



















THE CONNECTOR - SECTOR DAY TASMANIA 2022									
PERFORMING LINES TAS	First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	Tell us about a project, direction or development in your future work that excites you.
The Performing Lines Team									
Annette	Downs		Senior Producer	Performing Lines TAS	info@performinglinestas.org.au	Annette has worked as a university lecturer, performer, ABC TV presenter and for 7 years she was the Artistic Director of international touring company Terrapin. Annette is a Churchill Fellow, a Telstra Tasmanian Business Woman of the Year and a Graduate of the Australian Institute of Company Directors. She's served on numerous Boards and national committees including: the Tasmanian State Development Board, Australian National Playwrights Centre, Tasmanian Arts Advisory Board, Playing Australia Committee and the Australia Council's Theatre Board. Annette joined Performing Lines in 2006 and established Performing Lines TAS. She delights in taking artists beyond what they thought possible through mentorships, producing and touring work. This work was acknowledged with the 2016 Tasmanian Impresario Award the 2019 Facilitator's Prize at the prestigious Sidney Myer Performing Arts Awards.	Over the past 17 years, Performing Lines TAS has become a critical force in the Tasmanian ecology. Established in 2006 under the name Tasmania Performs, by Performing Lines founder Wendy Blacklock and originating Tasmanian Senior Producer Annette Downs, Performing Lines TAS uses our credibility and knowledge to support the independent sector. We curate a portfolio of works that are propelled by pressing questions and new ways of seeing the world. Our mission is to showcase the work of lutruwita/Tasmania's most audacious independent artists including First Nations artists, and to push the boundaries of what's possible in contemporary performance.	Hide the Dog has been in development since 2017, and secured MFI funding with the support of Ten Days. It almost opened twice during the peak Covid times, and we are thrilled to have it open in 5 festivals across the country in 2023 starting at the Drama Theatre of the Sydney Opera House before touring to Aotearoa in 2024.	
Marion	Potts		Executive Producer	Performing Lines	marion@performinglines.org.au	Marion is the Executive Producer/CEO of Performing Lines, a role that she has fulfilled since 2017. Prior to this, she was Director of Theatre at the Australia Council for the Arts, responsible for the Council's support and engagement with the development of theatre. Marion has also held prominent roles at Malthouse Theatre (Artistic Director/CEO), Sydney Theatre Company (Resident Director/CEO) and Bell Shakespeare (Associate Artistic Director). Marion has also worked as a practising theatre director with over 50 mainstage production credits. She has maintained a strong connection with the small-to-medium sector both as a freelance artist and Board member: she was a founding directorate member of Hothouse Theatre (Albury-Wodonga) and Chair of World Interplay (Townsville), as well as a Board member of Griffin Theatre, Windmill Theatre, Playworks and Curator of the National Playwrights Conference.	Performing Lines produces provocative contemporary performance by Australia's most audacious independent artists. We curate a portfolio of work that is propelled by pressing questions and new ways of seeing the world. We champion the unconventional, the marginal, the rebellious and the new. Our purpose is to champion risk and to ensure that the breadth and plurality of Australia's creative potential is represented and celebrated. Performing Lines is led by Executive Producer Marion Potts, and manages teams in Sydney, Melbourne, Perth and Hobart, with a network of producers and presenters around the country and the world. In everything we do, we acknowledge that we live on Aboriginal land and constantly learn from the wisdom of First Peoples. Where we are and the history that precedes us informs how we work and how we move forward.		
Sinsa Jo	Mansell		Associate Producer	Performing Lines TAS	sinsa@performinglinestas.org.au	Sinsa is proudly co-founder and performer with pakana kanapilla. Sinsa created and performed in BACK (co-directed with Kate Champion) and produced by Performing Lines TAS for the Ten Days on the Island Festival. In the same year she was one of 15 artists selected nationally for the Hobart Current Exhibition for the City of Hobart and Tasmanian Museum and Art Gallery. Sinsa was a lead creative for Illuminate, a Tas Dance production featuring five Tasmanian dance companies. For Mona Foma 2022, Sinsa Choreographed tuylupa (a spark of fire) with pakana kanapilla, Tas Dance, Skinnyfish Records and Soma Lumia. Sinsa sat on the Ministerial Arts and Advisory Council for State Growth and the First Nations Advisory Group for APAM in addition to advisory panels for the Moonah Arts Centre, Ten Days on the Island Festival and the Walantalaniny Palingina (WaPa) Program. She's also one of five advisory members for the National Cultural Policy. Sinsa is also the acting Chairperson for the Southern Aboriginal Housing board. Sinsa is a Mentor and support for a range of organisations and advocates strongly for palawa arts opportunities for her community through her roles with the likes of the Situate North Program, the Tarraleah Residency and Moonah Arts Centre Seed opportunity.	Over the past 17 years, Performing Lines TAS has become a critical force in the Tasmanian ecology. Established in 2006 under the name Tasmania Performs, by Performing Lines founder Wendy Blacklock and originating Tasmanian Senior Producer Annette Downs, Performing Lines TAS uses our credibility and knowledge to support the independent sector. We curate a portfolio of works that are propelled by pressing questions and new ways of seeing the world. Our mission is to showcase the work of lutruwita/Tasmania's most audacious independent artists including First Nations artists, and to push the boundaries of what's possible in contemporary performance.		




First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	Tell us about a project, direction or development in your future work that excites you.
Sally	Rees		Office Manager	Performing Lines TAS	info@performinglinesttas.org.au	Sally Rees (b. 1970, pataway/Burnie, lutruwita/Tas, Australia) lives and works as an artist and administrator on the land land of the muwinina people in nipaluna/Hobart. She joined the Performing Lines team in 2021. Sally is also an Australian visual artist whose practice signals to supernatural and mythical realms using multiple, layered artforms including video animation as a connective medium. These artforms operate as ritual acts and objects for a contemporary, secular life. In 2019 she was announced as one of the three Australian artists to be selected for Suspended Moment: The Kathy Cavalliere Fellowship, which culminated in a solo exhibition at MONA in 2021 and some of which is currently touring Australia until 2024 in the fellowship exhibition, Suspended Moment. Her work is held in private and public collections around Australia.		I've just started working with smoke and I'm excited to keep doing that.
The Theatre North Team								
Mandy	Shepherd		General Manager	Theatre North	amanda.shepherd@theatrenorth.com.au	Mandy Shepherd is General Manager of Theatre North Inc. She has played an instrumental role in Theatre North's development and growth over 20 years. Prior to joining the organisation as Marketing Manager in 2011 she served as a board member and was a former Chair of the organisation. Previously Mandy worked in education after relocating from Sydney. Then followed a 15-year media career as a radio presenter and programmer, marketing manager and journalist, with a particular interest in the performing arts. Mandy is a graduate of the Australian Institute of Company Directors, a member of PAC Australia's National Performing Arts Reference Group (NPARG) and is also a board member of Natural Resource Management (NRM) North.	Theatre North is a key arts not-for-profit and an anchor organisation for live performance in the north of the state. Established in 1996 and one of the North's largest arts sector employers, Theatre North has managed the treasured Princess Theatre and Earl Arts Centre since 1998 on behalf of the northern Tasmanian community through a lease arrangement with City of Launceston. Theatre North works closely with a range of stakeholders including professional artists and organisations, community companies, commercial hirers and our annual audience of around 95000. Theatre North's remit is threefold: <ul style="list-style-type: none"> •to present a diverse program of professional performing arts for Northern Tasmanian audiences; a mix of interstate and Tasmanian theatre, dance, comedy, circus/cabaret and music. •to drive industry, artform and audience development through creating and supporting programs which are meaningful and sustainable •to manage the Princess Theatre and Earl Arts, and offer related venue services. 	
Stuart	Loone		Program Manager	Theatre North	stuart.loone@theatrenorth.com.au	Stuart has twenty five years experience in the arts sector, as producer, organiser, broker and, occasionally, as a creative. Currently, he is Programs Manager with Theatre North, managers of Launceston's Princess Theatre and Earl Arts Centre. Prior to this, Stuart was General Manager at Spring Bay Mill, assisting with the transformation of the catalytic 42 hectare site into a cultural and tourism space while restoring its natural values. Stuart grew up in independent practice, being involved with Second Storey Theatre Productions (1998 – 2001), various pub theatre exploits (2001 – 2011), and with Mudlark from 2006 – 2014. From 2013 – 15, he was Operations Manager for Sydney-based Artology and has worked in independent/freelance capacities for Ten Days on the Island, Tasdance, Tasmania Performs, Tasmanian Theatre Company and UTAS amongst others. Some years ago, he was awarded Australia Council and Arts Tasmania funding to undertake a residency in Newfoundland, researching cultural-led economic recovery. He is currently a board member of Visit Northern Tasmania and Stompin, and has previously been a board director of East Coast Tasmania Tourism, convenor of the Spring Bay Tourism Group and sat on several working groups related to the visitor economy and the environment.		Theatre North creates space to realise the creative ambition of the community. Our venues are central to Launceston's cultural life and as we embark on a new strategic plan we are excited to work with our funding partners to optimise our relevance, venues and services for future generations.
Other Delegates								






First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	Tell us about a project, direction or development in your future work that excites you.
Corey	Ackerly		General Manager	Mudlark Theatre	w: http://www.mudlarktheatre.com.au fb: @MudlarkTheatre e: generalmanager@mudlarktheatre.com.au		Mudlark develops and presents Tasmanian plays from undiscovered, emerging and established writers. We tell stories that help us know who we are, and who we want to become, sparking curiosity, empathy and joy as we navigate a complex world. Mudlark is the professional theatre company based in Northern Tasmania and provides consistent, high-quality professional development and employment opportunities for artists working in theatre. Mudlark engages Tasmanian actors, designers, playwrights, directors and other artists. We work with around 50-60 artists per year across our professional and community programs. The Artistic Director and Associate Director take the lead on mentoring emerging artists and inviting established artists from around Tasmania and Australia to provide specific development opportunities. Mudlark Theatre proudly calls Assembly 197 its home base.	
Gabrielle	Adkins		Independant artist		fb: gabe.adkins.7 e: gabrieleadkins@hotmail.com	Gabrielle has a Bachelor of Performing Arts from the University of Western Sydney. Her television credits include Bay of Fires (ABC), Rosehaven, Seasons 1 – 5 (ABC), Grass Roots (ABC), My Husband My Killer (Screentime), Backberner (ABC), All Saints (Seven Network), Water Rats (Nine Network), Home & Away (Seven Network), Breakers (Network Ten), Big Sky (Network Ten), GP (ABC), Police Rescue (ABC), Boney (Seven Network), Echo Point (Network Ten), E Street (Network Ten) and A Country Practice (Seven Network). Her theatre credits include Amys Tattoo (Blue Cow), Jingled (Mudlark/Junction Arts Festival), Man v Dog (Tassie Tour/Hobart Fringe Festival), It Happened One Day (Mudlark /Junction Festival) Mum's the Word (national tour), Jeffrey Bernard is Unwell (national tour), Animal Farm (American Drama Group, Europe), Christmas Carol (American Drama Group, Europe), How the Other Half Loves (Marian St Theatre, Sydney), The Girls Stand Up (Bondi Pavilion, Sydney), Girls Night Out (Belvoir St Theatre, Sydney) and Midsummer Night's Dream (QLD & TAS). Gabrielle is a vo artist and has written for stage, radio and stand-up comedy.		I was given a mink coat. The only sense that I can make of such a gift is to write about its existence.
Felicity	Bott		Artistic Director	Great Southern Dance	w: https://greatsoutherndance.com.au fb: @greatsoutherndance ig: @greatsoutherndance e: felicity.greatsoutherndance@gmail.com		Great Southern Dance is a professional dance company working out of Hobart. We create dance-led multi-art form performance, richly fed by diverse community connections. Our approach to operating & art making is project-based. We are interdisciplinary: Dance leads the way incorporating architecture, design, light, sound, imagery & narrative in our films & performances. This cross-art form approach broadens our relevance to communities & partners, increasing reach into cultural settings in Tasmania & beyond. We employ our artists: We engage Tasmanian arts workers wherever possible, developing talent pathways. Since Jan 2020 we've had 56 arts worker contracts on projects, 49 were for Tasmanians. Decolonisation: We operate in view of the poet Nayyirah Waheed's statement that decolonisation requires acknowledging that our needs and desires should never come at the expense of another's life energy. Our respect for place, story and memory – particularly those of First Nations' Peoples – is embedded in our constitution and ongoing engagement with Tasmanian Aboriginal elders and artists. We are attentive to the local whilst operating in the context of national and international developments in professional dance. Our connections beyond Tasmania figure in our cohort of collaborators & in company governance. Operations summary: Studio: nipaluna/Hobart CBD AD: Felicity Bott (project based) Project Management: Felicity Bott /Paul Wakelam/Danni Ashton(project based) Additional staff: Project based (award rates) Dancers: Professional dancers on contracts (award rates)	PROJECT OUTLINE: In March 2023, Great Southern Dance will commence generating a new major project. 'DEAD RECKONING: HERE TO NEW HERE' is a 15-week Creative Development Project designed to seed new full-length interdisciplinary dance work for public presentation in 2024. The RESIDENCY at the core of the project will include multi-disciplinary creative activities undertaken collaboratively by an ensemble of 6 dancer-choreographers with 13 other artists & associates from diverse cultural, design, image & music backgrounds. THE CORE IDEA: In seagoing navigation, dead reckoning is finding one's way without stars or landmarks. In aeronautics it is navigating without view of sky or land. For animals, it is the capacity to return directly home in the dark after a circuitous outward journey. It's 'flying blind', it's being 'dead in the water'; it's journeying without a horizon. Applying navigation processes to performance-making will push the alchemy of combining choreographic, sonic, social, spatial, intercultural and narrative threads of professional artistry. 12 of the 17-member artistic cohort have worked together previously.
Frances	Butler		Community Producer	Tasmanian Symphony Orchestra	w: http://www.tso.com.au			The TSO Community Producer is a new role created to more deeply connect the TSO to our community and make what we do more accessible.



First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	Tell us about a project, direction or development in your future work that excites you.
Luke John	Campbell		Core Artist and Board Member	Second Echo Ensemble	w: http://www.secondechoensemble.org https://vimeo.com/758659350 e: luke@secondechoensemble.org	I am a man of islands. I was born in this place. On Bruny Island in Tasmania. Of this land I make I am a director I am here -Luke John Campbell- Luke describes his experience of creating as MOVE MORE UNDERSTAND MORE- pushing the integration of Body, Mind and Heart – to the Edge of Possible. Luke's physical theatre journey started when he joined the Second Echo Ensemble in 2015. From there Luke went on to direct and play lead and supporting roles in productions both nationally and internationally. He has worked with many artists including UK artist Kate Marsh and studied with Philip Channels in NSW. Luke is a director, a performer, a musician and photographer. He is working on a new trilogy of works with Constance ARI, Performance Space and The University of Tasmania.		Luke is working on the next instalment of his current Trilogy of interdisciplinary works, The BOND. A little about the work from Luke... We are all artists, as an artist they have a right to share our voice, between every artist, and every border. the BOND Rocks Geology Their age The earth Our stuff Referring to the earth Ancient-ness Pele the goddess of the volcano Mother earth We need to take it back though, back to the mother earth You know Before the beginning It was mother earth First
Rosemary	Cann		Independent		fb: @rosentrentmusic ig: @rosentrentmusic e: whocann@gmail.com	Rosemary Cann is a pākehā writer, musician and actor based in nipaluna, lutruwita. Rosemary holds a BA in Theatre, English Literature and Anthropology, and a Masters in Creative Writing, specialising in Script and Screen. She was shortlisted for Playmarket's 'b4 25' Award for her play Wellington Hill Drinking Society (2015), and nominated 'Best Newcomer' at the NZ International Comedy Festival for her debut solo show Chapstick (2016). Rosemary toured with Duffy Books in Homes and New Zealand Playhouse for eighteen months, before moving to Tasmania. Rosemary has participated in the following playwriting residencies; Carlew's Writing Place, Blue Cow Theatre's Future Proofing the Page, Blue Cow Theatre and Performing Lines Tasmania's Tarraleah Residency, and ATYP's National Studio and Fresh Ink Mentorship Programs. Rosemary is a 2022 recipient of the Erin Thomas Playwriting Fund and the Salamanca Arts Centre 2023 Emergence Program. She is passionate about representative, intelligent art that challenges and empowers audiences, championing queer and feminine narratives		all that we are. Through this residency I intend to develop my knowledge and practice in the area of community engagement, and explore verbatim theatre as a form.
Caitlin	Comerford		Artistic Director	Stompin	w: http://www.stompin.net fb: @stompindance e: caitlin@stompin.net	Caitlin completed a Bachelor of Fine Arts in Dance (Performance) at Queensland University of Technology (QUT) in 2009 and a Bachelor of Arts in Dance (Honours) at Western Australian Academy of Performing Arts in 2010. Caitlin believes strongly in supporting and building artistic expression and fostering the next generation of professional dance artists and makers. As an alumna of Canberra-based youth dance company QL2, Caitlin knows the immense value of being a part of the arts sector from a young age and brings a deep passion and wide network to her role as Artistic Director. She has choreographed for Tasdance, Junction Arts Festival, Mona Foma, The Australian Youth Dance Festival, Ten Days on the Island, QL2 Dance, QUT, Out of the Box Festival, the Aboriginal Centre of Performing Arts (ACPA), and Brisbane Festival. Caitlin has taught for countless groups and organisation including professional companies, youth dance companies, community workshops and in schools and universities. Alongside Kyall Shanks, Caitlin was the Co-Artistic Director of the Australian Youth Dance Festival 2021/2022, is a committee member of Youth Dance Australia and of Theatre North, Launceston. Across all her work, Caitlin aims to create authentic opportunities to communicate and connect.	Stompin is a vital force in Australian youth dance, leading the sector with its ambitious site-specific practice, innovative programs and empowering approach to the engagement and development of young dance artists. Stompin began in 1992 with the idea that when young people collaborate with professional artists they can create inspiring, bold and relevant new dance works and through that process, experience transformative personal and creative growth. Based in Launceston, Tasmania, Stompin investigates Australian youth culture in a regional context, exploring issues proximate to young people through a collaborative, creative process alongside professional artists. The Company prides itself on its welcoming and non-competitive environment and the promotion of creative and healthy lifestyles for young people through an arts-based dance practice; providing a platform to empower young dancers and makers to believe in the strength of their own artistic voice. During Stompin's 30-year history, the Company has presented 45 new, large-scale, site-specific performances involving over 7,000 young people, performed to over 40,000 audience members taking over sites such as wetlands, conservatories and the underbellies of historic theatres. The Company has also presented countless smaller scale projects, showings and public and school-based workshops. Stompin presents work in acclaimed festivals, Ten Days on the Island, Junction Arts Festival and MONA FOMA.	While I will be on maternity leave, the next big project Stompin has in store, excites me deeply. It is one I have been dreaming up since 2020. The project involves young Tassie dancers and makers working alongside professional artist Kyall Shanks (tasdance and Yellowwheel) and three incredible guest artists, Theresa Sainty, Anna Seymour and Yan Ng. The work will be held at Launceston Civic Library and is a site-specific dance a physical theatre examination of language, storytelling and communication.
Tim	Cooper		Performing Arts & Marketing Coordinator	paranaple arts centre	w: https://www.paranapleartscentre.com.au/		The paranaple arts centre is owned and operated by the Devonport City Council. The centre houses the Devonport Regional Gallery and Town Hall Theatre. The Gallery presents an annual program of exhibitions, education and public programs including events and workshops. The Gallery collects and promotes Tasmanian art, craft and design and runs an Emerging artist program to support local and state-wide artists. The Gallery is supported by Arts Tasmania. The Town Hall Theatre seeks to serve the needs of the Devonport community, including the presentation of an entrepreneurial Presenter Season of entertaining and challenging productions.	The Season can bring productions to Devonport audiences which would otherwise not have the opportunity to experience in regional Tasmania. The Theatre is the original 1899 Town Hall, converted now into a traditional proscenium arch, 407 seat theatre with raked seating. The Town Hall Theatre is also available for hire to local, schools, dance groups, community groups and performance companies.
Belinda	Cotton		Grant Administrator	RANT Arts – Regional Arts Fund (Tasmania)	w: https://www.rantarts.com/ fb: @RANTarts ig: @rant_arts		RANT Arts is a not-for-profit peak arts organisation based in regional Tasmania. A creative producer, facilitator, administrator and advocate for the arts, RANT's key priorities are regional arts, youth arts and health and wellbeing in the arts. RANT also administers the Federal Regional Arts Fund (RAF) in Tasmania.	
Ashlee	Davis		Manger, Grants	Arts Tasmania (Dept. of State Growth)	w: http://www.arts.tas.gov.au			



First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	Tell us about a project, direction or development in your future work that excites you.
Geoff	Dobson		Convention and Arts Centre Manager	Devonport City Council / paranaple arts centre	w: https://www.paranapleartscentre.com.au/ e: gdobson@devonport.tas.gov.au	I am the Convention and Arts Centre Manager for the Devonport City Council. My portfolio includes the management of the paranaple arts centre that encompasses the Devonport Regional Gallery, Town Hall Theatre and Visitor Information Centre, the paranaple convention centre, and the Bass Strait Maritime Centre, Devonport's local and social history museum. Previously, I have been the Director of the Burnie Arts & Function Centre and Burnie Regional Art Gallery. Preceding, I administered arts programs as an Education and Public Programs Officer and worked in Community Cultural Development and Events roles. In 2018 I was selected for the Museum Leadership Program. The Museum Leadership Program is an intensive six-day residential program specifically designed to provide senior museum professionals with the skills to take their institutions into the future. This program was delivered at Macquarie Graduate School of Management. In 2013 I was awarded the prestigious Gallagher Bequest Churchill Fellowship to investigate exceptional public and creative learning programs of leading multi-arts centres in the UK and USA. I studied at the University of Tasmania's School of Visual and Performing Arts, and received a Master of Fine Arts, majoring in Theatre Studies. I also holds a Bachelor of Contemporary Arts with First Class Honours and I am an international produced and published playwright.	The paranaple arts centre is owned and operated by the Devonport City Council. The centre houses the Devonport Regional Gallery and Town Hall Theatre. The Gallery presents an annual program of exhibitions, education and public programs including events and workshops. The Gallery collects and promotes Tasmanian art, craft and design and runs an Emerging artist program to support local and state-wide artists. The Gallery is supported by Arts Tasmania. The Town Hall Theatre seeks to serve the needs of the Devonport community, including the presentation of an entrepreneurial Presenter Season of entertaining and challenging productions. The Season can bring productions to Devonport audiences which would otherwise not have the opportunity to experience in regional Tasmania. The Theatre is the original 1899 Town Hall, converted now into a traditional proscenium arch, 407 seat theatre with raked seating. The Town Hall Theatre is also available for hire to local, schools, dance groups, community groups and performance companies.	The Council currently developing a scope for the development of a Black Box Theatre in Devonport.
Jacqueline	Dortmans		Arts Adviser	Office of the Attorney-General and Minister for the Arts Department of Premier and Cabinet		I am a committed public administration professional, with experience working within state and local government, as well as in broadcast media, events, and across music and the arts more broadly. Since January 2022 I have been Arts Adviser to the Minister for the Arts, the Hon Elise Archer MP, following time as part of Arts Tasmania's grants team. I have strong networks as an active member of the national arts community, with experience touring internationally. Professionally, I am focused on providing meaningful advice and insight into matters impacting our sector, and to ensuring the unique perspectives, experiences and challenges of Tasmanian artists, leaders and arts workers across the state are being considered within the national context, and addressed at the state and federal level. I have a strong interest in history and research, and in evidence-based approaches to policy and decision-making.		I'm excited by the opportunities provided by the forthcoming National Cultural Policy – to help better understand local priorities, to enhance strategic alignment across the country, and to elevating important areas of focus like youth and First Nations practice.
Kelly	Drummond Cawthon		Creative Director	Second Echo Ensemble	w: http://www.secondechoensemble.org e: kelly@secondechoensemble.org	Kelly's experiences as a professional in the world of performance and education spans over thirty years of art, performance, directing, producing, choreographing and teaching. Kelly has performed and presented work across the United States, Canada, Europe, Bulgaria, Brazil, Russia, Uzbekistan, Korea, Finland and Australia. As a member of the faculty of the University of Florida School of Theatre and Dance for over ten years she had the opportunity to imagine and realize new curricula, collaborate with Colleges and faculty across the US, and participate in the research and learning communities of creativity, performance and technology. As an Associate Professor of Dance and Assistant Dean for Administrative Affairs in the College of Fine Arts, she taught and developed curriculum in dance technique, composition, repertory, ensemble, pedagogy, performance theory, aerial dance, art and new media, trans-disciplinary collaborations and creativity. As a founding member of the award winning Digital Worlds Institute she collaborated in pioneering interdisciplinary research and teaching. Since returning to Tasmania in 2011 Kelly has worked with organizations including Salamanca Arts Centre, Kickstart Arts, Moonah Arts Centre, Performing Lines Tasmania, Hobart City Council, MONA, MADE and as an independent performance artist. Kelly has developed and delivered training programs in production, dance teaching and management for Salamanca Arts Centre in partnership with Tas Tafe, curated the inaugural MOVES Festival in 2016 for Salamanca Arts Centre and delivered	Second Echo Ensemble [SEE] is a contemporary arts organization based in lutruwita [Tasmania]. At the heart of SEE is the integrated ensemble of diverse artists who live with a range of abilities. Formed in 2005 the company has created fourteen major works, toured in Australia and internationally and is a leading creative force in the development of a narrative that speaks to the rich diversity of Tasmania. Our mission is to redefine expectations of possibility, and to challenge assumptions we hold about ourselves and about others. We make performance to shake up stereotypes and give voice to untold stories that result in real social change. As Tasmania's only fully professional inclusive arts company, SEE plays a vital role in the Tasmanian arts ecosystem, ensuring that art is for everyone. Our creative processes, governance and company policies imbed the removal of barriers and disparities as central to our work and we provide pathways to professionalisation and artistic growth. We don't make performances about having a disability or not having a disability. We support diverse artists to make work about life, about its surroundings, its imaginings, its rhythms, its angers and its celebrations. We wield our art practice as a force to normalise diversity in our communities. Our work challenges assumptions often made about inclusive practice. It is daring, unapologetic and accessible to first time arts audiences.	I am really excited about the SEE 2023 Creative Program. Through research, creative development and presentation we will share new work with Tasmanian audiences, develop new artistic voices, forge new creative partnerships and bring Tasmanian artists to the world. Our 2023 Creative Program: [in] SECURITY – A Kabarett. In development with Restless Dance Theatre, and Adelaide Fringe. The BEAUTY PROJECT – A podcast meets pop-up runway. Presented by Ten Day on the Island Festival The BOND – A sound work. In development through a residency at Project 24, QLD CLOAK ME IN MYSELF and LET ME GO – Puppet Theatre. In development with Salamanca Arts Centre & Terrapin Puppet Theatre ON DISPLAY GLOBAL – A distributed sculpture garden. Presented in partnership with Heidi Latsky Dance [NYC] & Tasmanian Museum and Art Gallery Our Creative Program is made possible by our Pathways to Work Program – which will be expanded in 2023 to include a Certificate 1 in Workplace skills in partnership with Link Education [RTO 60154]. A little about Pathways to Work... SEE's mission is to redefine expectations of possibility and to challenge assumptions we hold about ourselves and others. We make art to shake up stereotypes and give voice to untold stories. We passionately believe that everyone, everywhere, has the right to thrive, to be seen, to be heard and to be a part of our community. We think that now is the time to try a new support structure for diversity in the arts; one that recognises the creative contributions of all Tasmanians and offers a stable salary in these challenging times. Our innovative Pathway to Work Program creates opportunities for local artists to learn, train and work in the creative industries. SEE core artists work two or three days per week on a 12-month contract, with a salary in the range of \$62,000 - \$72,000 FTE (full-time equivalent). Alongside their creative work, each artist has input to SEE's core business matters as part of their job. They contribute to insight into our strategic and





First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	Tell us about a project, direction or development in your future work that excites you.
Hannah	Foley		Independant artist/Secretary	Constance ARI	w: http://www.mudlarktheatre.com.au fb: @MudlarkTheatre e: generalmanager@mudlarktheatre.com.au	Hannah Foley is an interdisciplinary artist and researcher based in nipaluna/Hobart. Her process-driven practice considers the phenomenological and relational body; incorporating performance, installation, and sound, each work begins with embodied processes of gestural and lived investigation. Having completed a Bachelor of Fine Arts (Honours) at the University of Tasmania, she is now undertaking doctorate research, drawing on hydrofeminist theory to generate modes of performing and scoring encounters with more-than-human bodies of water. Outside of her own practice, Hannah is Secretary and active board member of CONSTANCE ARI.	CONSTANCE is an off-site, project based A.R.I (Artist Run Initiative) based in nipaluna / Hobart. CONSTANCE is focused on creating critical dialogues and engagement within, and beyond, the local Tasmanian arts community through supporting experimental and critical praxis. We create paid opportunities for early career arts practitioners to develop and present innovative and experimental work in varied settings. CONSTANCE provides artists with critical support, resources, and audience engagement to realise quality projects. CONSTANCE projects are situated in, and responsive to, a wide variety of sites. Our projects have occupied historic buildings, vacant real estate, underground spaces, city streets, arts festivals and partnered with conventional galleries. CONSTANCE's site-less model minimises ongoing administrative expenses, allowing us to position artist remuneration and production quality as the priority of all our projects. Furthermore, this model allows CONSTANCE to be flexible and adaptive, pushing the organisation into ambitious, new territory with every show.	Within my own practice, I am currently developing a performance series in collaboration with the Bridgewater Jerry – the katabatic morning fog that forms over the Derwent River in cooler months. I'm looking to expand these performances into an online score, which will invite the community to both participate through their own intimate performances and through the community generation of an archive of embodied encounter. Through my role at CONSTANCE ARI, I am helping to facilitate a text based, multi-site installation involving multispecies and multiversal speculative thinking around place. Local writer Sam George-Allen is seeking collaboration with experts from various disciplines. CONSTANCE is also excited to be working with Emma Robertson, Rob Braslin and Nunami Sculthorpe-Green in the 2022/2023 iteration of ngayapi niyakara, and to be presenting presenting a solo exhibition from Dawit Dersolign in the coming months. CONSTANCE looks forward to continuing to grow relationships with arts and non-arts organisations across the state, including ongoing collaborations with Second Echo Ensemble and the Tasmanian Aboriginal Centre.
Lesley	Graham		Freelance consultant Educator, Critic, Researcher		fb: @DanceTas	Lesley is a freelance education consultant and Chair of DRILL Performance, Hobart's youth dance company. She has taught Dance at all levels of education and training including TAFE and Lecturing in Dance and Education at UTAS and Queensland University of Technology, and has served as the Senior Project Officer Performing Arts, DOE, Tasmania. She mentors emerging artists, undertakes rehearsal direction and dramaturgy and teaches contemporary dance technique, choreography and ballet. She writes reviews and commissioned articles for Dance Australia and Arts Hub. Lesley is a member of the Australian Advocates for Arts Education and the Ausdance Awards panel.		Interested in advising/working with artists and orgs on developing education resources.
Sarah	Greentree		Head of Dance & Multi Arts	Australia Council for the Arts	w: www.australiacouncil.gov.au			
Vernon	Guest		CEO	Ten Days on the Island	w: https://www.tendays.org.au/			The Festival in March 2023 is the third and final festival program curated by Dr Lindy Hume AM. The team is focused on celebrating Lindy's final festival with some remarkable events across the island.
Chris	Jackson		Co-Artistic Director	IO Performance	w: https://www.ioperformanceco.com/ fb: @ioperformanceco ig: @ioperformanceco e: gechris@ioperformanceco.com	Chris is Co-Artistic Director and cofounder of IO Performance, a multi/interdisciplinary artist with over 16 years of professional experience, holding a Bachelor of Contemporary Arts, Master of Contemporary Arts and Master of Fine Arts. He has worked in various capacities across the arts sector including: Directing, Writing, Acting, Performance Art, Production, Music and Design and his work has seen local, state, national and international stages and exhibitions. He has worked at several institutions as a lecturer in performing arts whilst maintaining an active presence in the rich cultural fabric of lutruwita. He is interested in intermediality in performance, how the entire assemblance and orchestra of 'things' create the art. Actor, Dancing Back Home (JUTE/Mudlark); Performer, Borders (Ihos Opera/JAF); Assistant Director, Barbarians (Ihos Opera/MONA FOMA); Actor, Savages (Persona Collective/JAF); Composer/Sound Designer, I Am A Lake (Mudlark); Performer/ Assistant Director, Backwards From Winter (Ihos Opera/ DARK MOFO); Vision/Sound Design & Music, WILD (Relevant/IO/JAF); Writer/Director, White Dark (Ten Days on the Island); Director, Let The Right One In (IO); Director, Blank (IO); Lighting Design, tulyupa (pakana kanapilla/soma lumia/tasdance); Lighting Design, Dissolving Labels (DRILL); Lighting Design, First Floor (Tasdance); Actor/director/designer, A Poster of the Cosmos (IO); Director, Anatomy of a Suicide (IO); Sound Design & Music Garden on the Moon (Mudlark). Use of immersive experiences and intermediality in a theatrical	IO Performance is a performance group necessitated out of a need to make bold, dangerous and innovative theatre & performance that interrogates the medium, challenging audiences and artists alike. Based out of Launceston, lutruwita/Tasmania we at IO live by the maxim you can only get out, what you put in. This is never truer than supporting emerging creatives of all kinds. We cannot grow a local performing arts sector if we don't support the brilliant local artists that surround us. In a climate where it is growing ever harder to gain support from funding sources we decided to offer what support we could to emerging bold performance makers. We love to collaborate! It's our jam, and our way of creating, our way of life! IO produces a season of works each year including mainstage shows and our Inter/Outer program that allows emerging directors to apply to work with us on a chosen production with support from IO in terms of mentorship, design, equipment, rehearsal/performance venue and production budget. This program exists for emerging directors to have an opportunity/platform to develop their craft and get runs on the board in order to further their career. IO also host a number of regular weekly workshops for performance practitioners curated to promote a sense of continued learning, deep reflection, and interrogation of performance whilst allowing space for maintaining, honing and growing their craft – or even perhaps, as is the case for some, to begin their performance journey.	IO now have an intern program for people interested in technical and production areas. Soft launching this year to gauge interest this will return moving into 2023 with a whole range of exciting collaborations we have lined up for next year in order for our interns to gain experience in order to further their pathways to more technical, production and design work. The will work alongside our growing weekly workshop programs which are designed to for actor/performers, artists, theatre workers and technician to maintain and sustain their craft in order to always be ready to 'jump' on opportunities as they arise. In 2023 we are beginning to look at ways to extend the reach of these workshops and programs to the South of the state.






First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	Tell us about a project, direction or development in your future work that excites you.
Jane	Johnson		Independent Artist/Artistic Associate	Mudlark Theatre	e: 0janejohnson@gmail.com	Jane is an actress and director and has worked with organisations including: Archipelago Productions, Tasmanian Theatre Company, Blue Cow Theatre, Mudlark, Tasdance, Theatre North, Ten Days on the Island, Tasmania Performs, Terrapin Puppet Theatre, The Unconformity, Tasmanian Regional Arts, The Australian Script Centre and JUTE. Jane was a founding member and co-artistic director of Mudlark Theatre (for whom she is currently an Artistic Associate) and was the founder of Launceston Youth Theatre Ensemble. Acting credits include: The Winter's Tale (Blue Cow) The Bleeding Tree (Archipelago/Blue Cow), The Mares (TTC/Ten Days on the Island), The Tree Widows, Two Pairs of Shorts (TTC), Caravan Boat Treehouse, The Sea Project, Beautiful: a Ghost Story, Cross, Voices from the Grave, Rooted, What is the Matter with Mary Jane?, One Day Projects (Mudlark), Dancing Back Home (Mudlark/JUTE), Ghosts of the Olympic (Jane Woollard/Junction Arts Festival), Our Path (Theatre North/Ten Days on the Island), Timon of Athens (independent), Femails, Hit and Run, Hedda Gabler, A Doll's House (CentrStage), as well as countless creative developments and script readings. Directing credits include: I Am A Lake, Café (Mudlark), Chasing a Sound Like Rain (Ten Days on the Island/LYTE), A Number (CentrStage), Our Path (associate director: Theatre North/Ten Days on the Island), assistant director to Paige Rattray for The Midlands (Mudlark), and as rehearsal director for Happy Me (Tasmania Performs). Jane was the joint 2020 recipient of the Tasmanian Theatre Award for		
Maddie	Korn		Creative Producer	The Unconformity	w: https://theunconformity.com.au/ e: maddie@theunconformity.com.au	Maddie Korn is passionate about creating thought-provoking, accessible and inclusive arts experiences. A graduate of the Victorian College of the Arts, Maddie began her career as a stage manager, and has since worked across programming, production, logistics and audience services for festivals and arts organisations nation-wide, including Perth Festival, Dark Mofo, Ten Days on the Island, Melbourne Writers Festival, and Opera Australia. Never one to shy away from a challenge, some of her greatest hits include putting full-scale operas on Sydney Harbour and Coolangatta Beach, ensuring many hundreds of local and international artists arrived right on time to perform to Tasmanians in the depths of winter, and helping to bring together 140,000 AC/DC fans on a 14km stretch of highway on a raucous Perth afternoon. After a successful stint as Program Manager for The Unconformity's (almost) 2021 festival, Maddie has taken on the role of Creative Producer with the organisation.		
Kate	Mackie		Manager – Special Projects & Industry Development	Arts Tasmania	w: https://www.arts.tas.gov.au/ fb: @ArtsTasmania e: kate.mackie@arts.tas.gov.au	Kate Mackie manages special projects and industry development at Arts Tasmania. Her team is responsible for managing public art for the Tasmanian Government, the COLLECT Art Purchase Scheme, the Tasmanian Literary Awards and a range of industry development initiatives. She has worked in management, communications, policy and project roles in the Tasmanian State Service for more than ten years.	Arts Tasmania supports Tasmania's arts and cultural heritage sector. We support the sector through grants, loans and a range of industry development activities. We are part of the Culture, Arts and Sport division of the Department of State Growth.	
Annette	Madden		Head of Theatre	Australia Council for the Arts	w: https://australiacouncil.gov.au/	Annette Madden is a senior arts leader, creative producer and programmer. She is currently Head of Theatre at the Australia Council for the Arts. Previous roles include Executive Producer of Perth International Arts Festival where she oversaw programming and managed theatre, circus, dance and large-scale events programs; Downstairs Theatre Director at Belvoir where she curated the B Sharp program; and a member of the National Artistic Team at Queensland Theatre. She has also worked in arts management roles with organisations including Shaun Parker & Company, Playwriting Australia, The Seymour Centre, Theatre Kantanka, Melbourne Festival, Performance Space, Stalker & Marrugeku and Marguerite Pepper Productions; and has served on a variety of boards and advisory committees. She holds a Bachelor of Arts from Charles Sturt University (Communication – Theatre and Media).	The Australia Council is the Australian Government's principal arts investment, development and advisory body.	The National Cultural Policy.



First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	Tell us about a project, direction or development in your future work that excites you.
Isobel	Marmion		Festival Director	Festival of Voices	w: http://www.festivalofvoices.com ig: @isobelmarmion e: isobel@festivalofvoices.com	Isobel Marmion (she/her) is Festival Director of Festival of Voices and a theatremaker and based on Kaurna Country (SA). Her background is in traditional and experimental theatre and performance. Her practice focuses on the intersection between science and communal experiences, and she uses humour to explore class disparities, loneliness and mental illness. Previous work includes It's My Funeral and I'll Throw Glitter if I Want To (The Laughing Horse, Edinburgh Fringe Festival 2017). Isobel has previously worked as Co-Director of the National Young Writers Festival, Executive Producer of the BBC's Contains Strong Language Festival and Humber Mouth Festival. She is a member of theatre collective RUMPUS, and has participated in the Melbourne Fringe Festival Emerging Producer Program. As a programmer and producer she is passionate about placemaking and community focused arts practice, particularly through the lens of joy. She is a lapsed bookseller, and is passionate about storytelling, regardless of how it's packaged. She is currently in development with BUMBLING (InSPACE, Adelaide Festival Centre 2022) an experimental comedy performance about bees, dating, loneliness and the climate crisis; and Streetlights and Long Nights, a work about the feeling of intimacy that occurs within late night conversations that occur in darkness.	Festival of Voices will be 18 years old in 2023...the first Tasmanian winter Festival, designed specifically to embrace the unique experience of winter and bring light and enjoyment to the people of Hobart in what was traditionally a cold and quiet season. Gathering around a fire to share in song is a cultural practice spanning millennia. Festival founder Neil Cameron felt there was potential to reinvigorate this practice in a contemporary setting and produce an event that both encouraged participation and showcased excellence in singing. With roots in European choral traditions and inspiration from pagan practices, the festival has grown to showcase a diverse spectrum of vocal styles and include participants from all walks of life. Each year we put together a varied and rich program showcasing choral, contemporary and cabaret, while providing a range of educational opportunities and participatory experiences to enliven the darkest of winters. Events are produced across the state and cater for all interests, ability levels and ages. Festival of Voices has built a reputation as a winter school for choirs, with many traveling from across the country and the world to participate and perform. Every year the Festival attracts people who want to learn new repertoires, improve their singing or just revel in the joy of group singing. It is known internationally as a warm and welcoming meeting place for singers to spend concentrated time doing what they love and create unforgettable memories together.	The 2023 Festival of Voices! My first as Festival Director
Steve	Mayhew		Program Manager	Theatre Royal	w: https://www.theatreroyal.com.au/ e: steve@theatreroyal.com.au		Opening in 1837, Hobart's Theatre Royal has been the home of contemporary theatre in Tasmania for more than 185 years and is Australia's oldest working theatre. This 700-seat heritage treasure occupies an important place in the hearts of Tasmanians and many visitors to Hobart. Since 2020, the Theatre Royal has also occupied the Hedberg, a new state-of-the-art facility shared with the University of Tasmania. Three levels of foyers and bars, and a new 285-seat Studio Theatre, have provided many new opportunities for audiences. Every year, the Theatre Royal curates an annual season of contemporary performance and events, which aims to present high calibre experiences that our audiences would not otherwise have the opportunity to see.	2023 and 2024 Season
Benedicta	McGeown		Senior Vice-President (currently Acting President)	Theatre Council of Tasmania	w: https://theatrecounciltas.org/theatre-council-tas		The Theatre Council of Tasmania (TCT) exists to support the recognition and development of Tasmanian theatre and the success of its practitioners. Our vision is that, through our efforts, the Tasmanian theatre sector will be dynamic, robust and united, engage the Tasmanian community and influence the State's cultural outcomes. TCT supports Tasmanian theatre practitioners through a range of scholarships and professional development opportunities and has produced the annual Tasmanian Theatre Awards since 2015	
Carin	Mistry		Executive Producer	MADE Mature Artists Dance Experience	w: https://madecompany.com.au/			MADE was really fortunate to receive Organisations funding from Arts Tasmania for 2022 which means that we've been able to build a really inspiring program for 2023 including lots of partnerships with Tasmanian companies, artists and presenters. We're really interested in exploring projects, partnerships and collaborations for 2024 and beyond.
Cheyne	Mitchell		Artistic Director	Mudlark	w: http://www.mudlarktheatre.com.au fb: @MudlarkTheatre e: cheyne@mudlarktheatre.com.au		Mudlark is a regional theatre company based in Launceston. We specialise in the creation of new Tasmanian plays. We provide employment for Tasmanian artists and we are theatre sector leaders for our region. We strive to create opportunities for Tasmanian theatre makers to tell Tasmanian Stories. We create works that are by us, for us. Mudlark has a reputation for producing high quality theatre that is rich, socially current and emotionally complex. Through a focus on the development of new Tasmanian work, Mudlark provides regular opportunities for theatre professionals in Tasmania to practice their craft. Led by a dynamic artistic core, and supported by a volunteer board Mudlark provides employment and development opportunities throughout our state. We are leaders in our field are keen collaborators with the professional and community organisations in our region. Mudlark exists for Tasmanian artists, audiences and the community and plays an important leadership role in the cultural development of Northern Tasmania. Our core purpose is: – To provide professional opportunities, development and pathways for Tasmanian artists. – To bring to life stories that are relevant to Tasmanian audiences – To support and drive the development of new Tasmanian theatre work – To stimulate thought and conversation in the community on issues that matter through our work – To increase and foster the creative capital in our region Mudlark provides opportunities for theatre artists in our region to develop, create work and start conversations that matter in our community.	Mudlark is currently working with fellow Assembly 197 companies Tasdance and Rooke, along with The Tasmanian Championship Wrestling league on a multi artform megawork, Big Heat (Sept 2023)

First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	Tell us about a project, direction or development in your future work that excites you.
Emma	Porteous		Co-Creative director	Assembly 197	w: http://www.mudlarktheatre.com.au fb: @MudlarkTheatre e: generalmanager@mudlarktheatre.com.au			I'm really excited about the potential of the Northern Tasmanian arts sector. There is a great energy and collegiality, which is focused on producing new Tasmanian work, and interrogating new models and ways of working across artforms.
Indea	Quinn		Independent artist		w: http://www.mudlarktheatre.com.au fb: @MudlarkTheatre e: generalmanager@mudlarktheatre.com.au	Indea Quinn is a freelance arts practitioner currently based in Launceston. In 2022 Indea stepped into the role of Junior Artistic Associate with Mudlark Theatre. In 2018 Indea graduated from the University of Tasmania with a Bachelor of Contemporary Arts (Hons.). In 2019 she undertook a residency with Frantic Assembly, training and creating with practitioners from around the world. In 2022 Indea was engaged as an actor for Mudlark's production of Girl Running, Boy Falling (Kate Gaul) and performed in the Tasmanian premiere of a one-person show, Blueberry Play (Ang Collins). In 2021 Indea was engaged as an artist for Soliloquy (RANT Arts) as well as being selected as a writer for the Fresh Ink National Mentoring Program (ATYP) and Multitrack (Theatre North, Mudlark, Tasdance and Junction Arts Festival). Indea serves on the Sawtooth A.R.I. board and with a background in classical ballet (R.A.D Advanced 2), she teaches with Tasdance's Public Program.		
Bethany	Reece		Company Coordinator	Second Echo Ensemble	ig: @bethanyreece_moves e: hello@secondechoensemble.org	Bethany is a contemporary dance artist born in lutruwita/Tasmania. She began her training in 2016 at the Western Australian Academy of Performing Arts (WAAAPA). In 2018 Bethany was awarded the Palisade award for 'most outstanding graduate'. Throughout her studies Bethany travelled to Taiwan as an exchange student with the Taipei National University of the Arts (TNUA) in 2017, and the following year toured the works The Resistance and Panthea by Brooke Leeder and Natalie Allen. In the same year Bethany staged her first choreographic work, This Transitory Weight. In 2019 Bethany was awarded a Bachelor of Arts (Dance) with First Class Honours from WAAAPA and was a member of LINK Dance Company under the directorship of Michael Whaites. In her time with LINK she performed in works choreographed by Niv Marinberg, Scott Elstermann, Raewyn Hill, and Michael Whaites, and toured both nationally and internationally. In 2020 Bethany became a developing artist with Co:3 Australia, and worked as an understudy for the production of Leviathan, a collaborative work with Circa. She also performed in Stephanie Lake's Colossus in Perth Festival 2020. Bethany has since returned to build her practice in lutruwita/Tasmania. Bethany received a Regional Arts Fellowship in 2020 to develop a new work that is in continued development. In 2021 Bethany was a collaborative choreographer on DRILL's Leviathan. She began work as a performing artist in the Faro Experience at MONA and with Tasdance and pakana kapaanilla on the	Formed in 2005 Second Echo Ensemble has toured nationally and internationally and is a leading creative force in Tasmania. We employ and deliver creative opportunities for those living with mental illness, chronic pain, disability, neuro-diversity, and long-term under-employment. Our mission is to redefine expectations of possibility; to challenge assumptions we hold about ourselves and others. We make performance to shake up stereotypes and give voice to untold stories that result in real social change. We passionately believe that everyone, everywhere, has the right to thrive, to be seen, to be heard and to be a part of our community. Our services include training, community workshops, mentoring, performances and advocacy. We mentor and employ disabled and marginalized people to work as professional artists. Our innovative programs address the barriers which prevent them from realizing their ambitions and finding employment within the creative industries.	Independent contemporary dance practice in nipaluna/Hobart.
Sally	Richardson		Executive Producer	Ten Days on the Island	w: https://www.tendays.org.au/ e: sally.richardson@tendays.org.au	Sally Richardson is one of Australia's most experienced and respected independent producers working across the arts. Sally has worked for companies inc: Black Swan Theatre Company, Perth Theatre Company, Yirra Yaakin Theatre Company, Malthouse Theatre, Spare Parts Puppet Theatre, The Flying Fruitfly Circus, The National Institute of Circus Arts, Perth Institute of Contemporary Arts, Performing Lines, STRUT (National Choreographic Centre) CIRCA and NAISDA, with her productions awarded Helpmann, Green Room, Blue Room, PWA Awards, Ausdance WA Awards, & Dance Australia Critics Choice. Sally has developed & produced over 30 original works through her companies Steamworks Arts & MAXIMA Circus, touring work regionally, nationally and internationally including producing work for Perth, Melbourne, Sydney, OzAsia, Beijing and Shanghai Festivals. She has showcased productions at markets including APAM, APAX (PAC), Borak Arts Series, ADAM (Asia Discovers Asia Meeting), Dance Massive, China SPAX & others. Sally received a prestigious Creative Arts fellowship from WA Dept of Arts, and Australia Council capacity building grants in cultural skills development & dramaturgy, is an alumni of Asialink & the Australia Council Arts Leaders program. She is a past Director of Playworks, Stages WA & previous Board member of the Australia Council Theatre Board, Ausdance National, LPA Helpmann Awards Theatre panel, amongst other advocacy roles. She is currently Deputy Chair of CAN (Community Arts Network), on the artistic Advisory group		New work by Tasmanian artists and companies.

First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	Tell us about a project, direction or development in your future work that excites you.
Rachel	Small		Creative Programs Producer	Big hART	w: http://bighart.org	Rachel has worked with Big hART in Tasmania since 2017, Producing Project O for four years. Throughout her time as a producer on this Project, Rachel has worked long term with over 80 young women – working with them to build their confidence and skills, and applying these to opportunities such as presenting a major artwork at 10 Days on the Island Festival, travelling to Canberra to meet opposition leader Bill Shorten, creating and filming their own television panel show interviewing Australian of the Year award recipients, creating audio diaries that were presented on Radio National, and many others. Rachel now works as Creative Program Producer for Big hART's new initiative "The Watershed" – a space for community, discovery and creativity. Through creative workshops, events and programming, The Watershed aims to create a space that invites and fosters discussion, advocacy and engagement with the environment and ecology. Rachel has a background in theatre and community cultural development- having studied a BA Communications (Theatre/Media) at Charles Sturt University and a Masters in Applied Theatre at the Royal Central School of Speech and Drama. She specialises in Applied theatre, education and facilitation, and is passionate about the role of arts in crossing cultural and social boundaries, and connecting people.	Big hART is an arts and social change organisation. We make art. We build communities. We drive change. Authentic, high-quality art made with communities. Big hART brings virtuosic artists into communities to collaborate and create authentic stories which illuminate local injustice. We present these stories to mainstream audiences to help raise awareness. This builds public support for change and helps to protect vulnerable people. Everyone, everywhere has the right to thrive. Big hART works with communities experiencing high levels of need. Rather than focusing on the problem, our unique non-welfare projects build on community assets, strengthening vulnerable individuals, and creating long term attitudinal shifts. Our hope is for all communities to flourish. Positive, generational change begins as a cultural shift. Big hART designs and delivers transformative projects to address complex social issues. Our cultural approaches are evaluated and acknowledged as best practice. Decision makers seeking better solutions can use our award winning projects to help develop new and better policy. We aim to drive generational change.	Big hART has recently taken up residence in a new multi-use facility in Wynyard, alongside the Wynyard Yacht Club. The creative curation and activation of a space is a new model of working for us, and an exciting opportunity to look at innovative ways of using layered programming to build creative capacity within the community, whilst also fostering discussion, advocacy and engagement around ecological and social justice issues.
Bindy	Stephens		Artistic Director	Happy Habits	w: http://www.happyhabits.net.au fb: @HappyHabitsLaunceston e: bindy@happyhabits.net.au	Hi I'm Bindy, I am a Tasmanian writer and performer, producing Children's Educational Theatre specifically for Tasmanian children and their 'grown ups'. I am passionate about the therapeutic value of the arts and created my business Happy Habits to help young people learn, in an atmosphere of fun and purpose, about being healthy and happy. Through the theatrical experiences Happy Habits provides, children engage in wellbeing learning and have a safe space to learn morals and to seek solutions to their problems. I believe that the arts can empower and heal, individuals and communities, and that Children's Educational Theatre is a useful tool for community development and positive social change, as the contagion effect of wellbeing learning can create a positive ripple effect throughout a community. I aspire to continue to write and create relevant theatre that addresses the current needs of my community and state, bringing the transformative power of live theatre to children who may otherwise not have the opportunity for such an experience. I love my job; I adore children and I simply come alive when I'm working collaboratively with other Tasmanian artists. I am especially proud that Happy Habits provides paid professional work, at award wages, for an array of Tasmanian artists, where we all have the opportunity to benefit from learning alongside one another.		In 2023 I am excited to be developing what I affectionately refer to as a 'pram jam', a highly interactive production designed to enthrall the senses of young children, 0- 7 years old. The production is called 'Teddies and Bin, Rhyme and Sing' and is a funny and heart-warming story about being a good friend and making amends. My team and I are also delighted to extend our current Tassie School Tour of the 'Mother Nature' Production (Prep – Grade 8) into 2023, Term 1. As well as touring to schools state-wide in Term 1 we will also be performing the production for the residents of the Sandhill Nursing Home and having a public show production at the Windsor Precinct Amphitheatre in late February. As people begin to learn more about Happy Habits, I endeavour to broaden our reach in the Tasmanian community beyond my hometown of Launceston and hope to become involved in Tasmanian arts festivals. It is also my mission to help provide children and families, who may not typically have the privilege of visiting the theatre (those who don't have the means, ability, transport, or access) opportunities to have live theatre come to them. These experiences provide the awe and magic of a professional production, with all the trimmings of full-scale sets, puppets and vibrant costumes.
Travis	Tiddy		Artistic Director	The Unconformity	w: http://theunconformity.com.au e: travis@theunconformity.com.au	Travis is an award-winning designer, director and community arts and cultural development practitioner. Travis holds a Bachelor of Fine Arts in Visual Communication (First Class Hons) through University of Tasmania (2005), a Churchill Fellowship to research geotourism concepts for post-industrial communities (2011), the Tasmanian Premier's Young Achiever in Tourism Award (2014) and the Claudio Alcorso International Residency (2019). Travis has held governance roles in numerous arts organisations including Tasmanian Regional Arts, Ten Days on the Island and the Contemporary Art Tasmania Programming Committee.	Queenstown is a small mining town on the western fringe of lutruwita/Tasmania that is undergoing profound cultural and economic change. It is regional and remote; it can be bound by snow, ringed by bushfires, drenched by rain. It is physically isolated: a landlocked island within an island at the bottom of the world. For some, the town with its infamous gravel football oval and bare surrounding hills is a backwater with no regard for environmental wellbeing. Others share our view that Queenstown is a remarkable place, home to a resilient and proud community adopting contemporary values to overcome acute local challenges. Some years ago, the community identified an arts event as the best way to confront these challenges. The Unconformity biennial arts festival (2016, 2018, 2020) is an ambitious artistic program that doesn't follow convention; a bold cultural interrogation of a paradoxical place. Our festival program is inspired by unconformity: a discontinuity between tectonic plates, a geological consequence of inestimable time and immeasurable force; and, a proud nonconforming community. Our operations, strategic aspirations and artistic policy respond to the twin tenets of community engagement and contemporary arts practice. The Unconformity enables the creation of site-specific art for new, returning and local audiences within a cultural and physical frontier; our activities driven by the fundamental belief that the arts can motivate change for the community we serve. Born and raised in the mining town of Queenstown, on the west coast of lutruwita/Tasmania, Travis is deeply invested in an arts-led revival of his community. The founding director of the	Development of The Unconformity 2023 festival program!

First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	Tell us about a project, direction or development in your future work that excites you.
Lucinda	Toynbee Wilson		Executive Producer	Blue Cow Theatre	w: http://www.mudlarktheatre.com.au fb: @MudlarkTheatre e: generalmanager@mudlarktheatre.com.au		Blue Cow is a lean, resilient, adaptive, collaborative artist led Company celebrating twelve years of championing Tasmanian theatre makers and making a significant difference to the cultural landscape. Paddock to plate, pen to page, page to stage adding a rich layer of regional storytelling, leaving a legacy of our lives lived for future generation, working with local presenters to deliver state-wide exceptional work for Tasmanian audiences. We are selfish and want to see our sector flourish! Blue Cow Theatre's is committed to – delivering programs of exceptional quality, that resonate with Tasmanian audiences – supporting Tasmanian playwrights and the telling of Tasmanian stories, locally, nationally and internationally – nurturing and encouraging the next generation of Tasmanian artists and audiences through education programs – collaborating and strengthening new and loyal relationships with all our stakeholders and audiences – maintaining a high standard of responsible, transparent and accountable governance.	All will be revealed ☺
Mark	Viner		Executive Manager	Burnie Arts and Function Centre	w: http://www.burniearts.net			
Karen	Voss		Function and Events Officer	Burnie Arts and Function Centre	w: http://www.burniearts.net e: kvoss@burnie.tas.gov.au	Focusing on both both performance and functions that come in to the centre. I communicate with the local and national tours and functions from initial enquire to final performance.	As part of the the local Burnie Council we are a cultural hub serving Burnie and NW Tasmania. Dedicate to Performing arts, gallery, museum, events & functions.	Our new 2023 live performance season, will bring a variety of work to our cultural centre, with a mix of drama, classical music, comedy plus many more.
Julie	Waddington		Indepandant artist		w: https://www.mentalthemotherload.com http://www.juliewaddington.com fb: @mentalthemotherload e: julie.waddington@gmail.com	Julie is a theatre maker, director, producer and educator, passionate about empowering children, young people and women through creative engagement and storytelling. Career highlights include: Artistic Director of Riverland Youth Theatre, SA (2007-2010); tutor/director St Martins Youth Arts Centre; lecturer/director in Theatre Performance at the Australian Catholic University and The National Theatre, Melbourne; directing for Tasmanian Theatre Company, Loud Mouth Theatre, La Mama and Festival of Voices; and Associate Producer for Performing Lines TAS (Tasmania Performs 2016 – 2020). Julie is the co-creator, director and producer of The Motherload, a project she initiated in 2017 when her children were six months and three years old. The Motherload is an ongoing multi outcome arts project connecting, validating and empowering mothers by digging into the experience of the 'mental load' of motherhood. Birthed in 2018 the project has involved hundreds of mothers of all ages and stages of motherhood across lutruwita / Tasmania, Australia and the world through workshops, online creative encounters, open rehearsals, live performances, and a short film web-series. The Motherload will tour regional Tasmanian in 2023. More recently Julie has worked with Terrapin to reimagine what an "education kit" can look like to support the schools tour of The Paper Escaper and collaborated with Amanda Hodder on the first creative development of SUPERPOWER, her Rock Musical project made with young people with ADHD.		The Motherload received funding to redevelop aspects of the live show towards being nimble and responsive for touring opportunities in both regional Tasmania and further afield. I am excited to have to resources and support to pitch the work for interstate touring opportunities from 2024. The SUPERPOWER creative development in October had a huge impact on everyone involved, young people and adults alike. For many of the participants it was the first time they had a chance to hang out with others with ADHD and be 100% themselves and it was SO MUCH FUN!! It has reawakened my passion for creating with young people and I am excited to continue working with Amanda on this project.
Paul	Wakelam		Co-Director/Designer	Great Southern Dance	w: https://greatsoutherndance.com.au/paulwakelamarchitect.com ig: @line_in_the_landscape e: aworkshop@inet.net.au	A registered architect in Tasmania, New Zealand and Western Australia, Paul is now based in Hobart's CBD Tasmania. After early years on Dryandra Country in the Wheatbelt region of WA, followed by studies in Architecture at both universities, Paul arrived in architectural practice with an abiding and cultivated commitment to design focused on landscape and climate. His hybrid practice, A Workshop, is small but creatively hewn from nearly 25 years of architecture, landscape design, graphic design, sculpture and set installation and design for professional performance. Consequently, A Workshop over the last 7 years in Tasmania prioritises expanding understanding about design that integrates climate, landscape and social values, whilst acknowledging historical precedent. Love of the natural environment drives commitment to sustainable and passive solutions on projects. Paul was shortlisted for national award for 'Services to Dance' in 2020.	Great Southern Dance is a professional dance company working out of Hobart. We create dance-led multi-art form performance, richly fed by diverse community connections. Our approach to operating and art making is project-based. We are interdisciplinary: Dance leads the way incorporating architecture, design, light, sound, imagery and narrative in our films & performances. This cross-art form approach broadens our relevance to communities and partners, increasing reach into cultural settings in Tasmania and beyond. We employ our artists: We engage Tasmanian arts workers wherever possible, developing talent pathways. Since Jan 2020 we've had 56 arts workers contracted on projects, 49 were Tasmanian. Decolonisation: We operate in view of the poet Nayyirah Waheed's statement that decolonisation requires acknowledging that our needs and desires should never come at the expense of another's life energy. Our respect for place, story and memory – particularly those of First Nations' Peoples – is embedded in our constitution and ongoing engagement with Tasmanian Aboriginal elders and artists. Since incorporation in 2019, we have partnered with owners & custodians of heritage sites for site-specific dance performances, films, residencies, workshops, forums & in-theatre works. We deploy two primary & intersecting modes of cultural production: – BROADCAST; filmmaking for projection/distribution to mixed platforms & settings; – NARROWCAST; live performance with performer&audience 'nervous-systems-in-the-room' Recent premiere of full-length work 'Human Ba La La' with original Tasmanian artists. The Theatre Development Centre	'DEAD RECKONING: HERE TO NEW HERE' is a 15-week Creative Development Project designed to seed new full-length interdisciplinary dance work for public presentation in 2024. THE CORE IDEA: In seagoing navigation, dead reckoning is finding one's way without stars or landmarks. In aeronautics it is navigating without view of sky or land. For animals, it is the capacity to return directly home in the dark after a circuitous outward journey. It's 'flying blind', it's being 'dead in the water'; it's journeying without a horizon. Applying navigation processes to performance-making will push the alchemy of combining choreographic, sonic, social, spatial, intercultural and narrative threads of professional artistry. 12 of the 17-member artistic cohort have worked together previously.

First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	Tell us about a project, direction or development in your future work that excites you.
Asher	Warren		Senior Lecturer and Head of Discipline (Theatre)	University of Tasmania	w: https://www.utas.edu.au/profiles/staff/theatre/asher-warren e: asher.warren@utas.edu.au	Dr Asher Warren is a Senior Lecturer and Head of Theatre at the University of Tasmania. His research explores how theatre speaks to contemporary audiences, and how theatrical traditions are adapted and expanded through networked culture. Asher is an associate editor for Performance Research, and member of PSI, IFTR and ADSA.	The University of Tasmania's Theatre and Performance Program is delivered in the North and South of the State – at the Hedberg and Annexe Theatre respectively. Our program is aimed at developing new, collaborative makers with diverse skillsets to navigate the complex contemporary arts ecology.	Telling Local Stories with my 'Living Room Musicals' Project – a DIY toolkit that encourages people to tell their own stories for small audiences of family and friends.
Laura	Watts		Independant artist		e: laurawattsmail@yahoo.com.au	Laura is a practising visual artist, her artwork uses a range of media and processes, from painting, print-making and sculpture to create tactile, visceral pieces. Laura's relationship with the arts spans 30 years. Her youth spent performing and creating with Gambit Theatre, where she went on to perform in, and co-devise a number of shows. She was also involved in set, prop and costume design across these creative works. Laura continued to study the arts, going on to complete a Bachelor of Contemporary Arts at Utas in 2005. Since completing her art degree, she has had three successful solo shows and has sold works both through commercial galleries and private commissions. She has created mural work for Junction Art's Festival and set/costumes for Stompin. As well as her work as a visual artist, Laura has dedicated herself to educating the next generation of creatives, teaching both interstate and locally. This work has not only seen Laura design and implement a Visual Arts curriculum, but also curate a student gallery, devise and install large-scale collaborative sculptural works, and design and create set, props and costumes. Laura's future focus is to apply her breadth of knowledge and skills to both her own arts practice and collaborating with other creatives to produce ephemeral, performance-based works, with an emphasis on design. She believes that considering visual design, from the embryonic stage of a work, allows for true collaboration and opportunities to examine and question how and why we create art. Working with <i>Kutikina Productions and Rummie in set and costume</i>		Working as part of a creative team with Mudlark on an upcoming development. Developing my own arts practice, fusing fine art with design.
Simon	Wellington		Chief Executive	Theatre Royal	w: http://www.mudlarktheatre.com.au fb: @MudlarkTheatre e: generalmanager@mudlarktheatre.com.au			Audience development initiatives, such as affordable tickets, and public programming to work with a broader range of partners and provide new experiences at TR.
Adam	Wheeler		Co-Creative Director	Assembly 197/ Tasdance	w: http://www.mudlarktheatre.com.au fb: @MudlarkTheatre e: generalmanager@mudlarktheatre.com.au	Adam is a Tasmanian born, Stompin and Victorian College of the Arts Alumni. Adam has performed for Chunky Move, Jo Lloyd, Circa Nica, 2NDTOE and Opera Australia. Adam made work for Lucy Guerin Inc (Pieces for Small Spaces), Stompin, QL2, Steps Youth Dance Company, fling Physical Theatre, Tasdance and Chunky Move. As an Artistic Director, founded Yellow Wheel and 2NDTOE. Led AYDF in 2014 and 2017, The Space School of Performance Arts, Short+Sweet Dance. Adam is currently the Artistic Director of Tasdance and Co-Creative Director of Assembly 197 Adam is curious about interdisciplinary making, providing pathways for artists to develop practice, and getting the community moving – all from his regional home of lutruwita/Tasmania.	ASSEMBLY 197 – Tasmania's Live Arts Centre ASSEMBLY 197 brings in a new era of genre-busting art-making, creating a fresh cultural asset and burst of energy in the north and throughout Tasmania. Together, we will transform live arts for and with Tasmanian communities, from our home at 197 Wellington Street, Launceston. No artist entering ASSEMBLY 197 leaves unchanged. ASSEMBLY 197 is the home of TASDANCE and SITUATE TASDANCE fuses outstanding dance artists with innovative artists from other disciplines to create multifaceted contemporary dance. We know bodies love to dance and we passionately engage communities in dance-making around Tasmania and beyond. SITUATE places artists in conversations and situations that encourage them to think broadly and boldly; a space for investigation of practice – how it connects to place, artists, audience, and community.	Too many to choose from, but will happily chat with anyone keen on a yarn.
Cathryn	Williams (nee Gurrin)		General Manager	DRILL Performance Company Inc.	w: https://drillperformance.com	Cathryn has been General Manager of DRILL since 2019. She was previously a long-time program officer at Arts Tasmania where she worked with a wide range of artists and organisations. She was a board member of Musica Viva Tasmania, where she managed their operations, as well as being treasurer. She also had a stint as Operations Coordinator for Ten Days on the Island. Before that, Cathryn managed concerts at the Tasmanian Conservatorium of Music. Cathryn holds a Bachelor of Music and a Certificate IV in Entertainment and undertook training in orchestral management with AYO.	DRILL supports young people to create ambitious new works of contemporary dance for their community. Based in nipaluna/Hobart, we connect young Tasmanians with inspiring professional and emerging artists through our Junior and Senior Companies and schools-based programs. DRILL empowers the next generation of leaders, thinkers, nurturers, and change-makers with a commitment to collaborative creative processes and peer to peer learning. Our works encourage young people to tell their stories, share their values, and voice their thoughts through performance and physical expression. We bring young people together to form a tight-knit community of peers, fostering a space for self-development and discovery built on trust and supported by kindness. DRILL's Senior Company (ages 14-25) and Junior Company (ages 9-14) create and perform new work annually and we welcome people with and without dance experience. All DRILL programs have a strong commitment to and focus on the entire wellbeing of the young people involved.	I love working with artists and facilitating fantastic work, and working with DRILL I get to work with young people to create work while building their artistic skills and creating social connectedness. I am very excited about DRILL's 2023 program, which will include development of new work and performances by Junior and Senior Company, our dance-in-schools program 'Dance Nexus,' and collaborations with some fabulous artists.

First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	Tell us about a project, direction or development in your future work that excites you.
Jane	Woollard		Senior Lecturer Theatre and Performance	University of Tasmania	w: https://www.utas.edu.au/profiles/staff/theatre/jane-woollard https://www.janewoollard.com/ e: jane.woollard@utas.edu.au	Dr Jane Woollard is Senior Lecturer in Theatre and Performance, and Associate Head Learning and Teaching in School of Creative Arts and Media, University of Tasmania. As a writer-director Jane makes theatre which brings contemporary and historic material into a playful relationship. The Hammer of Devotion (1994) was an exploration of medieval writers; Aelfgyva (2003), explored the Bayeux Tapestry. Her recent research investigates actresses on the early Australian stage, 1830s-40s. Miss W Treads (2017) delved into the life and career of actress Eliza Winstanley, and Ghosts of the Olympic Theatre (2019), revived the performers and repertoire of Launceston's early theatre. Her practice as research for AusStage explores 1830s acting methods and how they might be applied by contemporary performers in a virtual reality reconstruction of Sydney's Royal Victoria Theatre. Jane has a long standing collaboration with playwright Kit Lazaroo. Their work speculates on encounters between the human and more than human world. A new work, The Burrow, is in development.	: Delivered in Launceston and Hobart, the Theatre and Performance program teaches foundational to advanced theatre skills, and develops critical and dramaturgical thinking. Students work on events and projects with their peers and in industry settings. They develop theatre making skills in performance, design and writing, and present their work in public productions.	New works: The Burrow; further research into actors of the Theatre Royal Hobart; new play – Postmistress of Queenstown
Sarah	Wright		Independant artist		w: http://www.sarawright.space e: stilverfiningprojects@gmail.com	Sara Wright is a protean experimental artist, performer, curator and contemplative living and working in nipaluna, whose socially-engaged practice is concerned with embodying authentic connection, entanglements and awareness in both human and non-human relationships. A creative mentor and champion of the power and potential of emergent process, Sara makes, co-devises and collaborates with materials and people of all ages and abilities, creating imaginaries and transformative experiences through art, performance, play, risk, experimentation, conversation, somatic research, sites of co-production and creative action in public space. Sara builds linkages and collaborations with other artists, big ideas, organisations and resources. In working in these ways, Sara finds the surface of our contemporary society becomes disrupted, and beautifully remade to hold complexity and reflect deeper connections. Sara created an Artist in Residence at the Royal Hobart Hospital Emergency Department 2014–2017 and she is a core founding artist of ARTEUER, a capacity-building project for artists committed to creating work with, by, and for, the most vulnerable communities in Tasmania, primarily children, young people and their families. For 12 years her creative process has been engaged by cultural and community institutions, most recently Unconformity Festival / Mountain Heights School Residency in Queenstown through 2021, Terrapin / Bryony Anderson, HCC YouthARC / Tasmanian State Library, and HCC YouthARC / Contemporary Art Tasmania. In 2018 she was a		I'm looking forward to conversations and physical dramaturgy with Sue Hayes about an environmental play/performance about the forest that I have been developing through Blue Cow's Cowshed Master's with dramaturg Peter Matheson. I'm looking forward to Julia Adzuki's Styx Lament Project returning in Feb 2023.
Also in attendance								
Anna	Barber							
Chrissie	Best		Producer	Moggie Riot Productions				
Mel	King							
Nathan	Maynard							
Rachel	Moore		General Manager	Stompin'				
Eva	Mullaley							
Lauren	Neal							
Jen	Rani			Australian Plays Transform				
Bethany	Reece			Second Echo Ensemble				
Sam	Routledge		Artistic Director	Terrapin				
Clare	Spillman		General Manager	Slipstream Circus				
Lewie	West			Rook				