Conflating new technologies and new ideas in the one goal is problematic. Innovation in the arts can be enabled by technology, but it often emerges separately, while new technologies can often be a platform for very old ideas.
- The source of new ideas in Australian theatre has always been the independents and the small-to-medium companies. As in all industries, innovation starts in the smaller enterprises – they have the least stake in established ways of working and the most to gain from change.
- Digital technologies can be used to bring theatre artists and audiences together in the creative process, and to extend the experience of the actual performance both before and after the event.

⁷ Feral Arts, 2011

- New technologies can also improve production and marketing.
- Theatre remains a live event that happens in presence of an audience. While the experience can be enhanced by new technologies, its essential creative material is the intimacy that happens when people come together in groups. Like film, television and video in the past, digital distribution platforms can supplement this experience, but not replace it.

Proposed strategies:

- 2.1 Ensure the NBN budget includes one percent of its funds to providing the arts and cultural sector with the resources to create broadband content and capacity
- 2.2 Develop an NBN-enabled creative arts program (similar to the Government's Education and Skills Services program and the tele-education project) which would fund projects to trial new online and interactive arts activity using the NBN
- 2.3 Support industry training programs to enable theatre professionals to get access to best-practice expertise in new and emerging technologies.

GOAL 3: To support excellence and world-class endeavour, and strengthen the role that the arts play in telling Australian stories both here and overseas

'Excellence' is a term that can hide as much as it reveals, and needs considerable unpacking to be useful. Too often it purports to embody timeless, universal values when it in fact represents only the current taste and standards of small influential groups. Epic poetry was valued far more highly by the cultural elite of Elizabethan England than the scribblings of a mere populist playwright like Shakespeare, and who remembers now the artists favoured by the Académie des Beaux-Arts in 1870s Paris at the expense of the work of the Impressionists?

Comments:

- One of the current proposed strategies is to 'promote excellence and encourage world standards in Australia's major funded organisations and individuals'. Given the use of the term 'major organisations' in the Australia Council's funding programs to describe a particular specified group of companies, it would be better if this was rephrased to acknowledge that *all* artists and organisations are encouraged to be of world standard, and should be resourced to do so.
- An Australian cultural policy should embrace cultural democracy as a principle. We accept that the participation of the Australian people in our political system is a good thing. Why then leave cultural decisions in the hands of experts? To quote cultural commentator John Holden, culture should be something that we all own and make, not something that is 'given', 'offered' or 'delivered' by one section of 'us' to another.⁸
- Australian work can be 'world-class' when it is uniquely Australian. It should be aware of international developments, learn from international peers and benchmark itself against the highest standards, but it should not be imitative of other cultures. The aim is not be 'as good as' international work, but to make work that truly expresses what it means to be human here in Australia.

⁸ John Holden. *Democratic Culture: Opening the arts up to everyone*. London: Demos, 2008.

- International exchange is hampered by complex visa processes. Australia would benefit by introducing a simpler system for international artists coming here, and by us negotiating similar artist visa arrangements with other countries.
- The cultural policy needs to recognise that the shape of the theatre sector is changing. Independents and small companies are becoming more prevalent, and are the principal source of new Australian work. It is also their work that is in demand internationally, and this is because their work is distinctive, idiosyncratic and resonant of Australian experience.

Proposed strategies:

- 3.1 Develop and fund a coherent national strategy for the international promotion of Australian culture that would include an enhanced program for touring Australian theatre to the world
- 3.2 Introduce an easy artist visa for foreign artists, and negotiate similar arrangements with other countries for Australian artists working abroad
- 3.3 Ensure that all Government decisions to support excellence reflect Australian diversity by seeking the widest practical input
- 3.4 Ensure that funding structures and levels of support acknowledge the crucial role of independents and smaller companies
- 3.5 Set up an inquiry into ways to support independent professional artists throughout their careers, and include consideration of best-practice international models such as those in France, Belgium and Switzerland
- 3.6 Ensure that all Government agencies acknowledge the legitimacy and value of people's choice to pursue careers in the arts, and remove the obstacles to this pursuit in current social security practices.

GOAL 4: To increase and strengthen the capacity of the arts to contribute to our society and economy

It is good that the discussion paper acknowledges the intrinsic value of arts. The arts help us recognise and name our own experience and expand our ideas of human possibility. Only when it has done this can it be of instrumental value in such fields as education, community-building and economic activity.

Comments:

- Small-to-medium theatre companies are world leaders in theatre for families and young audience⁹ and are increasingly in demand internationally. This expertise can be used in other sectors.
- Australia also has high quality youth theatre: young people making relevant new work in collaboration with experienced professionals¹⁰. This work empowers young people and encourages them to value creativity and collaboration.
- Current Government arts funding is predominantly project, annual or triennial. Such funding creates dependency and excessive paperwork, and inhibits arts organisations from taking full

⁹ Including companies such as Patch, Polyglot, Arena, Slingsby, Erth, Terrapin and Windmill.

¹⁰ Including companies such as Urban Myth, PACT, St Martins, Backbone, Contact Inc, Corrugated Iron, ATYP, Platform, Outback Arts, Southern Edge Arts, Courthouse Arts.

responsibility for their future. Government should consider alternative models for proven organisations based on an upfront investment rather than year-by-year drip funding¹¹. This would have the benefit of decreasing administration costs without a productivity dividend.

Proposed strategies:

- 4.1 Ensure that young people regularly experience professional live performance as a core part of the Australian Arts Curriculum currently being developed
- 4.2 Utilise the creative and practical skills of artists and arts managers by appointing them to management, advisory and governance bodies across all Government agencies
- 4.3 Develop new models of arts funding based on upfront investment to complement existing programs.

OTHER GOALS NEEDED

Environmental Sustainability and the Arts

“The arts are not exceptional. We have a Carbon footprint”.

Alison Tickell, Julie’s Bicycle, UK, IFACCA International Arts and Culture Summit, 6/10/11.

The major omission in the current discussion paper is the crucial subject of environmental sustainability. The general issues around climate change and resource depletion are well-known and need not be repeated here. The theatre sector has already begun a conversation about responses to this challenge, as manifested by the Tipping Point Australia forums held in Sydney, Melbourne and Brisbane in October 2010, initiatives taken by Sydney Theatre Company and by Melbourne’s Malthouse Theatre to ensure their operations are carbon-neutral and the recently supported research by Live Performance Australia and Dynamic Eco-Solutions to undertake research/collaboration with small to medium Queensland theatre companies to develop an industry appropriate sustainability framework.¹²

Any cultural policy that is developing a vision for Australia’s future must not only plan for a more sustainable cultural sector, but should encourage arts organisations to take a leadership role. Theatre can be a resource-hungry activity, but it doesn’t have to be. Creative thinking can make opportunities out of challenges, and shedding expensive modes of production can be a liberation rather than a retreat. The National Cultural Policy can be a catalyst here.

¹¹ E.g. The Australia Council for the Arts has funded 11 Key Producers for 6 years, within its Community Partnerships Board – enough time to build capacity and implement some long-term projects.
http://www.australiacouncil.gov.au/__data/assets/pdf_file/0018/103482/COMMUNITY_PARTNERSHIPS_2011_Sector_Plan.pdf

¹² <http://tippingpointaustralia.com/>
<http://sydneytheatre-px.rtrk.com.au/visit/greening-the-wharf>
http://www.malthousetheatre.com.au/page/Malthouse_Greenlight
www.liveperformance.com.au/

An appropriate goal and strategies would be:

GOAL 5: To promote and prioritise environmentally sustainable practices throughout the cultural and creative industries.

Proposed strategies:

- 5.1 Provide incentives within Government arts funding for cultural organisations to adopt sustainable practices*
- 5.2 Institute an award that recognise best practice in this area*
- 5.3 Create a commissioning fund to support creative work that embodies sustainable practices*
- 5.4 Develop new models for touring that could include longer residencies by key artists rather than short seasons by whole companies, the design of simpler sets sourced locally, and the use of the NBN to create touring performances where digital elements supplement the live action*
- 5.5 Support for issue awareness campaigns throughout the sector.*
- 5.6 Office of the Arts to broker partnerships between arts companies/organisations and other sectors to work on collaborative sustainability projects.*

Indigenous Arts and Culture

We also suggest that the special status of Indigenous cultures should be acknowledged in the cultural policy through its own goal, rather than being subsumed within a more general 'diversity' goal as it currently is. We therefore endorse the submission by the 2011 National Indigenous Theatre Forum including the establishment of an additional goal.

An appropriate goal and strategies would be:

GOAL 6: To recognise and promote the richness and diversity of Indigenous arts and cultures and their position at the heart of Australian culture – not only the rich cultural heritage of traditional practice, but also its constantly evolving, dynamic contemporary practice and expression.

Proposed strategies:

- 6.1 Establishment a National Indigenous Performing Arts Production/ Investment platform (based on a similar model to Screen Australia) to develop, present and distribute high quality Indigenous performing arts content for local and touring markets throughout Australia and internationally.*
- 6.2 Support and appropriately resource existing Indigenous theatre companies.*
- 6.3 Strengthen touring mechanisms for Indigenous theatre by: establishing Federal Partnership funding for remote touring including support for transfer of product from one state to another; develop a new funding model that is based on partnerships between departments and agencies across multiple jurisdictions and levels of government including but not limited to: Health; Education; Community Development; Training and the Arts in recognition of the multiple outcomes that are delivered through a strong, resilient cultural foundation.*

Thank-you for the opportunity to submit our response.

Appendix: Delegates, Australian Theatre Forum, 14-16 September 2011, Brisbane, Australia

Adam Mitchell, Independent artist
Ade Suharto, Independent artist
Ahilan Ratnamohan, Independent artist
Aidan Fennessy, Melbourne Theatre Company
Alex Galeazzi, Independent artist
Alexandra Talamo, Independent artist
Alice Nash, Back to Back Theatre
Alison Croggon, Blogger/Media
Alison Richards, Independent artist
Alysha Herrmann, Independent artist
Amitesh Grover, Theatre Maker
Amy Tsilemanis, Weave Length Productions
Andrea Moor, and moor theatre
Andrew Cory, Backbone Youth Arts
Andrew Ross, Brisbane Powerhouse
Andy Packer, Slingsby
Angela Chaplin, Showpony Productions
Angela O'Donnell, Artback NT: Arts Development and Touring
Angharad Wynne-Jones, Arts House/TippingPoint Australia
Ann Tonks, Melbourne Theatre Company
Anna Kelsey-Sugg, Theatre Network Victoria
Anna Tregloan, Anarko & The Association of Optimism
Anna Yen, Independent artist
Anna Young, Erth Visual & Physical Inc.
Annelies Crowe, UrbanTheatre Projects Ltd
Anne-Louise Sarks, The Hayloft Project
Annemaree Dalziel, Campbelltown Arts Centre
Annette Downs, Tasmania Performs
Libby Ellis, arTour
Annette Vieusseux, Malthouse Theatre
Anni Davey, Facilitator
Antonietta Morgillo, Theatre Board, Australia Council for the Arts
Athalia Foo, Independent artist
Augusta Supple, Blogger/Media
Belinda Hellyer, Adelaide Fringe
Ben Packer, Crack Theatre Festival
Benjamin Schostakowski, Independent artist
Bibi Serafim, UrbanTheatre Projects Ltd
Billy Stewart-Keed, Independent artist
Brad Jennings, Markwell Presents Cinematic Theatre Co
Brad Spolding, ILBIJERRI THEATRE COMPANY
Brenna Hobson, Belvoir St Theatre
Brett Spilsbury, Riverland Youth Theatre
Brett Walsh, ASIF
Brian Lucas, Independent artist
Briony Kidd, Australian Script Centre
Cameron Woodhead, The Age
Candy Bowers, ATF Committee
Caroline Lee, Chamber Made Opera
Carolyn Hanna, Born in a Taxi
Cat Jones, PACT centre for emerging artists
Catherine Prosser, StageBitz Pty Ltd
Catherine Roach, Independent artist
Cathy Hunt, Positive Solutions
Charles Parkinson, Tasmanian Theatre Company
Chris Bendall, Deckchair Theatre Inc
Chris Drummond, Brink Productions
Chris Kohn, Arena Theatre Company
Chris Mead, Playwriting Australia
Chris Thompson, Jigsaw Theatre
Christopher Tooher, Bell Shakespeare
Claire Christian, Empire Youth Arts
Colin Kinchela, Moogahlin Performing Arts
Collette Brennan, Australia Council for the Arts
Craig Harrison, Cirkidz
Cymbeline Buhler, Western Edge Youth Arts
Dan Koop, Independent artist
Daniel Brine, Performance Space
Daniel Clarke, Theatre Works
Daniel Evans, Metro Arts
Dave Sleswick, Motherboard Productions
David Everest, Arts Victoria
David Vespertine, Independent artist
David Williams, Version 1.0 Inc.
Debbie Wilks, Flipside Circus
Declan Greene, Declan Greene/Sisters Grimm
Deon Hastie, Kurruru Youth Performing Arts
Diat Alferink, Theatre Director
Dr David Young, Chamber Made Opera
Dr Jane Kreis, Arts North West
Duncan Maurice, Queensland Arts Council
Elaine Lally, University of Technology, Sydney
Ella Holmes, Independent artist
Eloise Maree, Independent artist
Emily Sexton, Next Wave
Emma Bedford, Vitalstatistix Theatre Company
Emma Webb, Vitalstatistix Theatre Company
Erin Milne, Arena Theatre Company
Fiona de Garis, MAPS WA
Fiona MacDonald, Imaginary Theatre
Fiona Maxwell, Australia Council for the Arts - Artsupport Australia
Fiona Winning, Curator, Australian Theatre Forum
Frank Mainoo, Independent artist
Fraser Corfield, Australian Theatre for Young People
Gabrielle Castle, Independent artist
Gail Cork, Australian Script Centre
Gail Kelly, ACAPTA
Gemma Pepper, Independent artist
Genevieve Trace, Independent artist
Georgie Sedgwick, Kultour, VIC
Gillian Gardiner, Arts QLD
Gillian Schwab, Independent artist
Gita Bezard, The Duck House

glen r johns, Cirkidz
 Glenn Hayden, Urban Myth Theatre of Youth
 Glenn Jeffrey, Australian Script Centre
 Glyn Roberts, MKA Theatre
 Greg Pritchard, Thieves Theatre
 Greg Randall, PATA (Performing Arts Touring Alliance)
 Halcyon Macleod, My Darling Patricia
 Harley Stumm, Performing Lines
 Heidi Ford, Arts North West
 Helen Marriage, Artichoke, UK
 Humphrey Bower, Independent artist
 Iain Lang, Tas Theatre Co - community
 Ian Lawson, Playlab Inc
 Ian Pidd, The Village, Junction Arts Festival
 Imogene Shields, Young People and the Arts Australia
 Jaclyn Booton, Back to Back Theatre
 James Buick, APACA
 Jane Crawley, City of Melbourne
 Jane Howard, Independent artist/blogger
 Jane Longhurst, Theatre Council - Tasmania
 Jane Modric, JUTE
 Jane Tonkin, Corrugated Iron Youth Arts
 Janenne Willis, Undercurrent/Next Wave
 Janine Peacock, Loose Canon Art Services
 Jansis O'Hanlon, Stages WA Playwrights' Consortium
 Jennifer Barry, Footscray Community Arts Centre
 Jenny Galligan , Arts Queensland
 Jessica Foster, Rising Damp Youth Performing Arts
 Jessie Deane, VAPAC
 Jim Lawson, Young People and the Arts Australia
 Jo Porter, Malthouse Theatre
 Jodee Mundy, Independent artist
 Joe Pickett, Manic Productions
 Joey Ruigrok van der Werven, Independent artist
 John Baylis, Independent Producer
 John Harvey, Independent Producer, Brown Cabs
 John Paul Fischbach, Independent artist
 Joon-Yee Kwok , AusStage
 Joseph Mitchell, Brisbane Festival
 Joshua Lynzaat, CATAPULT
 Jude Anderson, Punctum
 Julie Waddington, Tasmanian Theatre Company
 Julieanne Campbell, Performance Space
 Karen Therese , Independent artist
 Karin Burrill, Department of Culture and the Arts
 Kate Shearer, Big West Festival
 Kate Sulan, Rawcus
 Katherine Quigley, Youth Arts Queensland
 Katrina Douglas, Penrith Performing & Visual Arts
 Katrina Torenbeek, Maps, QLD
 Katrine Gabb, St Martins Youth Arts Centre
 Kelly Drummond Cawthon, Salamanca Arts Centre
 Kevin Ng, Shopfront Theatre For Young People
 Kim Hanna, Independent artist
 Kristen Trollope, Independent artist
 Kristine Landon-Smith, Speaker
 Kyle Morrison, Yirra Yaakin

Kylie Shead, Local Stages at BMEC
 Lachlan Philpott, AWG Playwriting Committee
 Lara Croydon, Queensland Theatre Company
 Laura Milke Garner, MILKE
 Laura Scrivano, Mess Hall
 Leah Shelton, Polytoxic
 Lee Cumberlidge, Insite Arts
 Leigh Tabrett, Arts Queensland
 Leisa Shelton, fragment31
 Leland Kean, Tamarama Rock Surfers Theatre
 Lenine Bourke, Contact Inc.
 Leon Ewing, Independent artist
 Lewis Jones, Judith Wright Centre
 Linda Hassall, Lecturer (Griffith)/playwright/director
 Lisa Erhart, Dynamic Eco Solutions
 Liz Burcham, Metro Arts
 Liz Jones, La Mama
 Louise Bezzina, Independent artist
 Louise Herron, Iron Bark
 Lucas Stibbard, The Escapists
 Lucy Freeman, Independent artist
 Luke Mullins, Independent artist
 Lydia Teychenne, not yet it's difficult
 Lyn Wallis, Theatre Board, Australia Council
 Lynette Lewis, Independent artist
 MARGI BROWN ASH, 4CHANGE coaching and
 counselling artists
 Marguerite Pepper, Marguerite Pepper Productions
 Mari Lourey, Independent artist
 Mark Fawcett , Mackay Regional Council
 Mark Fawcett , Mackay Regional Council
 Mark Radvan, QUT
 Markus Michalowski, Flying Fruit Fly Circus
 Maryanne Lynch, Independent artist
 Matt Day, Independent artist
 Melinda Collie-Holmes, Independent artist
 Melinda Hetzel, Independent artist
 Melissa Cantwell, Perth Theatre Company
 Michelle Murray, Michelle Murray
 Mike Mullins, Independent artist
 Mish Grigor, post
 Nadine McDonald-Dowd, Independent artist
 Nancy Black, Black Hole Theatre
 Naomi Edwards, Independent artist
 Naomi Velaphi, The Abbotsford Convent
 Natalie De Vito, Junction Arts Festival
 Nathan Sibthorpe, Independent artist
 Nick Byrne, Independent artist
 Nicole Beyer, Theatre Network Victoria
 Noel Staunton, Brisbane Festival
 Olivia Allen, Riverland Youth Theatre
 Paschal Berry, Speaker
 Paul McGill, Maakan Productions
 Paul Osuch, Anywhere Theatre Festival
 Peta Hanrahan, Independent artist
 Pippa Bainbridge, La Mama
 Polash Larsen, DATA

Polly Rowe, Sydney Theatre Company
Rachael Swain, Stalker Theatre
Rebecca Meston, Australian Theatre Forum
Renee Hale, Happy Dagger Theatre
Robert Jarman, Independent artist
Robert Kronk, deBASE productions ass. inc.
Robyn Archer, Centenary of Canberra
Rohan Shearn, Jigsaw Theatre Company
Rose Godde, Platform Youth Theatre
Rose Myers, Windmill Theatre
Ross Ganf, Torque Show
Ross Mueller, Courthouse Arts
Ruth Hodgman, Judith Wright Centre of Contemporary Arts
Sally Ebert, Legs On The Wall
Sam Haren, The Border Project
Sam Hawker, Arts Radar
Sam Strong, Griffin Theatre Company
Sandie Eldridge, Monkey Baa
Sandra Gattenhof, QUT
Sandra Phillips, Conversationalist & Critic
Sarah Austin, St Martins Youth Arts Centre
Sarah Flenley, Independent artist
Sarah Greentree, Maakan Productions
Sarah Kriegler, Lemony S
Sarah Miller, Uni of Wollongong
Sarah Neal, Brisbane Powerhouse
Sarah Neville, Independent artist
Sarah Stewart, Strut & Fret Production House
Sarah Sutherland, Rollercoaster Theatre Inc
Sasha Zahra, Adelaide Fringe
Scott Maidment, Strut & Fret Production House
Shane Colquhoun, Black Swan State Theatre Company
Shane Rowlands, Arts Queensland
Shari Irwin, La Boite Theatre Company
Simeon Moran, Snuff Puppets
Simon Abrahams, Polyglot Theatre
Simon Wellington, Griffin Theatre Company
Simone O'Brien, Legs On The Wall
Sonya Soares, Red Stitch Actors Theatre
Sophie Travers, Gallus Arts
Stefan Greder, Brisbane Festival
Stephen Armstrong, Independent Producer
Stephen Lloyd Helper, Independent artist
Stephen Noonan, Independent artist
Steve Bull, pvi collective
Steve Mayhew, Country Arts SA
Steven Maxwell, Markwell Presents Cinematic Theatre
Steven Mitchell Wright, The Danger Ensemble
Sue Broadway, Theatre Board Australia Council
Sue Donnelly, Australian Major Performing Arts Group
Sue Giles, Polyglot Theatre
Suellen Maunder, JUTE Theatre Company
Suzanne Daley, Live Performance Australia
Suzanne Kersten, one step at a time like this
Terese Casu, La Boite Theatre Company
Therese Collie, Independent Artist/Chair Vulcana

Thomas Banks, Independent artist
Tija Lodins, Australia Council
Tim Stitz, TheatreSpace Project
Todd MacDonald, Queensland Theatre Company
Katherine Hoepper, Queensland Theatre Company
Tom Gutteridge, Union House Theatre
Tony Grybowski, Australia Council for the Arts
Tory Loudon, Australia Council for the Arts
Vanessa Pigrum, the Arts Centre (Melbourne)
Vera Ding, Arts Queensland
Viv Rosman, Performing Lines - MAPS NSW
Wesley Enoch, Queensland Theatre Company
Xan Colman, A is for Atlas
Yaron Lifschitz, Circa
Zoe Pepper, Side Pony Productions
Zohar Spatz, Brisbane Powerhouse