
















PERFORMING LINES TAS		THE CONNECTOR - SECTOR DAY TASMANIA 2023						
The Performing Lines Team								Tell us about a project, direction or development in your future work that excites you:
First Name	Last Name	Headshot	Role	Company	Contact	Personal Bio	Company Bio	
Sinsa	Mansell		Senior Producer	Performing Lines TAS	info@performinglinestas.org.au	<p>Sinsa is a proud Trawoolaway woman from Iarapuna the Northern region of lutruwita Tasmania. She is a program producer and project officer, as well as co-founder, performer, and choreographer with the successful pakana kanapilla a traditional/contemporary Tasmanian Aboriginal dance troupe.</p> <p>Working nationally and internationally, Sinsa has been pioneering ways to reclaim ancient cultural traditions, as well as being involved in broad range educational experiences. Sinsa's work generates critical awareness of the rich cultural heritage and continuing practices of her ancestors. She is committed to opening opportunities for the broader community to engage with the local First Nations peoples.</p> <p>During 2021 she was a lead creative for Illuminate, a Tas Dance production featuring five Tasmanian dance companies. For Mona Foma 2022, Sinsa is Director and lead Choreographer of tuyupa (a spark of fire) with pakana kanapilla, Tas Dance, Skinnyfish Records and Soma Lumia.</p> <p>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 Walantanalinany Palingina (WaPa) Program. She's also been a member of the assessment panels for Arts Tasmania, Australia Council of the Arts and Constance ARI.</p> <p>Sinsa is a Mentor and support for a range of organisations and many of the palawa arts opportunities for her community come through her roles with the Situate North Program, the Tarraleah Residency and Moonah Arts Centre Seed opportunity. For film Sinsa has appeared in Leah Purcell's A</p>	<p>Over the past 18 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.</p> <p>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.</p>	
Marion	Potts		Executive Producer	Performing Lines	administration@performinglines.org.au	<p>Marion joined the Performing Lines team in October 2017 as Executive Producer.</p> <p>Marion has held prominent roles at Malthouse Theatre (Artistic Director/CEO), Sydney Theatre Company (Resident Director) and Bell Shakespeare (Associate Artistic Director). She was Director of Theatre – Australia Council for the Arts from 2015-17.</p> <p>Marion has also worked as a practicing director with over 50 production credits for most of Australia's major theatre companies and holds a Helpmann Award for best direction of a play. She has always 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 – all companies representing diverse scales of operation, governance needs, producing complexities and audience expectations.</p>	<p>Performing Lines produces provocative contemporary performance by Australia's most audacious independent artists.</p> <p>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.</p> <p>Our purpose is to champion risk and to ensure that the breadth and plurality of Australia's creative potential is represented and celebrated.</p> <p>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.</p> <p>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.</p>	<p>Performing Lines and the numerous independent artists we work with are a constant source of inspiration. Harnessing and supporting the breadth of imagination and creative courage of these artists contributes to the optimistic future of our shared culture.</p>
Megan	Roberts		General Manager	Performing Lines	administration@performinglines.org.au	<p>Megan is an arts manager, producer and marketer. She has worked in the performing arts in Australia for the last two decades, primarily within the small-to-medium sector and Festivals sectors. She loves balanced budgets, well-written strategic plans, and . When she's not working Megan loves to kayak, swim and spend time pondering the world with her 5-year old staffy, Jesse. Megan was born and grew up on Whadjunk Noongar boodja, in a small town called Byford (about an hour south-east of Perth). She currently lives on the land of the Gadigai in Sydney.</p>	<p>Performing Lines produces provocative contemporary performance by Australia's most audacious independent artists.</p> <p>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.</p> <p>Our purpose is to champion risk and to ensure that the breadth and plurality of Australia's creative potential is represented and celebrated.</p> <p>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.</p> <p>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.</p>	<p>I am pleased to see artists and arts workers holding firmer boundaries and value for their skills, time and labour and look forward to sector-wide conversations about what sector shifts this requires in response.</p>





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Sally	Rees		Office Manager	Performing Lines TAS	info@performinglinestas.org.au	<p>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 artists 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 Katthy Cavaliere 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.</p>		I'll be looking out for further creative developments on the various projects that were taken to our recent Artist Residency in Poatina.





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Sector Day 2023 Delegates								
Corey	Ackerly		General Manager	Mudlark Theatre Inc.	generalmanager@mudlarktheatre.com.au		Mudlark Theatre Company are based in Launceston, in Northern Tasmania on the banks of Kanimuluk (Tamar) River. We have a nineteen-year history here, providing employment, career pathways and professional development opportunities for Tasmanian artists. We create new Tasmanian work, capturing the voices of our island. We create theatre with artists at all stages of their careers, celebrating history and diversity. We tell the stories that will help us know who we are, and who we want to become, sparking curiosity, empathy and joy as we navigate a complex world.	
Jane	Barlow		Exhibitions and Program Manager	UTAS	jane.barlow@utas.edu.au	Jane Barlow is an experienced Exhibitions and Program Coordinator. She has a strong background in the museum and gallery sector, with over 20 years of experience. Jane's expertise includes developing and touring exhibitions, managing collections, administration, and curatorship. She has held positions at respected institutions such as the University of Tasmania, the Museum of Old and New Art, and the Tasmanian Museum and Arts Gallery. Additionally, Jane has worked with organisations such as National Touring Exhibitions Support and the City of Melbourne, Arts and Heritage Collection. In 2015, Jane served as a Team Leader for the Australia Pavilion at the prestigious Venice Biennale organised by the Australia Council for the Arts. Recently, she has expanded her professional scope to support individuals in marginalized communities, such as the LGBTQ+ arts community, Indigenous Australians, and people with disabilities. Her efforts include participating in Ally Network Training to promote inclusivity for the LGBTQ+ community and engaging in Lateral Violence Training to raise awareness about the negative impact of bullying behavior in Indigenous cultures. Currently, Jane serves as a board member of the Contemporary Arts Tasmania touring committee.		
Sue	Hayes		Cultural Development Coordinator	Hobart City Council	hayess@hobartcity.com.au suehayes@live.co.uk	My practice is varied, firstly in my role at City of Hobart as a Cultural Development Coordinator, where I aim to support the creative sector through our grants programs and many other creative initiatives. I am also a theatre maker as a writer/performer/director/deviseur/poet and paper-maker and I have been the Associate Producer of Blue Cow Theatre's Cowshed program for the last 2 years. I see many familiar faces here today, having performed with Big Monkey, Second Echo Ensemble, MADE, and Blue Cow Theatre during the last 6yrs in Tasmania. Hopefully I will continue to develop and expand these creative conversations and play as the creative ecology continues to develop. My mantra is not about how many breaths we take each moment, but how many moments that take our breath away.	Creative Hobart within the City of Hobart aims to support the creative and cultural sector providing real opportunities to strengthen community wellbeing, create a culturally rich and diverse sense of place and contribute to the economic viability. A creative city such as Hobart, seeks to generate a rich deep experience, where citizens feel they can be makers, shapers and co-creators of their experience rather than merely consumers. This requires the city to be confident in its identity in order to develop cultural depth and sophistication as well as to be informed by its history. Cultural and arts activities also have a vitally important role to play in developing community and individual wellbeing, community cohesion and lifelong learning. There is a growing body of evidence that participation in cultural activities and access to a range of arts opportunities can dramatically improve health outcomes and increase wellbeing. One of the best ways we can support the creative community is through our grants programs as well as various arts initiatives we run each year such as Ability to Create, City Pilots, Hobart Current and other pop up activities. Creative Hobart aims to be a platform for the community to connect, incubate and inspire creativity across the city.	As a Capital City, we try to respond to community needs and first and foremost we hear loud and clear about the lack of affordable and accessible spaces in which to rehearse/develop or perform work. In response to this we are about to launch a new creative platform called InsideOUT which is a mobile art cube that will be a space for performers/visual artists/musicians/filmmakers, etc to inhabit as a 10 week residency program several times a year in various locations across the city. This flexible mobile art cube is designed for artists across disciplines. We will have an EOI callout towards the end of the year for activation of the InsideOUT art cube to hopefully start from March 2024 onwards. Each artist will receive \$5000 and will have access to at least one (hopefully 2) Art Cubes to be placed in a selection of locations across the Hobart municipality from the waterfront, to Sandy Bay, Lenah Valley SoHo, West Hobart, parklands and green spaces.
Jade	Irvine		Secretary	Constance ARI	constance.director@gmail.com jade.irvine@outlook.com	Jade Irvine is an artist and writer living in nipaluna/Hobart. Jade is a recent participant of Artlands, where she met with selected arts practitioners to advise on the future of regional arts policy in Australia. Her creative work centres on re-examining her cultural identity and articulating a sense of place through landscape. Jade has written for a number of arts publications including the National Gallery of Australia, ArtsHub, Assemble Papers, and un Magazine. Jade is currently on the board of Constance ARI, where she performs the role of secretary. She is engaged in her local arts community and works diligently to bring her perspective to conversations regarding local and national sector-specific issues in the arts, through her critical writing practice. Jade is pursuing work on curatorial projects and she is passionate about working with artists to exhibit art in non-traditional spaces. Through Constance, Jade works with a dedicated and enthusiastic volunteer-run board to connect with community and industry groups to provide opportunities for early-career artists to be paid and supported to develop new work.	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. Constance ARI works across Country cared for by the Palawa of lutruwita and the Tasmanian Aboriginal Community. We acknowledge the Traditional Custodians of Country throughout so-called Australia, as well as First Nations people from elsewhere, and their deep connection to the lands, skies and waterways over which sovereignty was never ceded. We pay our respect to all Elders; we are grateful for their continued sharing of knowledge and Culture.	Through engaging in curatorial projects - this is the direction I am excited to be pursuing over the next couple of years. I think working both with and in regional communities is a direction I'm keen to pursue. I'm interested in bringing people together and rethinking which spaces we can enjoy art - to meet, connect and share.

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Jane	Johnson		Independent artist		ojanejohnson@gmail.com	Jane Johnson (she/her) is an actress, director, arts administrator and youth theatre facilitator. She was a founding member and co-artistic director of Mudlark Theatre (for which she has recently returned as an Artistic Associate), the founder of Launceston Youth Theatre Ensemble, and a co-founder of independent theatre collective Second Storey Theatre Productions. Acting credits include; Bay of Fires (Archipelago / Freemantle), Women of Troy, The Bleeding Tree (Archipelago), Big Heat (Assembly 197 / Mudlark), The Winter's Tale (Blue Cow), The Mares (TTC/Ten Days on the Island), The Tree Widows, Two Pairs of Shorts (TTC), Caravan Boat Treeshouse, The Sea Project, Beautiful: a Ghost Story, Cross, Voices from the Grave, Rooted, What is the Matter with Mary Jane? (Mudlark), Dancing Back Home (Mudlark/LUTE), Our Path (Theatre North/Ten Days on the Island), Timon of Athens (independent), F-mails, Hit and Run, Hedda Gabler, A Doll's House (CentrStage), Cosi, Little Murders, The Importance of Being Earnest, Dead White Males (TRT), The Coming of Stork, Leaving (SSTP), Romeo and Juliet (LC), as well as countless creative developments and script readings. Directing credits include: I Am A Lake, Cafe! (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 Raltray 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 Outstanding Performance in Professional Theatre for The Mares (Tasmanian Theatre Company and Ten Days on the Island).		The development of a new interdisciplinary solo theatre work, created with Ben Winspear, Alison Mann and Jenni Large. Collaborating with Gabrielle Adkins on new theatre projects.
Stuart	Loone		Programs Manager	Theatre North	stuart.loone@theatrenorth.com.au	I come to the role of Programs Manager at Theatre North with a background in independent and freelance theatre producing. I've worked in various roles with Mudlark Theatre, Tasmania Performs, Ten Days, UTAS, Tasdance and TTC amongst others. Prior to working at Spring Bay Mill, I was national Operations Manager for the arts-in-education company Artology (NSW). Currently a Board Member of Junction Arts Festival and Visit Northern Tasmania.	Theatre North connects Northern Tasmanians with live performance and realises the community's creative ambitions through cultural leadership, bold arts programming and professional venue management services. For 28 years Theatre North has presented an annual program of interstate and Tasmanian performance, and we have been proud stewards of Launceston's cherished Princess Theatre and Earl Arts Centre since 1998. We serve with purpose, working with a broad range of stakeholders including professional artists and organisations, local community, commercial hirers and individuals. With the support of our funding partners we welcome around 100,000 people to our venues annually to share in extraordinary stories.	The changing nature of "presenting" and what venues could/should/would be doing excites me.
Carin	Mistry		Executive Producer	Mature Artists Dance Experience - MADE	dance@madecompany.com.au		Hobart based Mature Artists Dance Experience (MADE) is a pioneer and a leader creating spectacular work for audiences by building pathways between the mature non-professional dancer and professional artists to create high quality dance/theatre productions for global audiences often performed in non-traditional performance spaces. We are a celebration of movement, artform and wisdom. Founded in 2005 with 18 years of achievements, including national and international touring, our vision is to: > lead the dance with high quality original performance, > connect people through participation, > ambitiously drive a global agenda: > redefine the mature body onstage. Since 2021 we have been successful in gaining annual State arts funding to support us as an organisation that makes exceptional work, supports professional artists and creatives, has toured both nationally and internationally and is a dance company rich in potential, as well as a dynamic community creator of artistic practice for the mature person. Choreographers, dance-theatre makers and artists from around Australia and overseas seek to make work with us. These include Graeme Murphy, Liz Aggiss, Kelly Drummond Cawthon, Emma Porteus, Grace Pundyk and in future years Kyle Page, Amber Haines and Liesel Zink. We offer dance classes ranging from classical to contemporary dance – 7 classes over 38 weeks with exceptional tutors and waitlists. In early 2022 MADE commenced the transition from being a project-based, volunteer led company to employing a small, highly experienced team supported by a board of experienced arts professionals, long-term Ensemble members and community leaders.	We have a really full program for 2024 and 2025 with some great partnerships. This year we piloted the MADE Dance Community Connect program alongside performances in Burnie and we're keen to develop and deliver the second stage next year.
Gabrielle	Adkins		Independent artist		gabrielleadkins@hotmail.com	Gabrielle has a Bachelor of Performing Arts from the University of Western Sydney. Her screen credits include A Very Street Racer Christmas, Bay of Fires, Rosehavan, Grass Roots Wildside, Murder Call My Husband My Killer, Backberner, All Saints, Water Rats, Home & Away, Breakers, Big Sky, GP, Boney, Echo Point, E Street, and A Country Practice. Her theatre credits include Bingo Stay on the Ball Ladies, Amy's Tattoo (Blue Cow), Man v Dog (Tassie Tour/Hobart Fringe Festival), Jingled (Mudlark/Junction Arts 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 voice over artist and writes for theatre, radio and stand-up.		I am currently writing a play, a two hander, in a style that is new for me. Loving the process with dramaturg Peter Matheson.




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Nicole	Beyer		Executive Director	Theatre Network Australia (TNA)	nicole@tna.org.au	Nicole has been Executive Director of TNA since 2009, a role that has grown with the organisation's expansion from a Victorian program to a small but influential national peak body. Nicole is a passionate advocate for arts and culture, and a champion for equity and justice for First Nations people, people from culturally diverse backgrounds and Deaf and disabled people. As the former Co-Convenor of ArtsPeak, the federation of 37 national arts peak bodies, she led the sector through the #freethearts campaign (2015 - 2017), which contributed to her receiving the 2017 Sidney Myer Facilitator's Prize. Nicole has held key advisory roles for the Victorian government such as the Minister's Inaugural Creative State Advisory Board and the Creative Industries Advisory Group of which she was Co Deputy Chair. She is currently a member of Creative Victoria's Respectful & Mentally Healthy Workplaces Working Group and a member of Industry Reference Groups for research projects at the University of Queensland and the University of Melbourne. Nicole has worked in social policy in two local governments, and has worked as a consulting facilitator, strategic planner and policy adviser since 2005. Previous arts CEO positions include Back To Back Theatre (1996-1999) and Arts Access Victoria (2000-2005). Nicole has a Masters of Public Policy and Management (MPPM) from Monash University (2013) and is a Graduate of the Australian Institute of Company Directors (GAICD).	Theatre Network Australia (TNA) is the leading industry development and advocacy organisation for small to medium and independent performing arts, working nationally, with a dedicated Victorian program. TNA services a wide range of performing arts &E" performance for, with and by young people; Aboriginal and Torres Strait Islander theatre; visual theatre and puppetry; text-based work; music theatre; comedy; theatre made by artists with disabilities; cabaret; theatre made with and by communities; dance; circus; physical theatre; live art and hybrid work. TNA strengthens artists and arts organisations, influences cultural policy at three levels of government, facilitates critical debate, and advocates for a more robust, interconnected, and innovative sector. In practical terms this means TNA: -Drives advocacy campaigns in partnership with other peak bodies and the sector -Promotes and models best practice equity and justice approaches -Provides wellbeing support and financial assistance to the sector -Runs networking forums and gatherings -Delivers workshops and peer-learning on current issues for the sector - Undertakes and promotes research and benchmarking -Provides advice to industry, the education sector and government -Provides information and resources through our respected E-News and an online resource library. We design our work to address the gaps, and our approach is underpinned by a spirit of care, deep listening, and trust in the sector's own capacity to make progress.	TNA is seeking new leadership, as I have decided to step down at the end of the year. I am excited about the possibilities for new leadership models, and bringing some fresh ideas and energy into the organisation. We have started some work in supporting projects that address the climate crisis, and it feels very important to ramp this work up even more.
Natalya	Bing		Independent artist		Natalya.bing@gmail.com	Natalya is a violinist and music educator based in Queenstown, on the West Coast of Tasmania. Originally from the Central Coast NSW, she moved to Hobart in 2016 to pursue a Master of Music degree to research and explore violin improvisation practice in 18th-century Western classical music and improvisation practice techniques used in jazz violin playing. As an improviser and composer, she regularly collaborates with sonic/visual artist Joshua Santospirito. Together as Bing/Santospirito premiered works commissioned by MONAFOMA festival and co-composed music and sound designed for theatre and dance. In continuing her affinity for improvisation, Natalya has been crossing over to baroque violin playing, studying and performing with Van Diemen's band artistic director Julia Fredersdorff. In mid-2023 she travelled to Europe, studying with Sophie Gent at the Early Music Workshop in Cluny, France and with Enrico Gatti and Ryo Terakado at the Urbino Musica Antica Academy, Italy through the support of RANT, Regional Arts Fund and Van Diemen's Band donors.	I am developing more solo playing using electronic violin set-ups and composing for large scale works such as 'Earthshine' at the Unconformity festival 2023.	I am developing more solo playing using electronic violin set-ups and composing for large scale works such as 'Earthshine' at the Unconformity festival 2023.
Felicity	Bott		Artistic & Dance Director	Great Southern Dance	felicity.greatsoutherndance@gmail.com		Great Southern Dance is a professional dance company working out of nipaluna, Hobart in lutruwita, Tasmania. We are mindful that we dance on Aboriginal land of which sovereignty has never been ceded, and we respectfully acknowledge Tasmanian Aboriginal Elders past and present. We create professional performance richly led by diverse connections with communities and professional arts workers. We are interdisciplinary; Dance leads the way incorporating architecture, design, light, sound, imagery, and narrative in our films and performances. Our key artists have extensive and nationally recognised backgrounds in performance, choreography, design, installation and film. We value how using this cross-art form approach broadens our relevance and accessibility to communities and partners, increasing our reach into cultural settings in Tasmania and beyond. We employ all our artists: We creatively pursue dance that is integrally of Tasmania and so engage Tasmanian arts workers wherever possible. Since incorporation in 2015, we have partnered with owners and custodians of heritage sites for site-specific dance performances, films, residencies, workshops, forums and in-theatre works. Specifically: -Port Arthur Historic Sites, filming on all three of their World Heritage Convict Sites; -City of Hobart, in residence&filming along the nipaluna/Hobart Rivulet; -The Gents, private owners of Hunting Ground, Southern Midlands historic site; -Theatre Royal, 2-week public season, Human Ba La La. The April 2022 premiere of this full-length work with original Tasmanian score subsequently featured free-to-air on ABC, Artworks, is now streaming on View (Support material) Films made on these historic sites are now being exhibited via the Open Archive at the 2023 Venice Architecture Biennale in the Australian Pavilion May-Nov. 800,000 visitors are anticipated over this period. This film work is entitled 'Site Geist' (Support material) We deploy two primary and 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"	Hiero: Intergenerational Dance Project in the City Conceived/directed by Felicity Bott and produced by Great Southern Dance, this is a collaboration with Mature Artists Dance Experience. Combining professional and mature contemporary dance companies, this new work sees dancers at different life stages perform together, deeply curious about respective roles, rights, responsibilities and lived experience. Project seeding has unfolded gradually from late 2020 to 2023. STAGE 2 of this project takes place May 20-26, 2024 with both companies in residence together in City Hall for first time for a "pilot" week of creative development and engagement with essential stakeholders, progressing ideas, relevantly with diverse community members & leaders. 'Hiero' is designed for GSD to realise our goal to combine dance-making with community conversation, asking: 'As we make our way through lives that can span 100 years, who are we to each other?' 'How do our private and civic selves intertwine with the lives of others of different ages?' 'Can intergenerational performance be a 'rite of passage' for our local community?' 'What does the community want to contribute to this?' 'How do we bring diverse cultural perspectives to it?'




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Joe	Bugden		CEO	Salamanca Arts Centre	ceo@sac.org.au	<p>Joe Bugden moved to Hobart in 1999 to take up the position of Executive Director of the Tasmanian Writers' Centre, where he worked for nine years. Since 2014 Joe has been employed by Salamanca Arts Centre where he holds the position of CEO. Joe has worked as a manager and in the capacity of Board member in the arts since 1993, including having worked with the Australian Museum, the Australian Brandenburg Orchestra, and Object Design, (formerly the Crafts Council of NSW) where he held the position of Assistant General Manager until moving to Hobart. Since moving to Hobart he has been general manager of the Tasmanian Readers' &amp; Writers' Festival from 1999-2003) and was artistic director for the 2000 and 2003 Festivals. He has been Treasurer on the Board of Island Magazine; served on the inaugural Board of Ten Days on the Island; as Treasurer and Chair of the Hobart Fringe Festival from 2000 until 2004, and as Treasurer and interim Chair of The Choir of High Hopes. (Until June 2023, Joe was a Board Director and the Chair of the Governance Sub-Committee with Mosaic Support Services in Hobart. Joe holds a Bachelor of Arts degree from the University of Sydney, (with a double major in Literature and Music), a Master of Letters degree (in American Literature), from the University of New England, a Post-graduate Diploma in Arts Management from the University of Technology, Sydney, and an Advanced Diploma in Accounting, from the Tasmanian Polytechnic. Joe has had some of his short fiction published in various literary journals, and he also composes music. In 2002, The Listening Post (for solo viola) was commissioned by the Hobart City Council and has been included in a soundscape as part of the City of Hobart Memorial to recipients of the Victoria Cross. Joe's first String Quartet was premiered by the Rubio Quartet (from Belgium) at the 2004 Canberra International Chamber Music Festival. In July 2016 Joe's chamber opera, 'Death by Defenestration' was presented as part of that year's Festival of Voices, and his other chamber opera, 'The Call of Aurora', based on the story of the Antarctic explorer, Douglas Mawson, was presented in the Peacock Theatre in Hobart as part of the 2022 Australian Antarctic Festival. Joe's first collection of short stories, 'Incidental Dreams from Myloniclon Joe's' will be published in 2023 by Ginninderra Press.</p>	<p>Salamanca Arts Centre's Artist Rationale is based on Respect for Artists and Audiences, and our stated Purpose is to Enrich the Community through Contemporary Arts Practice. Though established as a Community Arts Centre over four decades ago, SAC's Aims are to enable artists to create new works of national significance, to enable artistic entrepreneurship, to manage our buildings responsibly and ethically, and, through respect, guidance, and inspiration, to foster connections between artists, audiences, and their respective communities. Salamanca Arts Centre's Purpose, Strategic Priorities and Aims arise from and are inextricably connected with three essential elements: our support of Contemporary Art and Artists; the buildings and how we use them; Our Capacity to Connect with Communities. Salamanca Arts Centre (SAC) will continuously strive to be locally valued and universally recognised for our support of artists and for the development and presentation of new works of national significance. SAC is the custodian of seven heritage buildings and manages these buildings, which are home to studio artists in residence, numerous arts organisations working across the visual and performing arts, festivals &amp; events, literature, writing &amp; film, and to designers, makers, retailers, and commercial galleries for contemporary art and craft. SAC also manages a suite of arts venues including the Peacock Theatre, Long Gallery, Founders' Room, Sidespace Gallery, Kelly's Garden, Courtyard, Top Gallery, Lightbox Gallery and SOCIAL Gallery. Our venues showcase SAC's curated and programmed events as well as our Access Program's community and independent performances, exhibitions and other arts events and projects. Operating parallel to the management of the buildings and venues, SAC supports local, interstate, and international artists, working across all art forms, to conceive and develop new works, and to present those works to local and visiting audiences. Everything we do is guided by Art, Place and Community. Our purpose is described in our objectives to: Support contemporary artists with resources, guidance, and opportunities to make new work of national significance; to engage with other artists and share their creativity with the world. Enliven our spaces with activities of creating, innovating, communicating, and connecting, to articulate the relevance and value of these nationally significant warehouses and the land on which they stand. Enable diverse communities of artists, producers, audiences, visitors, and supporters to meet and interact with the arts and each other in ways that inspire them and, hopefully, enrich their lives. Our Vision is resolutely on contemporary art that enriches our community and inspires our audiences. Salamanca Arts Centre takes a collective approach to our programming. Rather than separating business into the two portfolios of Arts, and Building Management, our philosophical approach is holistic; everything we do is to assist artists to connect with their audiences, wherever and however it occurs within the Arts Centre. Our future planning always</p>	<p>I am always keen to learn what other organisations are doing and how Salamanca Arts Centre might be able to support artists with our resources.</p>
Frances	Butler		General Manager	Lutruwita Art Orchestra	fbutler@lutruwitaartorchestra.org.au	<p>Frances (she/they) is an Aotearoa/New Zealand-born non-binary, autistic arts manager of Irish descent, with 30+ years' experience in non-profit and government arts sectors – in management and production roles in NSW, Victoria, and in Lutruwita/Tasmania (since 2006). As an independent producer and writer, they specialise in interdisciplinary collaborations including A Tasmanian Requiem (2018) and Floating Scores (current). Frances' work encompasses varied roles with the Performance Space, 5th Australian Sculpture Triennial, Australia Council, Arts Law Centre, NAVA, Tasmanian Museum &amp; Art Gallery, City of Hobart, Cygnet Folk Festival, and Salamanca Arts Centre. In recent years they were the Artistic Director/CEO of Glenorchy Art &amp; Sculpture Park (GASP) and Community Producer for the Tasmanian Symphony Orchestra.</p>		<p>LAO's 2024 inaugural season!</p>
Caine	Chennatt		Director, Curatorial and Cultural Collections	University of Tasmania	caine.chennatt@utas.edu.au	<p>Caine Chennatt is a curator, programmer, collections manager, and arts administrator. Currently, he is Director, Curatorial and Cultural Collections at the University of Tasmania, where he nurtures an approach of cultural humility to bridge collections, galleries, museums, and art commissioning projects with all audiences. His curatorial work is currently focused on interrogating plural cultural identities and the exploration of ways of knowing. Recent curatorial work includes Interfacial Intimacies (2023), Out of the Everywhen (co-curator, 2023), Ways of Knowing (site specific commissioning curator, 2023), and I Don't Know What (Curator, 2022). Previously working within audience engagement, he produced access, inclusion, and digital programs and was awarded a Churchill Fellowship to research inclusion within galleries and museums. He is an alum of the Creative Australia's International Curators Program (2022/2023) and Future Arts Leaders Program (2019); and a graduate of NIDA's Master of Fine Arts program in Cultural Leadership (Public Art and Curatorial). Caine contributes to the national cultural leadership agenda through forums, peer assessment panels, as acting Co-Chair of the Council of Australian University Museums and Collections (CAUMAC), and a General Board Member for Second Echo Ensemble (Lutruwita, Tasmania). Outside the arts sphere, he is an accredited conflict mediator. His work is informed by this and his mixed-race migrant experience: code-switching between worlds, dismantling systemic institutional barriers, and living the question and the tension between inherent invisibility and the right to opacity.</p>		





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Adrian	Collette		CEO	Creative Australia		<p>Adrian Collette AM became CEO of the Australia Council (now Creative Australia) in January 2019. He served on the National Cultural Policy Advisory Group, which was appointed to provide overarching strategic advice to inform the development of the 2023 Policy.</p> <p>Previously, he held the position of Chief Executive of Opera Australia (Australia's largest performing arts company) for 16 years, and has also worked in book publishing for a decade – including as Managing Director, Reed Books, a division of Reed Elsevier. As Vice-Principal (Engagement) at the University of Melbourne his responsibilities included managing the University's museums and galleries and its many arts sector partnerships.</p> <p>Adrian also served as a member of the Australia Council Board between July 2013 and December 2018 and chaired the Major Performing Arts Panel.</p> <p>Adrian was made a Member of the Order of Australia in 2008 for service to the performing arts, particularly through executive roles with Opera Australia, as a mentor to young artists, to publishing, and to the community.</p>		
Andrea	Dallas		Function & Events Coordinator	Burnie City Council	adallas@burnie.tas.gov.au	<p>I am passionate about bringing exciting opportunities to the community to enable people to begin the experience of the Magic of theatre and events as soon as they enter our building. Engaging with all of the community to bring joy and to create life long memories. My passion is working on events and to mix things up to ensure that events don't become predictable by activating additional spaces. Delivering quality offerings for our diverse community. I have 19 years experience working in a broad range of areas including: major sporting events, expos, creating new exciting events in addition to International Conventions, Weddings, parties, balls and so much more. I love working on themed events and trying new activities within these events, I like to push the boundaries and love to see the expressions on our patrons faces when they visit us. I work within a creative dynamic team who work together to deliver exceptional productions and shows to our community. Another feature of my role is to assist community groups with running and planning events to the wider community and to facilitate our Community Grants program.</p>	Burnie Arts, located in the heart of Burnie, its a central hub of culture, arts, history, performance and so much more. Burnie Arts has a proud history of performance and offerings and holds a pivot place in the community. A right of passage for the local community who have grown up within its walls or on its stages.	Currently the Burnie Arts & Function Centre is under significant renovation works, within the venue which currently has two performance venues additional spaces will be created enabling greater activation of the venue and more spaces for engagement. The inclusion of a cafe and the creation of a centre indoor undercover courtyard will be a fantastic inclusion for live performances in addition to providing weather proof areas for the greater comfort of patrons and the opportunity for better utilization of the venue.
Nelle	Degrassi		Cutral program officer	Moonah Arts Centre	danelledegrassi@gmail.com	<p>Nelle has been a practising performing artist for over 35 years, She has a background in music, theatre, circus and cabaret, as well as arts administration, events and productions. Starting her career on the stage at Theatre Royal as a junior actor with Apprentice Theatre to now producing entire events. Her most recent works include the MACBaret shows at the Moonah Arts Centre, SHE (All female identifying show) and Moonah Taste of the World. Nelle is all a well celebrated Singer/musician who has entertained crowds both state-wide and nationally.</p>		Working on funding opportunities to take SHE on tour.
Ivano	del Pio		Independent artist		ivanodelpio@hotmail.com	<p>I've been acting in Tasmania for about 23 years. I've worked extensively for both community and professional theatre companies including, TTC, Blue Cow, John X Presents, Loud Mouth and Hamley Productions. I was the Assistant Director of Who's Afraid Of Virginia Woolf for TTC and an award winner for Tas Theatre Awards. I have worked in musicals and have adjudicated at theatre events, most recently being OneFest in Hobart. I have attended the Tarraleah Artist Residency three times with one project developed into an interactive exhibition at MAC. I was on the board of TTC and was the founder and driving committee member of the Tasmanian International Storytelling Festival.</p>		My debut directorial role of a full length play. Also about to start rehearsals for Jingled for Hobart Rep.
Annette	Downs		Independent artist		annettedowns1@gmail.com	<p>Much of Annette's career has been focussed on finding diverse artistic voices from across regional Australia and helping to share their stories on our national stages and beyond. She has done this as the Artistic Director of Terrapin Puppet theatre in the 90's and more recently as the founding Senior Producer of Performing Lines TAS. In this latter role Annette developed a residency model that has been replicated across the country and links regionally based artists with leading national mentors to generate original works. Since 2012 she has played an integral role in the development of palawa (Tasmanian Aboriginal) artists and their success across theatre, tourism and other media. Her leadership in the arts has been recognised nationally with the 2023 Creative Australia Award for Theatre and the Sidney Myer Facilitators Prize, and at a state level with a Churchill fellowship, Telstra Tasmanian Business Woman of the Year, Tasmanian Australian of the year finalist and numerous Tasmanian Theatre Awards including Best Director. Annette has served on numerous Boards and committees including the Tasmanian Economic Development Board, Playwriting Australia, Playing Australia, Salamanca Arts Centre and the Tasmanian Cultural Industries Council. She is a graduate of the Australian Institute of Company Directors.</p>		I'm at a moment of transition and taking time to refresh until March 2024 but look forward to re-engaging with the arts and events sector after that.




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Kelly	Drummond Cawthon		Creative Director	Second Echo Ensemble		Kelly's experiences as a professional in the world of performance and education spans over thirty five years of art, performance, directing, producing, choreographing, research 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 Theater and Dance for over ten years she had the opportunity to imagine and realise 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 has taught and developed curriculum in dance technique, composition, repertory, ensemble, pedagogy, performance theory, aerial dance, art and new media, transdisciplinary 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 organisations including Salamanca Arts Centre, Kickstart Arts, Moonah Arts Centre, Tasmania Performs, Hobart City Council, MONA, MADE and as an independent performance artist. Kelly curated the inaugural MOVES festival in 2016 for Salamanca Arts Centre and delivered Moonah MOVES in 2018 for Moonah Arts Centre, as well as the 15th National Rural Health Conference Arts and Health Program.	Second Echo Ensemble [SEE] is a contemporary arts organisation based in Lutruwita/Tasmania. At its heart is an ensemble of diverse artists. We create art that redefines expectations of possibility and challenges assumptions we hold about ourselves and others. SEE knocks down the barriers to participation in performance, bringing exclusions, outsiders, gaps in thinking, and gaps in storytelling into the open. We create exceptions to the rules, making work with and by exceptional people: people who defy norms, who don't fit neatly into boxes and who challenge our expectations. We tell the stories that aren't being heard. We make the invisible, visible. 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.	Diverse artists engaged in rigorous practice to pursue artistic excellence. Working from our CBD studio hub our innovative programs ensure our workplace is open access, inclusive and filled with rigour and artistic discipline. We will continue to develop our methodology of slow producing; supporting artists' wellness, safety and genuine engagement with each other, their communities and audiences. In 2024 we will share new work with Tasmanian audiences, develop diverse artistic voices, complete a significant research project in employment in the arts, and continue development on major works premiering in 2025-our 20th Anniversary Season.
Bec	Dundas		Artistic Director	Drill Performance	bec@drillperformance.com		DRILL Performance is nipaluna/Hobart's premiere youth dance company, where young people take active roles as the makers of creative work. DRILL facilitates collaborations with inspiring professional artists, providing holistic artistic skills development and creating work with young people while promoting our key pillars of access, inclusion and diversity. As a vital contributor to the youth arts ecology, our work investigates the perspective of young artists bringing their ideas to the fore, both within our community and as a part of the broader fabric of Australian dance. DRILL is a space where young people can dissect difficult social topics, work with a broad range of artists, all while building confidence and skills through physical training and creative interrogation, ensuring we make DRILL the safest place for the bravest work to emerge. Annually, DRILL delivers programs for our Senior Company (age 13-25) and Junior Company (age 9-12), including classes, workshops and projects, alongside our dance-in-schools program. Our work unites and strengthens our communities through the experience of	DRILL's major show next year will bring together a creative team of lutruwita-based artists including a significant sound designer/contemporary musician from the palawa community, a prolific Australian dance maker and local Actor/Dramaturg in an iconic nipaluna/Hobart gallery. This site-specific work will be made in collaboration with our senior company.
Michael	Edwards		Director	Contemporary Art Tasmania	michael@contemporaryart.org.au	Michael Edwards has maintained active involvement with contemporary art in Tasmania for over four decades in variety of professional, educational, curatorial, editorial and administrative roles. He is the director of Contemporary Art Tasmania and currently sits on Contemporary Art Organisations of Australia, the National Public Galleries Association and recently stepped down as Chair of NETS Australia (National Exhibition Touring Support). He also regularly serves on Tasmanian and national advisory committees and panels.	Contemporary Art Tasmania (CAT) evolved from the contemporary art space CAST which had its origins in Hobart's first artist-run initiative, Chameleon Gallery founded in 1982. The organisation is embedded in Tasmania's cultural networks and is central to the communities of interest who create and consume contemporary art and ideas in Tasmania. CAT continues to evolve around the shifting needs and aspirations of artists working on the island, and in response to changing practices, art forms and ideas informing larger national and global contexts. CAT holds an important place within both the local and national visual arts ecologies, demonstrated by participation in national bodies and its relationships with artists locally, nationally and internationally. It occupies a central and leadership-oriented role in the state's visual arts sector, convening annual state-wide meetings of public galleries around program development. CAT maintains a national perspective through affiliation and participation in national sector networks and lead bodies: CADA, and NETS Australia, NAVA, AMaGA and NPGA.	In the coming years the organisation will move away from a reliance on working through postgraduate educated artists and curators towards a curatorial and program structure repositioned around better representation of the diversity in the Australian community. A recent project, Our Side of Things, curated by Palestinian/Australian artist/choreographer Feras Shaheen (working with Tasmanian freestyler Jay Henrick) combined street culture phenomena - breaking (dance) and freestyle football - in a curated gallery installation with performances and workshops. The project was widely promoted to migrant communities (with posters made in the three fastest growing languages in Tasmania - Nepali, Oromo, Arabic) and through various community networks. The event was very well attended by an incredibly diverse and wholly engaged audience - it provided a genuinely exciting introduction to exploring new ways of working with cultural communities through our sector.
Melissa	Edwards			Darklab				
Sabio	Evans		Sabio of Sabio Designs/Sabio & Male/Co-founder of Dark Fringe.	Sabio Designs/Dark Fringe/Sabio & Male	sabiodesigns@gmail.com	Sabio has been a practicing visual and multi artform artist for more than two decades. Her design work for film & TV includes Rosehaven (ABC), The Nightingale (Feature), The Gloaming and the Kettering Incident. Sabio's theatrical work includes a) Marina Abramovic, Private Archaeology exhibition, MONA commission, b) Hide the Dog, Rising and Sydney Festivals, and The Sydney Opera House c) design for operas, theatre, Terrapin puppet company, and festivals such as Unconformity. Sabio did work for Dark MoFo from 2012 to 2022. Sabio has participated in over 15 group exhibitions since 2014 and has had solo exhibitions since 2011. Sabio considers Dark Fringe 2023 a highlight.	The two main creatives and producers for Dark Fringe - also providing guidance for its 'sub projects' within the umbrella of the festival - are Sabio (Sabrina Evans aka sabio) and David Male. David is the founder of Dark Fringe and both Sabio and David co-produced and co-created Emergency Dollhouse as part of Dark Fringe 2023. David and Sabio convened the Dark Fringe working group to coordinate the successful festival in 2023. Dark Fringe had outstanding outcomes on both creative and audience-attendance benchmarks for an inaugural event without government funding.	Dark Fringe in numerous ways mimics the essence and ethos of the wildly successful Edinburgh Fringe and Adelaide and Melbourne Fringe Festivals. They each have a similar raison d'être and similar business models, being binary stars to another festival in the same city. With up to 10 venues and 50 events Dark Fringe empowers local Tasmanian Artists and venues to present original work that otherwise would not be viable; not without a critical mass of audience members including tens of thousands of interstate visitors attracted by Smillions in the mid-winter marketing investment by the state government and other agencies.
Jim	Everett			Puralia Consultancy	puralia@hotmail.com			
Dewayne	Everettsmith		Independent Artist		dewayne.e@minanina.com.au			
Phil	Glen		Manager, Watershed	BigHART				












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Lesley	Graham		Writer	Arts Hub	lesleygraham76@gmail.com	Lesley is a freelance curriculum consultant based in Lutrawita (Tasmania). She is currently employed as an international Arts Education consultant for EMKAN Education and is a casual academic and PhD candidate at University of Tasmania (UTAS). Lesley is a member of the National Advocates for Arts Education, representing the Australian Dance Council (Ausdance National) and is a member of the Youth Arts Chairs Network (TNA) and recently contributed to the consultation on the Federal Youth Engagement Strategy. In addition to being Chair of DRILL Performance, Hobart's youth dance company, Lesley mentors several emerging artists, undertakes rehearsal direction and dramaturgy. She writes articles and reviews for Dance Australia and Arts Hub. Her recent published writing includes a chapter in Dance On! Dancing Through Life published by Routledge. Lesley has invested much of her time in exploring the links between the arts, arts education and communities through freelance, voluntary and sessional contracts and consultancies. Curriculum writing projects include creating online resources for Bangarra, ABC Splash, Performing Lines Tasmania, the Beacon Foundation and North Melbourne Football Club, and Ausdance Victoria. Lesley is particularly interested in the sustainability of arts practice in communities and of arts practitioners living in those communities.		Lesley has recently trained and begun presenting Audio Descriptions of performances for people who are blind or have low vision.
Vernon	Guest		Board Member & CEO	Performing Lines TAS & Ten Days on the Island		As a senior producer, programmer and arts manager, Vernon has curated festivals, venues and events across Australia. After graduating from the Western Australian Academy of Performing Arts, his early career included stage managing the opening and closing ceremonies of the Sydney Paralympics, and production management for the Adelaide and Perth festivals. Vernon later held the post of Program Manager for the Perth International Arts Festival, Star Shell Manager for the Darwin Festival, Special Project Manager at Sydney Festival, Program Manager at the Perth Institute of Contemporary Arts and eight years as Producer of Major Outdoor Events for the Sydney Festival. With more than 21 years of experience in the performing arts, Vernon has implemented strategic change in complex not-for-profit structures and led many innovative cultural projects across Australia. He now lectures and advises on international programming and artist management to a variety of organisations, including as an Industry Advisor to Creative Australia, and is currently the CEO of Ten Days on the Island. Vernon is on the Board of Performing Lines where he is Chair of the Government Relations, Diversity & Inclusion, Environmental, Social, and Governance Sub-Committee.		
Chris	Hamley		Artistic Director	Pepperberry Theatre	chrisamley@hotmail.com		From July 2023 Pepperberry Theatre Inc. has evolved from Hamley Productions into an incorporated association based in nipaluna/Hobart. Founders and theatre producers, Kath & Chris Hamley, contribute more than 50 years' combined experience in community and professional theatre, and now collaborate with four like-minded and experienced theatre practitioners within the Pepperberry team: Andrew Casey, Brett Rogers, Clare Pearson and Sara Cooper. As Pepperberry Theatre Inc. we strive to: -Entertain audiences with dynamic staging of our productions -Engage our audiences with stories that connect and resonate, or even purely to entertain -Showcase Tasmanian creative and technical talent by staging theatre of the highest quality -Create paid opportunities for theatre practitioners across Tasmania -Develop new talent through the annual Emerging Performers Project -Commit to the development of performers through the annual Actors' Studio workshop program -Commit to the development of trainee theatre practitioners -Attract new audiences with each new staging of work, to encourage a wider theatre-going audience across Tasmania -Present works in multiple regions state-wide -Provide great opportunities for local performers with a focus on challenging ensemble work -Broaden the scope of performers who work with us by holding open auditions for every production	Plans for 2024 and beyond for Pepperberry Theatre include: • Full-length annual theatre production with a public season (ideally at the Studio Theatre, Theatre Royal) • Actors' Studio – Annual Workshop Program (in partnership with SAC) • Emerging Performers' Project - workshops culminating into a public performance season (at the Peacock Theatre) • Training & Mentorship Program - working on our productions

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<a href="#">Katharine</a>	Hamley		Company Manager	Pepperberry Theatre Inc.	hello@pepperberrytheatre.com.au		<p>From July 2023 Pepperberry Theatre Inc. has evolved from Hamley Productions into an incorporated association based in nipaluna/Hobart. Founders and theatre producers, Kath &amp; Chris Hamley, contribute more than 50 years' combined experience in community and professional theatre, and now collaborate with four like-minded and experienced theatre practitioners within the Pepperberry team: Andrew Casey, Brett Rogers, Clare Pearson and Sara Cooper. As Pepperberry Theatre Inc. we strive to:</p> <ul style="list-style-type: none"> <li>-Present a diverse mix of contemporary and classic works</li> <li>-Entertain audiences with dynamic staging of our productions</li> <li>-Engage our audiences with stories that connect and resonate, or even purely to entertain</li> <li>-Showcase Tasmanian creative and technical talent by staging theatre of the highest quality</li> <li>-Create paid opportunities for theatre practitioners across Tasmania</li> <li>-Develop new talent through the annual Emerging Performers Project</li> <li>-Commit to the development of performers through the annual Actors' Studio workshop program</li> <li>-Commit to the development of trainee theatre practitioners</li> <li>-Attract new audiences with each new staging of work, to encourage a wider theatre-going audience across Tasmania</li> <li>-Present works in multiple regions state-wide</li> <li>-Provide great opportunities for local performers with a focus on challenging ensemble work</li> <li>-Broaden the scope of performers who work with us by holding open auditions for every production</li> </ul>	
Dana-Marie	Jensen		Owner/Operator	SuperSillyUs Circus	info@supersillyuscircus.com	I am the Owner/Operator of SuperSillyUs Circus as well as a Circus and Fire Performance Artist. I have performed at various festivals across lutruwita Tasmania including Dark Mofo, Houn Valley Midwinter Festival, Beerfest and the Taste of Tasmania. I have been on the creative team of various community events within the Meander Valley and love being part of the event creation process. I am an avid believer that you are never too old to learn new things and really enjoy helping people find this out for themselves via circus skills.	SuperSillyUs Circus is a Launceston based community Circus. We consider ourselves to be a hand-me-down operation, full of weird and wonderful tricks, tips, and equipment. Half of our gear is made from recycled materials, the other half passed on to us by other organizations. We specialize in teaching prop manipulation and circus skills to people of All Ages/Access as well as teaching and performing Fire and LED at festivals and events across lutruwita/Tasmania.	Working with other artists/organizations and individuals to create more opportunities for people of all ages and access to learn circus skills.
Marnie	Karmelita		Artistic Director	Ten Days on the Island	marnie.karmelita@tendays.org.au	Marnie Karmelita is an international arts curator and producer with 25 years' experience working in venues and festivals in Australia, the United States and New Zealand. Recently appointed to the role of Artistic Director of Ten Days on the Island, she was the Creative Director of the New Zealand Festival Trust (since renamed Tāwhiri) in 2018, delivering three Aotearoa New Zealand Festivals of the Arts and five Wellington Jazz Festivals. Prior to joining Tāwhiri, Marnie was Programming Director at Brisbane Powerhouse leading major special projects and festivals including the inaugural IRL Digital Festival and Wonderland festivals as well as the established WTF (World Theatre Festival). In the United States, she was responsible for developing and leading an annual multi-artform program reflecting contemporary arts practice at The University of North Carolina at Chapel Hill as Director of Programming of Carolina Performing Arts. Whilst there, Marnie produced the landmark 2012/13 season commemorating the centennial anniversary of the premiere of The Rite of Spring, which presented 11 commissions including nine world premieres and two US premieres. In Australia, she held roles at Black Swan State Theatre Company, followed by six years at the Perth Festival where she oversaw four annual festivals as Program Manager. With a passion for working together with artists to nurture new works and stretch the boundaries of performance, she believes the arts are transformational and make an inordinate contribution to our society. She particularly strives to bring audiences closer to the artistic process, so we can all tap into our creativity.	As Tasmania's original arts festival and Australia's only statewide festival, we understand the significance of our local roots while embracing our global reach. We celebrate and cultivate our sense of place, recognising the richness and beauty of lutruwita   Tasmania's cultural heritage. By honouring our local identity, we create a foundation for meaningful artistic experiences that resonate with both local and global audiences.	Alongside my work with Ten Days on the Island, I'm excited to be supporting a young theatre-maker from Aotearoa New Zealand, Ana Scotney. She is a gifted storyteller and we are exploring the meeting point of her Māori culture and identity and her contemporary urban aesthetic. It's incredible to see her work connect with a diverse audience.
Belinda	Kelly		Executive Producer/CEO	Terrapin				






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Kate	Kent		Deputy Secretary, Culture, Arts and Sport Division	Dept of State Growth				
Maddie	Korn		Creative Producer	The Unconformity	maddie@theunconformity.com.au	Maddie Korn (she/her) 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 joining the team for The Unconformity's (almost) 2021 festival, Maddie took on the role of Creative Producer, most recently delivering the 2023 festival.		
Anand	Kumar		Independent artist - Director and Performer		anand.med@gmail.com	Anand Kumar is an Indian Australian performance artist with a background in contemporary dance. He has experience as performer, choreographer, sculptor and director. He trained in Sydney studying middle eastern dance prior to developing into a performance artist through work with Annetta Luce (Arizona, USA) and with performance artist group PORK (Sydney, AUS). He has travelled and performed extensively in Sydney, Melbourne, Berlin and in Hobart. He has performed with group shows at Cockatoo Island festival, Medium Rare gallery, The Sensualists, Peats ridge festival, Tanz im August Berlin, Sydney Festival and at Sidney Myer Music Bowl Australia Day performances. He has also worked on video artworks for band CODA, Sydney Opera house and photography for band Actual Russian Brides and performance artist Lull. Since moving to Tasmania 7 years ago, he has performed in video artist, Amos Gebhart's There are No Others, with MONA FOMA and Kate Miller-Heidke 2016. He has also worked for Unconscious collective in FLUX for Unconformity festival 2016, Society Anonym Dark Mofo 2018, Pope Alice 2021/ 2022, Faux Mo for MONA FOMA 2018 and 19 and Hypnapod at both M'Pavillion and Sunflower Festival Tasmania 2020 and 2021. He co-directed and performed in the art installation Ice Bär   Smoke Bär 2019, ArtWash 2022. He has most recently created the installation artwork, Pull Up to the Bumper, a playful take on the intersection between Dodgem car nostalgia and spirituality with support of Creative Arts and Media school UTAS.		
Jenni	Large		Independent Artist		jen_large@hotmail.com	JENNI LARGE is a dancer, performer, teacher and award-winning choreographer based on palawa country in lutruwita/Tasmania. Driven by the personal, political and transformational forces of embodiment, Jenni seeks joy and connection through her artistic practice. Since graduating from WAAAPA in 2010 Jenni has collaborated extensively throughout Australia and performed across the world with artists and companies including; Tasdance (2012-13 and 2019-present performing works by Adam Wheeler, Jo Lloyd, Larissa McGowan, Anna Smith, Byron Perry & Tanja Liedtke), Dancenorth (2015-2020 performing works by Kyle Page, Amber Haines, Lee Serle, Alisdair Macindoe, Lucy Guerin, Gideon Obarzanek, Stephanie Lake, Ross McCormack and Jo Lloyd) as well as Legs On The Wall, Leigh Warren & Dancers/SA Opera, GUTS Dance, Ashleigh Musk, Aimee Smith, Sue Peacock and Isabella Stone. Jenni's choreographic work is a cross-section of dancing, performance/endurance art, object and sculpture. Centering materials to subvert relational narratives she is transfixed on unpacking socio-political themes that impact women. Her works imbue a playful/serious sexual undertone, utilising the tropes of popular-culture, horror and comedy as an entry point for dialogue around stigma. Recent works include; 'Faux Mo House Party' - Mona Foma 2022, 'Wet Hard' - winner of the 2022 Keir Choreographic People's Choice Award, 'Body Body Commodity' - Mona Foma 2023 and 'Phantom Femme Fatale' - The Old Fitz & Desert Festival 2023, 'S U C K E R' - Sydney Dance Company's New Breed. Jenni was a recipient of a Chloe Munro Fellowship and Asia Link Singapore Arts Now exchange with Tasdance.		I am hoping to premiere 'WET HARD LONG' in 2024, this work is the full-fledged version of my 2022 KCA people's choice award winning work. A duet performed by myself and long-term collaborator Amber McCartney, the work explores the effort required to disrupt the limits and expectations placed on women in a physical feat between body, apparatus, 8-inch heels and water. Oozing with futuristic-grunge, this experimental performance piece subverts narratives of power and subjugation associated with femininity. The design elements demand a knife-like precision from the performers, the margin for error is viscerally evident and deliberately places the performers and viewers in a transfixed state. Straddling the tension between perfection and failure, this work continues my ongoing research surrounding the visceral significance of life in a female body under patriarchy. From a philosophical and well-being perspective, I am looking to implement new approaches, mentalities and practices in regards to work/life balance. After experiencing significant burnout and noticing that despite our best efforts to imbue healthier and more sustainable practices there is still a huge gap between our individual desires for change and the systemic change itself. I am excited to dedicate conscious time to the inner/personal work that I believe is necessary in order for me to show up in my working environments in a robust way, and maybe help create a more ethical and sustainable industry long term...
Pat Toh	Ling		Independent artist (performer,					

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Jane	Longhurst		Independent Artist		janelonghurst66@gmail.com	Jane Longhurst is an award-winning actor, theatre maker and producer, broadcaster, voice artist and popular presenter of events big and small based in nipaluna/Hobart. She has worked extensively in theatre, television and radio since graduating from the Victorian College of the Arts. Recent theatre credits include Bingo! Stay on the ball ladies by Belinda Bradley for Blue Cow Theatre directed by Brett Rogers, the first two performances of her Black Bag Trilogy: Happy Days by Samuel Beckett, (Mona Foma 2021) and Request Programme by Franz Xaver Kroetz staged at Detached Cultural Organisation for Beaker Street Festival (2022) and the Earl Arts Centre in Launceston for Theatre North (2023), both directed by Robert Jarman. For Request Programme, Jane was awarded the Best Professional Performance in a Leading Role at the 2023 Tasmanian Theatre Awards. Other theatre credits include the critically acclaimed, award winning The Mares by Kate Mulvany for Tasmanian Theatre Company directed by Letitia Caceres, The Winter's Tale and Hamlet by William Shakespeare for Blue Cow Theatre directed by Robert Jarman and staged at the Tasmanian Museum and Art Gallery. Other roles for Blue Cow include Grounded (Best Professional Performance in a Leading Role 2016 Tasmanian Theatre Awards). Jane is also an emerging creator of live performance. Site specific work includes co-creating The Green Room with sound designer Dylan Sheridan and providing the voice over for Patricia Piccinini and Peter Hennessy's work The Shadows Calling, presented by Detached in association with Dark MOFO in 2015.		I'm currently excited to lead and develop the final project of my Black Bag Trilogy. I have produced and performed in this trilogy since 2020. The first two performances were extant works: 'Happy Days' by Samuel Beckett (presented in association with Mona Foma in Launceston and Hobart) in 2021. This was a free, lunchtime, pop-up performance and staged in diverse locations including public parks, spaces, St David's Cathedral and TMAG. The second performance was 'Request Programme' by Franz Xaver Kroetz. This solo performance is a play with no text. In this work a middle aged woman comes home from work and goes about her private domestic night-time ritual without a word uttered. It is a meditation on loneliness and enjoyed a sold out season as part of Beaker Street Festival 2022. It also toured to the Earl Arts Centre as part of Theatre North's 2023 Season. Now my attention turns to the third work which will be an original, devised performance. Working closely with a team of collaborators (Jill Munro visual designer, Jacky Collyer sound design and Nicholas Higgins, lighting design) plus dramaturg Deborah Pollard, I hope to stage the work in August 2024 subject to raising the necessary funds.
Kate	Mackie		Manager - Special Projects & Industry Development	Arts Tasmania				
Annette	Madden		Head of Theatre	Creative Australia		Annette Madden was appointed as the new Director of Theatre for the Australia Council for the Arts (now Creative Australia) in 2017  Annette has extensive experience across a diverse range of arts organisations including the Perth International Arts Festival (PIAF), where she was Executive Producer.  She was also a member of the National Artistic Team at Queensland Theatre, Downstairs Theatre Director at Belvoir, and has held various roles at Shaun Parker & Company, Stalker and Marrukeku.  She is passionate about artist development, nurturing new work, collaborative practice and celebrating Australian theatrical voices.		
David	Male		Executive Producer + co-creator + director	Dark Fringe (Shadow Ground Ltd, a NFP company set up as a special purpose vehicle for large events)	david.j.standup@gmail.com	My experience covers roles from executive producer to performer. I've received international awards at the New York Festivals - with entries from over 50 nations - in the roles of writer, director, editor and producer across numerous years. These awards covered categories from "Best Children's Television Special in the World" to documentaries. In the past 12 months I've been the co-founder of the Dark Fringe Festival, the co-creator of the immersive work, The Emergency Dollhouse and very separately performed as "The Squid" in the cabaret at the Squid Festival funded by Spring Bay Mill/Graeme Wood Foundation. My digital experience extends from receiving national animation awards to being responsible for managing and delivering the MONA web platforms, satisfying branding requirements across all devices + smartphones. I managed the process from concept to completion. I was selected by the Australia Council in 2022 for their national panel of digital strategists. As a producer, I've negotiated with major record companies, done contracts with 100s of artists & crew, and worked from Tokyo to New York. For the past 3 years I've collaborated with Sabio in a creative practice and process ranging from the "emergent" and spontaneous to the other end of the process spectrum, methodical and highly detailed. Together we perform as characters, write, film, edit and create across media platforms. This creative process and multi-artform practice has compelling outcomes and synergies.		Dark Fringe in June 2024 and its two major projects, Rattleground and Hallucinate.
Steve	Mayhew			Theatre Royal				






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Stevie	McEntee		Artistic Director and Co-Artistic Director	Lutruwita Art Orchestra, Clarence Jazz Festival	smcentee@lutruwitaartorchestra.org	<p>Stevie (they/them) is an early-mid career trombonist, composer, bandleader, festival director and creative producer. Originally from Bunganditj/Mount Gambier SA, they graduated with a Bachelor in Jazz Performance from the Elder Conservatory (Adelaide). As a freelance musician they have toured internationally, and lived and worked in the North of India for two years before moving to Nipaluna/ Hobart in 2016.</p> <p>They worked as a creative producer for CACD organisation Kickstart Arts from 2018-2021, before taking their current role as Cultural Officer at Clarence Council's Arts and Events Department. By day they work as the founder and artistic director of the Lutruwita Art Orchestra and as the co-artistic director of the Clarence Jazz Festival, along with producing and supporting community events.</p> <p>By night they lead Nipaluna/Hobart's 12-piece all original Afrobeat dance band Baba Bruja, play trombone in the hugely popular reggae-fusion band Boil Up and write and conduct music for projects and major festivals across the island of Lutruwita/Tasmania. They're most at home working at the nexus of community and creativity to deliver impactful projects that spark conversations, break down stereotypes and reveal untold stories.</p>	<p>The Lutruwita Art Orchestra Inc (LAO) is a semi-professional ensemble of some 20 musicians, diverse in musical tradition, cultural background, age, gender, sexuality and ability. It provides a platform for musicians and other multi-art form creatives to collaborate and create a uniquely Lutruwita/ Tasmanian sonic culture through improvisation, collective songwriting and radical fusion.</p> <p>The LAO incorporated in April 2024 from the remnants of a highly successful but finite Kickstart Arts project- The Creek Road Art Orchestra (2019-2021). Crucially, the founding members voted unanimously to incorporate as the Lutruwita Art Orchestra (we rebranded our name with the permission of the TAC), under the continuing Artistic Directorship of Stevie McEntee and with the vital expertise of General Manager Frances Butler.</p> <p>Clarence Jazz Festival is Lutruwita/ Tasmania's largest and most prestigious jazz festival, presenting some of the Island (and the country's) best jazz talent over 5 days in the iconic surrounds of the Clarence Municipality. It is a community focussed event, that is committed to showcasing gender and cultural diversity both on and off it's stages.</p>	<p>Queer Momentum: a new series of musical works (presented from the 8-10 November 2023 at Hobart Town Hall) that blends the recorded voices of queer Lutruwita/ Tasmanians from diverse intersections with my own responsive compositions, performed live by an 8 piece chamber jazz ensemble.</p>
Cheyne	Mitchell		Artistic Director	Mudlark Theatre Inc.	cheyne@mudlarktheatre.com.au	<p>Cheyne graduated from the SVPA in 2006 with a Bachelor of Contemporary Arts, majoring in Theatre, also completing a BCA with Honours in 2007. He has worked for a number of Tasmanian theatre companies throughout the state, and he was the Artistic Director of the Relevant Theatre Company, where he has directed and performed in both Pronoun and WILD as part of the 2017 and 2018 Junction Arts Festivals. As Artistic Director of Mudlark Cheyne has. He has produced the original production of Caravan Boat Treehouse and directed the subsequent re-make of the show, performed in Jingled, and produced Gill Running Boy Falling, Garden on the Moon and devised and performed in Big Heat.</p>	<p>Mudlark is a significant regional theatre company with a reputation for producing high quality work that is rich, socially current and emotionally complex, created for Tasmanians, by Tasmanians.</p> <p>Mudlark engages around fifty artists annually, in paid and developmental capacities, and plays an important leadership role in the cultural development of Northern Tasmania.</p>	
Eri	Mullooly-Hill Konishi		Independent artist		dancespringdm@gmail.com	<p>Eri was born in Nara prefecture Japan. She is a registered Dance Movement Psychotherapist and an inclusive dance artist who moves with diverse communities. She currently works for Second Echo Ensemble and performs at MONA and various events and festivals. She also offers dance/movement workshops that are informed by her culture and/or relational/reflective practice, as well as individual dance movement therapy. Eri's artistic practice is closely interwoven with her Dance Movement Psychotherapy practice. Her interests are body wisdom and body movement that arises from within, the emotional experience of art, and our connection with others including our environment and more-than-human beings. Informed by her experience of living in diverse cultures, Eri believes in the power of dance which resides in all of us.</p>		<p>I've recently completed a week long residency at MAC of an initial development of my performance project 父さん, in collaboration with a First Nation's music artist Warren Mason. I'm looking forward to develop it further.</p>
Xavier	O'Shannessy		Producer	Terrapin	xavier@terrapin.org.au	<p>Xavier O'Shannessy is a producer, performer and writer. He secured his first agent at 15 and proceeded to have a career as Australia's least successful child actor. After falling into production work in 2011, Xavier found that he loved making art happen and thinking strategically to ensure that creatives have sufficient resources to realise their vision. He has produced award winning projects for Gold Satino, Bureau of Works and City of Melbourne across site-responsive performance, public art, festivals and theatre.</p>	<p>Inspired by a deep connection to the most imaginative and fantastic of artforms, an experience with Terrapin reminds us all that our ability to create something extraordinary is always with us, wherever we are. From our island home in Tasmania, we create worlds of creative adventure. Our in-theatre productions transport children and families to incredible places with narratives of adventure, humour and beauty. Our interactive installations use simple technologies in dazzling ways to make audiences of all ages essential creators in transforming public space. We engage the best people from a wide range of artistic backgrounds and practices in performance, design, construction, music composition and systems design. The energy and dynamic processes we use to craft our work are clearly reflected in the work itself; its providence and inventiveness woven throughout. As unique as the remote place in which it is made, our creations are universally resonant in their themes, sense of humour and popularity. We present to diverse audiences far and wide; from Hobart's Dark Mofo to The Lincoln Centre in New York, the Taipei Children's Art Festival to the Sydney Opera House and from the Royal Shakespeare Company in Stratford-Upon-Avon to Flinders Island in the Bass Strait. Alongside our touring work, we are committed to supporting local and national artists; welcoming resident, associate, and trainee artists to join us in exploring our art form and the world.</p>	
Roz	Pappalardo			Mona Foma				



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Edith	Perrenot		Independent artist		Art.edith.perrenot@gmail.com	My name is Edith Perrenot She/her, I am an artist of visual and performing art based in Hobart/nipaluna. I hold a Bachelor of Fine Art (Honors) from the Haute école des arts du Rhin(HEAR), France, 2010. My practice is interdisciplinary and focuses on creating emotional and interactive environments, objects and contexts. Design, painting, installation, text, sound and performative acts can co-exist, in the form of a play, an exhibit or a performance, to create intersectional universes, navigating common human experiences through different depths. My work is layered, tackling bigger subjects and/or purposes of the art. I deliberately focus on absurdism, humour, naive shapes and colour, not as a dismissal to the human condition difficulties, but as a radical filter, positioning the poetics of hope, humour, resilience and joy in the centre of the creative practice. I depart from finding out what has the potential of uniting, not dividing us. I actively unfold elements perceived as "common ground", rules, representation and heritages, talking symbolically to the many and shaping our "sensitive cultural landscapes". For more than 10 years I have been working as a self-employed artist, performer, maker, designer and producer, in the wide spectrum of the Tasmanian cultural industry.		I am excited about a lot of things
Ian	Pidd		Independent Artist		ianandsu@netspace.net.au			
Sally	Richardson		Executive Producer	Ten Days on The Island				
Sam	Routledge		Artistic Director	Terrapin Puppet Theatre	Sam@terrapiin.org.au			
Nadine	Rowell		General Manager	Festival of Voices	nadine@festivalofvoices.com		Festival of Voices is Australia's leading celebration of singing and the first winter festival in Tasmania, attracting audiences of 30,000 people in early July to be enriched by voices raised together in song. In 2025 we gathered around a fire to sing together as people have done for millennia, with the intention of bringing joy and warmth to our communities and providing experience of the emotional and physical health benefits of singing. We continue to gather each year at The Big Sing Bonfire, and we continue to showcase a varied and rich program of choral, contemporary and cabaret to enliven the darkest of winters. Choirs travel to Festival of Voices from across the country and the world to participate and perform. Every year the Festival attracts people who want to learn new repertoire, improve their singing or just revel in the joy of group singing. We strive to be a warm and welcoming meeting place for singers to spend concentrated time doing what they love and creating unforgettable memories together.	Getting the whole of the state singing, making singing cool to the younger audiences
Caroline	Sharpen		CEO	Tasmanian Symphony Orchestra	sharpen@tso.com.au	Caroline Sharpen has worked as a senior executive in Australian and US cultural organisations for two decades, and in 2019 became Chief Executive Officer of the Tasmanian Symphony Orchestra. Caroline also serves on the boards of Symphony Services Australia and the Australian National Academy of Music. Caroline remains Principal of her own Sharpen Creative Industries Consulting. She was a Fellow at the John F. Kennedy Center for the Performing Arts, holds a Master of Business Administration from the Macquarie Graduate School of Management and achieved her Bachelor of Music (Honours I) and Graduate Diploma in Music at the University of Tasmania.		
Amanda	Shepherd		General Manager	Theatre North	amanda.shepherd@theatrenorth.com.au	Amanda has over 25 years' experience in arts and media. Since the late 1990s she has held key leadership roles with Theatre North Inc, and is the current General Manager. Amanda was nationally recognised for her former career as a local radio professional and enjoyed several years as an educator in northern Tasmanian primary schools. Amanda is a Sydney Institute of Education and UTAS graduate (Dip.Teach, B.Ed), an Australian Institute of Company Directors graduate, a member the City of Launceston's Cultural Advisory Committee and a board member of Natural Resource Management (NRM) North.	Theatre North connects Northern Tasmanians with live performance and realises the community's creative ambitions through cultural leadership, bold arts programming and professional venue management services. For 28 years Theatre North has presented an annual program of interstate and Tasmanian performance, and we have been proud stewards of Launceston's cherished Princess Theatre and Earl Arts Centre since 1998. We serve with purpose, working with a broad range of stakeholders including professional artists and organisations, local community, commercial hirers and individuals. With the support of our funding partners we welcome around 100,000 people to our venues annually to share in extraordinary stories.	The City of Launceston has committed to a major upgrade of the Princess Theatre and Earl Arts Centre which will relieve current barriers to access. Physical accessibility will be greatly improved for performers and crew with new back of house facilities creating new opportunities. New accessible spaces will offer inclusive and comfortable experiences, increase the venues' relevance to more people in our community and offer broader programming opportunities.

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Rachel	Small		Creative Programs Producer	Big hART	rachel@bighart.org	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. Rachel has worked with Big hART in Tasmania since 2017, initially producing Project O, and now as Creative Programs Producer for The Watershed. Throughout her time as a producer on Project O, Rachel worked with over 50 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 audio diaries that were presented on Radio National, and many others. In her role as a Creative Producer for The Watershed, Rachel seeks to curate multi-layered and integrated programming that weaves arts, science, ecology and community together for more resilient futures.	Big hART began in Burnie in 1992 as a response to acute social issues compounded by the downsizing of the paper mill, and is now in its 30th year. We deliver multi-arts and cultural activity on the North West Coast and export it nationally and internationally. The organization is renowned for its award-winning arts and social change projects, which are grounded in researched place-paced approaches and participatory practice. We MAKE multi-arts content raising awareness of hidden stories and issues. We BUILD community diversity and inclusion, breaking cycles of disadvantage. We DRIVE change by shifting attitudes and entrenched issues, leaving a legacy.	Our new(ish) program 'The Watershed' is a really exciting development for our local community - creating a space that brings community into coalescence with creative thinking, doing and being, whilst also maintaining a strong focus on environmental and ecological awareness. Through innovative community engaged programming, we will be creating and producing high quality shows and performances, that then become tourable content - exporting place-based NW content to the world. The challenge of producing such a multi-layered and unique model is exciting to me, as well as the opportunity it opens up for sector connection, collaboration and knowledge share.
Clare	Spillman		Independent artist		clarespillman@hotmail.com	With a career spanning over two decades, Clare Spillman is a versatile arts professional celebrated for her expertise, particularly in producing cabarets and various creative realms. Her unwavering dedication to delivering high-quality artistic endeavors is the cornerstone of her work. Clare's journey into Stage Management began at St. Mary's College under the University of Surrey. With meticulous attention to detail and extensive international festival experience, she has played an instrumental role in ensuring the success of diverse productions, both nationally and internationally. As an accomplished Producer, Clare's portfolio is a testament to her ability to craft engaging and transformative cabarets and artistic projects. Her commitment to excellence consistently produces remarkable results. In the realm of Audio Description, Clare brings adaptability to the forefront, ensuring inclusivity for individuals who are Blind or have low vision. As a Dramaturg, Clare's creative vision enhances the depth and impact of productions, drawing from her background as a retired British Sign Language (BSL) Interpreter and performer. Beyond her creative roles, Clare extends her influence to the realm of accessibility, actively participating in revising accessibility policies to promote inclusivity within the arts. Her dedication to educational initiatives underscores her commitment to creating accessible and inclusive artistic experiences. Clare Spillman is a dynamic and influential presence in the arts, known for her ability to deliver high-quality cabarets and advocate for accessibility, enriching the artistic landscape.		
Dave	Sudmalis		Director	Arts Tasmania	david.sudmalis@arts.tas.gov.au		Arts Tasmania supports and develops the state's arts and cultural heritage sector as part of the Culture, Arts and Sport division of the Department of State Growth. This division also includes Events Tasmania, Screen Tasmania, Active Tasmanian (formerly Sport and Recreation,) the Tasmanian Institute of Sport, the Silverdome, Operations & Client Engagement and the Tasmanian Museum and Art Gallery.	
Kitty	Taylor		Co-Director	RANT Arts				
Travis	Tiddy		Artistic Director	The Unconformity				
Hannah	Torrance		Multi Year Investment Manager	Creative Australia	hannah.torrance@creative.gov.au	My role at Creative Australia involves working in a contract management capacity by providing support to organisations who receive multi year investment. Our team works by jurisdiction, and I work with organisations in Tasmania, Queensland and Victoria.		I am excited by the opportunities the National Cultural Policy is presenting to the Australian arts sector and I look forward to seeing how the next couple of years unfold.

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Lucinda	Toynbee Wilson		Executive Producer	Blue Cow Theatre	lucinda@bluecowtheatre.com		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! We especially like collaborating, finding new ways to engage, expanding networks, sharing resources, and finding new audiences. Whilst we tether our core business to new work producing and development, we also understand our responsibility to support and enrich the sector as active participants and advocates.	Production of a commissioned work for 2024.
Nathan	Tucker		Co-Director	RANT Arts				
Chris	Twite		Artistic Director	Dark Mofo		Chris Twite has been the creative force behind some of Australia's most significant festivals and cultural organisations, including Sydney Festival, Sydney Opera House, Brisbane Festival, Falls Festival, Red Bull Music Festival, and Hobart Current for the City of Hobart and the Tasmanian Museum and Art Gallery. He has dedicated over a decade to commissioning, curating, producing and promoting international and domestic contemporary music, visual arts, digital programming, talks, film, and outdoor events, helping to cultivate new art and ideas in cities around the country.		
Bek	Varcoe		Acting Manager, Culture and Events	Clarence Council, Lutruwita Art Orchestra	bekvarcoe@gmail.com rvarcoe@ccc.tas.gov.au	Bek (she/her) is a multi-disciplinary noisemaker and technical audio sound artist. Through her distinct practice, she creates dreamlike atmospheres by blending experimental soundscapes with intricate rhythms. As a drumming sound designer and singer-songwriter, her sound works push the boundaries of acoustic noise by combining field recordings, sonic textures, and Found Soundscapes. Her works are characterised by their immersive and interactive qualities, providing a space of sonic exploration for both artist and audience.	In my work with Clarence City Council, I manage a department of creatives; the Culture and Events department values diversity and encourages equity, inclusiveness and accessibility. We aspire to create high quality cultural opportunities for all people to live actively, engage socially and be inspired to connect with each other.	I'm excited about performing with the Lutruwita Art Orchestra at our first fundraiser and debut gig (after becoming incorporated). I'm also excited about, in my day job, continuing to push for social change locally through art and events that reflect a diverse population.
Karen	Voss		Function & Events Officer	Burnie Arts and Function Centre	kvoss@burnie.tas.gov.au		Burnie Arts Centre is currently undergoing major renovations. Stage 1 is just being completed with Stage 2 starting in December.	Burnie Arts Centre is currently undergoing major renovations. Stage 1 is just being completed with Stage 2 starting in December.
Julie	Waddington		Independent artist		Julie.waddington@gmail.com	Julie is a theatre maker, director, producer and educator, passionate about empowering children, young people, women and diverse communities 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 an award-winning short film web-series. The Motherload toured regional Tasmania in 2023. Julie has worked with Terrapin to reimagine what an "education kit" can look like to support the schools tour of The Paper Escaper and The Riddle of Washpool Gully and is interested in further opportunities to work as an arts education consultant. Julie is also hungry for opportunities to mentor and support emerging artists and to dive back into her physical ensemble theatre practice.		While we are working towards taking The Motherload to the mainland and beyond in future years (which is super exciting) I'm looking forward to the opportunity to hand over much of the producer role of this next stage so that I can once again give my mental and creative energy to new ideas and opportunities that align with my strengths, passion and purpose. I'm a big picture thinker, I love listening to others and connecting dots they might not have even known were there. Mentoring and supporting artists to make and share their work, and consulting on arts and education and/or community arts projects are the two key areas I am energised to pursue as I shift into the next stage of my career.



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Paul	Wakelam		Design Director/Administration	Great Southern Dance	aworkshop@inet.net.au	Paul Wakelam RAA is a registered architect in Lutruwita (Tasmania), New Zealand and Whadjuk (Western Australia). Paul is based in nipaluna (Hobart). He was Tasmanian Chapter Council member for Australian Institute of Architects 2017-2021 and on the Tasmanian Architects Awards Jury 2021. Early years in Wheatbelt WA were followed by studies in Architecture at Curtin University of Technology and the University of Western Australia and inform design focused on landscape and climate. Paul's hybrid practice A Workshop is creatively hewn from 25 years of architecture, landscape design, graphic design, sculpture and set. Installation and sound design for professional performance. Theatre and site-specific collaborations have been presented in Western Australia, Tasmania, Victoria, New South Wales and ACT. He has been involved in numerous award-winning buildings and successful competition submissions and was Design Studio Co-Ordinator/Educator Faculty of Architecture, Landscape & Visual Arts, UWA 2003-14. Paul was shortlisted for Services to Dance for Australian Dance Awards 2020. He is a Founding Board Director for GSD. His visual relational mappings that engage with historic architecture Site Geist I and II was selected and is being exhibited at the 2023 Venice Architecture Biennale currently.	Great Southern Dance is a professional dance company working out of nipaluna, Hobart in Lutruwita, Tasmania. We are mindful that we dance on Aboriginal land of which sovereignty has never been ceded, and we respectfully acknowledge Tasmanian Aboriginal Elders past and present. We create professional performance richly led by diverse connections with communities and professional arts workers. We are interdisciplinary: Dance leads the way incorporating architecture, design, light, sound, imagery, and narrative in our films and performances. Our key artists have extensive and nationally recognised backgrounds in performance, choreography, design, installation and film. We value how using this cross-art form approach broadens our relevance and accessibility to communities and partners, increasing our reach into cultural settings in Tasmania and beyond. We employ all our artists: We creatively pursue dance that is integrally of Tasmania and so engage Tasmanian arts workers wherever possible. Since incorporation in 2019, we have partnered with owners and custodians of heritage sites for site-specific dance performances, films, residences, workshops, forums and in-theatre works. Specifically: -Port Arthur Historic Sites, filming on all three of their World Heritage Convict Sites; -City of Hobart, in residence&filming along the nipaluna/Hobart Roolet; -The Gems, private owners of Hunting Ground, Southern Midlands historic site; -Theatre Royal, 2-week public season, Human Ba La La. The April 2022 premiere of this full-length work with original Tasmanian score subsequently featured free-to-air on ABC Artworks, is now streaming on View (Support material) Films made on these historic sites are now being exhibited via the Open Archive at the 2023 Venice Architecture Biennale in the Australian Pavilion May-Nov. 800,000 visitors are anticipated over this period. This film work is entitled 'Site Geist' (Support material) We deploy two primary and 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"	Hiero Behaviorology - Urban Spaces Residency
Simon	Wellington		CEO	Theatre Royal	simon@theatroyal.com.au	Simon is Chief Executive of Hobart's Theatre Royal. He has over 25 years experience as an arts manager, programmer and producer, working in Australia, Indonesia and the United Kingdom.  Since commencing his career in Hobart with Salamanca Theatre Company and Salamanca Arts Centre, roles have included general manager for Griffin Theatre Company at the Stables Theatre in Kings Cross, general manager for the western Sydney based Urban Theatre Projects, and programming and producing for festivals and events, including Ten Days on the Island and the Australian Theatre Forum.  Prior to the Theatre Royal, Simon was based in Cambridge, UK, for five years working for Arts Council England with theatres, arts centres, festivals, galleries and museums across the East of England.	The Theatre Royal is Australia's oldest working theatre. Following the completion of The Hedberg, the precinct now also includes a Studio Theatre and a Recital Hall. The TR team manage these venues, as well as presenting our own performance season within them. In addition to this, we deliver participatory programs for children and young people, a development program for Tasmanian artists, and work with other venues across the State to manage the Strategic Touring Fund.	Young Ambassadors - a new program we're starting next year for Y11-12 students.
Adam	Wheeler		Co-Creative Director	Assembly 197	adam@assembly197.com	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 has 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, he founded Yellow Wheel (2012) and 2NDTOE (2007). Led the Australian Youth Dance Festival in 2014 and 2017, The Space School of Performance Arts, Short+Sweet Dance. Adam is currently the Co-Creative Director of Assembly 197 and Artistic Director of Tasdance. 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.		At Assembly 197, we get excited about new ideas. We have a bunch and love to here about more so reach out.
Freyja	Wild		Artistic Director / CEO	ROOKE	freyja@rooke.org.au	I am a lifelong circus artist, and my focus for the better part of my career has been ensemble-based acrobatics. Through this work I have found my way to leadership roles and have a keen interest in the broader learnings we as an industry and society can take from acrobatics. I graduated The Flying Fruit Fly Circus School in 2007, have worked with CIRCA, Circus Oz, The 7 Fingers as well as independently before co-founding ROOKE in 2021 as Artistic Director and CEO.	ROOKE is a small arts org based in Northern Lutruwita specialising in contemporary circus. We create and present high level performances and bespoke collaborations first and foremost, but we also have a strong commitment to the future of contemporary circus and the performing arts. We run two engagement programs; Circus Across Tasmania - taking shows and community engagement activities around the island, and REAP - an emerging artist program pairing aspiring young artists or arts workers with professional mentors.	Facilitating meaningful experiences for audience members or participants.
Cathryn	Williams		General Manager	DRILL Performance Company Inc.	Cathryn@drillperformance.com	Cathryn Williams (nee Gurrin) has been General Manager of DRILL Performance 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 also a board member of Musica Viva Tasmania for seven years, where she managed the operations of their annual subscription season, as well as being treasurer. At one stage she had a stint as Operations Coordinator for Ten Days on the Island. And when she first moved to Tasmania, Cathryn managed over 100 concerts a year at the Tasmanian Conservatorium of Music. Cathryn holds a Bachelor of Music from the University of Queensland and a Certificate IV in Entertainment. She completed the orchestral management school held by Youth Music Australia (now the Australian Youth Orchestra) and played in three of their national performing programs as a horn player.	I'm excited about the program that DRILL is developing for 2024, and all of the wonderful artists that the company will be working with.	I'm excited about the program that DRILL is developing for 2024, and all of the wonderful artists that the company will be working with.

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	Woolard		Coordinator, Theatre and Performance	UTAS Theatre and Performance				
Davina	Wright		Lecturer in Theatre and Performance	University of Tasmania	Davina.wright@utas.edu.au	Davina Wright (UTAS) Davina is a performance maker and director who has worked primarily within non-traditional performance. She is artistic director of the award-winning queer feminist performance collective Gold Satino. Her 2017 production This Grayson was nominated for Green Room Awards in four categories and won awards for Innovation in Site Responsive Performance and for Outstanding Work for Young Audiences. She has presented at international festivals including the Australian Performing Arts Market (APAM) and the International Association of Theatre for Children and Young People World Congress (ASSITEJ). Davina has had extensive experience facilitating performance work with young people. In 2021 she worked with Alex Walker and Terrapin Puppet Theatre to help a group of young people re-write the Australian National Anthem for the Commonwealth Games in Birmingham 2022. Since then, she has been working with artist Billie Rankin and a group of artist/teenagers on a work called Thnx 4 Nothing which explores teenage pregnancy, global warming, and the housing crisis in Hobart. Davina Wright is a lecturer in Theatre and Drama at the School of Creative Arts and Media.		I'm looking to develop a work that premiered last year in Singapore. I want to see what that work looks like in a Tasmanian context and how I can host the artists I worked with there. How does a work adapt cross countries and cultures, what are the possibilities of spaces it could be performed in here.
Sara	Wright		Independent artist		silverliningprojects@gmail.com	Sara Wright is a protean experimental artist, performer, curator, director and activist living and working in nipaluna. American born, of migrant and settler heritage, autistic and non-binary, her socially-engaged practice is concerned with embodying authentic connection, entanglement 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 is a previous winner of the Mona Scholarship and her creative process, multi-disciplinary CACD practice and curatorial work 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, PANAMA, BighART Watershed/Wynyard. In 2018 she attended the ArtsHouse Melbourne TimePlaceSpace:Nomad Residency and in 2019 was a Situate Art in Festivals Artist and was one of 60 international artists invited to SITI Company's 4 week Summer Theatre Intensive in NYC USA to study Viewpoints. In 2023 Sara worked for Second Echo Ensemble as Artist Support and Pathways artist.	Continually inspired from my involvement in Julia Adzuke/Symbiolab Sweden's 'The Styx Lament', I am seeding a project about the resonance of Tasmanian trees with my friends and collaborators, as well as projects stemming from my own own listening and exploration of the language of trees.	Continually inspired from my involvement in Julia Adzuke/Symbiolab Sweden's 'The Styx Lament', I am seeding a project about the resonance of Tasmanian trees with my friends and collaborators, as well as projects stemming from my own own listening and exploration of the language of trees.