

Terrapin Puppet Theatre proudly hosts the

2nd

National Puppetry Summit

9-12 June 2006

Salamanca Arts Centre Hobart Tasmania

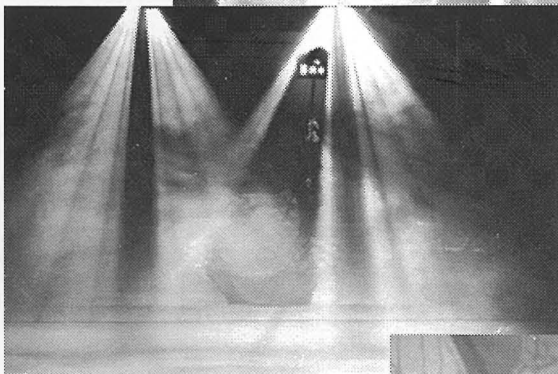
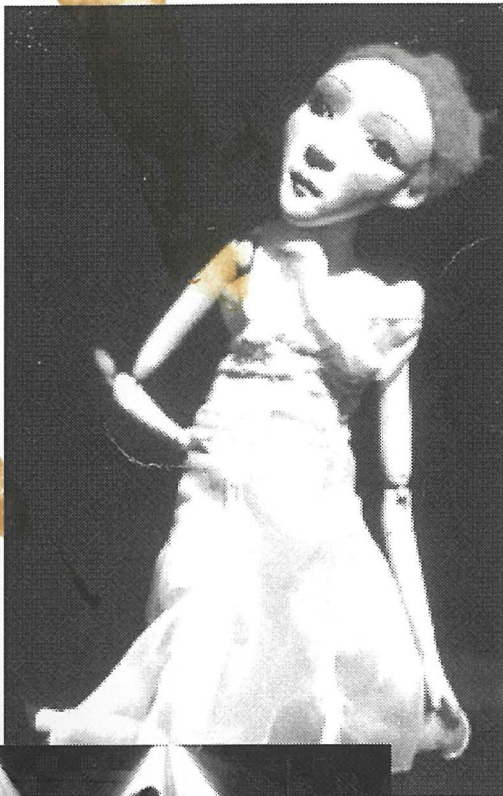
Featuring Internationally Acclaimed Speakers:

PETER MANSCHER - ASSITEJ Denmark & Teatercentrum
CATE FOWLER - Creative Producer Windmill Performing Arts Co
NEIL CAMERON - Director of Celebratory Theatre Events

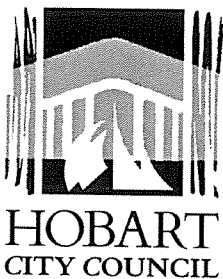
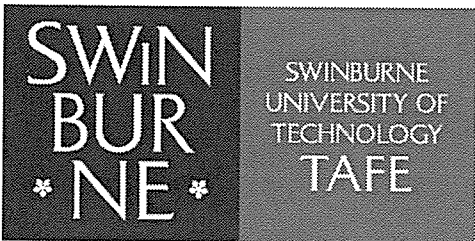
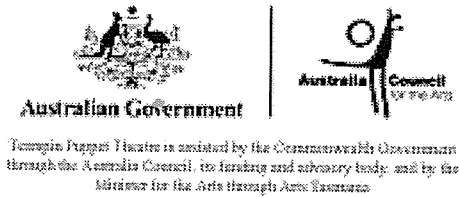
Celebrate the Art of Puppetry

Puppetry in Theatre * UNIMA
Puppet Palaver * Summit Club
Performances * Workshops * Forums
Film Sessions * Honouring
Puppetry in Film

SUMMIT HANDBOOK



The steering committee gratefully acknowledge the support of the following key sponsors



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Welcome

Hello and welcome.

Of all the projects that I have been involved with to date during my tenure at Terrapin Puppet Theatre, the 2nd National Puppetry Summit is the one closest to my heart. The development and organisation has offered unique challenges and represents a collaborative effort built upon teamwork, dedication, and simply, a love of puppetry.

From humble beginnings in October 2004 at a meeting in Melbourne with industry colleagues, this Summit has grown and exceeded everyone's expectations. This weekend will see the realisation of over eighteen months of planning come to fruition.

The depth of talent in our industry needs opportunities to hone its skills, to exchange ideas and develop, and I believe that the Summit, with its tantalising array of forums, workshops and performances, will offer just such a platform for the industry to grow and thrive.

I am delighted to welcome all the speakers and delegates who have come to Tasmania from around Australia, New Zealand, Asia and as far away as Denmark! This weekend offers so many promising opportunities for our industry to network, advocate and rigorously debate those issues that are so important to all puppeteers, both individually and collectively.

The Summit Steering Committee, UNIMA Executive, the Terrapin team and Conference Matters have been meticulous in their commitment to create a Summit that follows the success of the first and builds a solid foundation for the UNIMA 2008 Congress in Perth. I extend my sincere thanks to everyone involved for their support and dedication.

Welcome to Hobart and let's Celebrate the Art of Puppetry!

A. Forbes

ANNE FORBES

Summit Director

Hosts and Steering Committee

The 2nd National Puppetry Summit is proudly hosted and managed by Terrapin Puppet Theatre Ltd. with the advice and support of an industry-based Steering Committee.

Steering Committee members are Annie Forbes (Terrapin Puppet Theatre), Sue Wallace (Sydney Puppet Theatre), Peter Wilson (Victorian College of the Arts), Philip Mitchell (Spare Parts Puppet Theatre), Jennifer Pfeiffer (International Executive of UNIMA), and Philip Millar (Puppetvision).

Secretariat

Ian McMahon – Conference Matters
Christine Delpiero – Conference Matters



Website

www.terrapin.org.au/summit

Venue

Salamanca Arts Centre
Hobart, Tasmania

Contact Numbers

Registration Desk

- Phone 0414 845 024 or
(03) 6223-6834

Terrapin Puppet Theatre

- Phone (03) 6223-6834
- Fax (03) 6223-6399

Venue Plan

A venue plan for the Salamanca Arts Centre has been included in your Summit bag.

Registration Desk

The Registration Desk is located in the Level One Foyer in the Salamanca Arts Centre. The Registration Desk will be manned by staff from Conference Matters and Terrapin Puppet Theatre and will be open to assist you at the following times:

Friday 9 th June	6.00pm – 8.30pm
Saturday 10 th June	8.00am – 6.00pm
Sunday 11 th June	8.15am – 6.00pm
Monday 12 th June	8.15am – 3.00pm

Name Badges

All delegates, sponsors and speakers will be provided with a name badge.

The badge is your official pass and must be worn to obtain entry to all sessions, morning and afternoon teas, lunches, evening suppers, film sessions, showcases and the Puppet Palaver.

Speaker Preparation

Facilities can be made available for speakers to check their PowerPoint and other audio visual aids; please just ask the staff at the Registration Desk.

Messages & Announcements

There is a message board next to the Registration Desk. All private messages, general housekeeping announcements and changes to the program will be placed here. Announcements in plenary sessions will be kept to a minimum. Please check the message board regularly.

Mobile Phones & Pagers

All mobile phones and pagers must be in 'silent mode' during all sessions including film sessions and showcases as a courtesy to other delegates and the performers.

Special Needs

Every effort has been made to ensure people with special needs are catered for. Should you require any specific assistance, please inform the Secretariat at the Registration Desk.

No Smoking Policy

The Salamanca Arts Centre has a firm No Smoking policy. Please refrain from smoking in the Centre and at all associated functions.

Hobart Map

A map of Hobart and its surroundings may be found in the Hobart and Tasmania's South booklet in the Summit satchel.

Shopping, Eating Out & Banking

The Salamanca Arts Centre is situated in the heart of Hobart's historic Salamanca Place on the city's waterfront. The Arts Centre is an easy few minutes walk from the city centre, Battery Point and many of Hobart's finest restaurants, providing ample opportunity to sample our world famous seafood.

Within the Salamanca area there are a number of EFTPOS machines with branches for all the major banks located in the city.

Emergency Doctor

For after hours help contact:

Hobart Private Hospital

(Private – 24 Hours)

Argyle St Hobart Ph: 6214 3000

Royal Hobart Hospital

(Public – 24 Hours) 48 Liverpool St Hobart

Switchboard Ph: 6222 8308

Emergency Ph: 6222 8423

Bus & Taxi Services

Metro buses are available from Sandy Bay Road, or from Franklin Square. The Metro Timetable is located at most bus stops.

A taxi rank is located within a 2 minute walk of the Salamanca Arts Centre in Montpelier Street outside the Retro Café.

Coaches & Taxis to the Airport

Hobart Airport is a 20-minute drive from Salamanca. Airport shuttles to city area are approximately \$11.00 one way by shuttle bus or \$40.00 by taxi. Shuttle bus services can be booked for pick up at most hotels/accommodation within the city. For shuttle bookings the Airporter Bus Service can be contacted on 0419 382 240.

Car Hire

Thrifty Car Rental is offering delegates a great rate for vehicle hiring for before, during and after the Summit. Should you wish to rent a vehicle please call Thrifty on 6234 4666 and remember to let them know you are a delegate at the Puppetry Summit to access the special rates.

Activities & Tours

Delegates can access special discount holiday packages through our conference partner Tas Vacations. All you need to do is contact Tas Vacations on 03 6234 4666 and mention that you're a Puppetry Summit delegate.

It's that easy to get great value holiday packages!

Speakers Bios & Abstracts Program

Session – Welcome & Opening Address

Annie Forbes – Summit Director, AD of Terrapin Puppet Theatre



Following a prestigious career in New Zealand, Annie was appointed Artistic Director of Terrapin Puppet Theatre in July 2004. Annie has over 25 years professional experience and has created over 45 theatre productions ranging from solo work to large-scale extravaganzas. She has been critically acclaimed for

her imaginative and inventive works for children that have toured nationally and internationally.

Annie's most recent work for Terrapin *The Storyteller's Shadow* - a celebration of Hans Christian Andersen successfully toured Denmark in 2005. Annie has also distinguished herself as a designer and creator of puppets and has made a significant contribution to puppetry education through mentoring emerging puppeteers.

John Xintavelonis – Special Guest Speaker (*Pumbaa* from *The Lion King*)

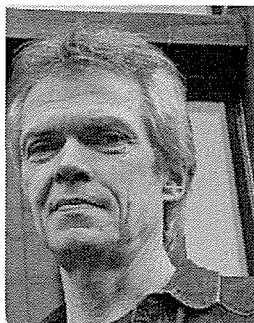


John Xintavelonis (affectionately known as John X) hails from Hobart and is a highly acclaimed performer with a strong background in theatre for over 12 years. Just some of his work includes: *Island of Slaves* (10 Days Festival); *Monkey Magic*

(*Big Monkey*); *Annie*; *Sound Of Music*; *Allo Allo*; *Are You Being Served?* (Exit Left); *He Died With A Falafel In His Hand* (Fifth Wall); *Guys and Dolls*; *Anything Goes*; *Sweet Charity* (Theatre Royal/XWWX); *42nd Street* (Hills Centre); *Blueback* (Terrapin) and the film *The Sound Of One Hand Clapping* (Artist Services).

Festival Forum – International Festivals – How Important Are They?

Peter Manscher – ASSITEJ Denmark & Teatercentrum (Denmark)



Peter is currently the Secretary General of ASSITEJ Denmark and has been involved as an administrator and festival organizer of children's theatre for over 25 years. He is an Executive member of the Danish Children's Theatre Festival which is an annual event presenting 500 shows in a

single week. Since 2001 he has co-ordinated several important international collaborations and is now a recognised expert in this area. Over the last two years Peter has been involved as the co-organizer of an exchange program between companies in Scandinavia Jordan, Iraq, Syria and Lebanon.

Abstract

In this session Peter will focus on two main points. First he will talk about the role of theatre for children and young people in Denmark in relation to their growing process and general education. He will do this by giving an introduction to the Danish approach that the Danish call "eye-level" theatre, concluding with some examples of how individual theatres in Denmark deal with psychological or socially orientated issues in their performances for children and young people. Peter's second point will concentrate on the Danish experience in terms of organising national festivals and international projects - why do we consider these activities to be important, what are our basic aims, and how successful are we in our efforts?

Cathcart Weatherly – GM, Spare Parts Puppet Theatre



Born and raised in Tasmania, Cathcart moved to Western Australia in 1992 to work as Personal Adviser to Greens WA Senator Christabel Chamarette. In 1996 he was the founding Executive Director of the Community Housing Coalition of WA –

the peak representative body for non-government, not-for-profit housing providers. In that role he was a member of many State and National committees and organisations including serving a 3 year term as Chairperson of the Community Housing Federation of Australia. In 2001 he was appointed to the new Gallop Labor Government's State Homelessness Task Force that inquired into and proposed an action plan for resolving homelessness in WA.

Since leaving the CHCWA in 2002 he has carried out organisation development work for SafeCare, a small Fremantle-based counseling service that works with families where child sexual abuse is an issue and then worked for the WA Council of Social Service.

In May 2005 Cathcart accepted the position of General Manager of the Spare Parts Puppet Theatre in Fremantle.

Abstract

In 2004, with the support of the WA Government, Spare Parts Puppet Theatre, on behalf of UNIMA Australia, won the right to host the 2008 UNIMA Congress and Festival.

The Union Internationale de la Marionnette (UNIMA) – part of the UNESCO family of international organisations, meets to hold its congress and celebrate puppetry as a global art form every four years. Up to 1200 national and international delegates are expected to arrive in Perth for UNIMA 2008. This will be the first time the Festival has been held in the Southern Hemisphere and only the third time outside Europe. The theme for UNIMA 08 is '*Journeys*' and will consist of:

Festival - 10 days of puppetry performances, film, meetings of mask cultures as well as street theatre, community events and exhibitions from around the world.

Conference - A diverse gathering of professional artists, teachers, students and people curious about puppetry will explore the art form of puppetry in all its diversity through forums, master classes and workshops.

Congress - Where the 64 member countries from around the world meet to conduct the business of UNIMA International.

Cathcart will detail the current status of the development of UNIMA 2008 and outline the opportunities and challenges that Spare Parts Puppet Theatre faces in making the festival a success.

It will be an opportunity for everyone to get up to speed about the development of this once-in-a-lifetime event and find out how you can become involved.

Cate Fowler – Director/Creative Producer Windmill Performing Arts Co.



Cate Fowler is the Director/Creative Producer of Windmill Performing Arts, a producer and presenter of work for children and family audiences. Her career spans theatre programming and production, as well as arts education. She has

produced Windmill's new productions, including *Wilfrid Gordon Macdonald Partridge*, *Brundibar*, *The Snow Queen*, *Riverland* (Helpmann Award Winner), *Afternoon of the Elves*, *Midnite* and *The Green Sheep*. Previously, she was the Youth and Family Program Manager at the Adelaide Festival Centre, Artistic Advisor to the 1995 Come Out Festival, Artistic Director of the 1996 and 1998 Out of the Box Festivals (where she commissioned and produced *Wake Baby* and *Twinkle Twinkle Little Fish*, winner of two Helpmann awards). Prior to Windmill, Cate was Director, Education Services, for Queensland Arts Council.

Abstract

International youth arts festivals appear to have multiple aims: to introduce young audiences to a variety of performances and allow them to participate in arts activities; to develop young audiences' creativity and critical awareness; to introduce young audiences to a 'festival' experience; to allow producers and presenters to view the most current and up-to-date work in the youth arts arena, with a particular focus on work from the host country; to provide opportunities for the commissioning and creation of new work; to serve as a springboard for professional discourse; to allow arts workers to network and explore future work options and to inspire new ideas and developments in the arts. This is by no means exhaustive but will provide a loose context for discussion.

Assuming all international festivals are based on some common premises, what impact do international festivals have on the development of the arts? How effectively do they achieve all, or any of the above? What niche do they occupy in their own community? How relevant are they? How are they perceived by international guests? What are the gauges of importance and success?

This paper will examine these questions and offer insights into one individual's perceptions of the current status of International Festivals and their future.

Workshop – Black Light Puppetry

Richard Hart – Dream Puppets



Richard Hart has been a full-time professional puppeteer for over 10 years and has been working in puppetry since 1977. After completing 3 years of tertiary training in Architecture followed by 5 years of professional art studies in Sydney, he devised an experimental puppet production combining scrim

and slide projections for the Adelaide International Puppet Festival in 1983, ("The Angler Fish Ballet"). Richard later worked and trained with many local and international puppeteers before founding Dream Puppets in 1996 to further experiment with black light theatre. Over the last decade, Richard has created four innovative black light productions that have toured all over Australia and overseas.

Abstract

Black light puppet theatre can include virtually all styles of puppetry with very minor adaptations. In most cases it only requires using different paints or coloured materials to any puppet in order to make it work. By doing so, the visual effect of black light transforms that puppet into another theatrical reality, rich in all sorts of other possibilities.

This workshop will start with what black light is, does and requires being effective along with some simple safety concerns, (given it uses 240 volt fluorescent tubes in many cases).

Participants will be demonstrated the effects of black light on a range of materials and colours and given an opportunity to play and experiment within a brand new, up to date, Dream Puppets black light stage. The workshop will also investigate developments and refinements with the use of colour in black light theatre including integration with other light sources. The mysteries of black velvet and the puppeteer's costume will also be revealed.

Workshop – The Disciplines of Team Puppetry

David Collins – Master Puppeteer

David is a freelance puppeteer who has been working in the industry for 30 years. He has extensive experience using all forms of the puppet for both stage and screen. Favourite roles include Eunice Bond (*Aussie Rules*), Bear Dinkum (*Bear Dinkum*), 5 Japanese suitors (Kaguyahime) Dindy (*Almost a Dinosaur*), Bilbo Baggins (*The Hobbit*), Babe (*Babe*), Rattus P. Rattus (*The Ferals*), and Jet the fish & Jinx the mouse (*Bambaloo*). David also writes, directs and teaches for the artform.

Abstract

A 2-part hands-on workshop exploring the principles and disciplines of team puppetry – i.e. where a puppet is manipulated by more than one person. We will be concentrating on 3 person teams. In the first part, through a series of manipulation and movement exercises, we will establish the fundamentals of working together as a team – the roles of the puppeteers, the command structure, impulse and rhythm, the processes of character creation, and problem solving. In the second part each team will be asked to create a short theatrical piece (3 – 5 minutes), which will be performed for the other teams at the end of the workshop. We hope to video these performances.

Asia Pacific Forum – Pasts & Futures: The Traditions and Developments

Session Abstract

Positioning the UNIMA Asia-Pacific Commission and its work, the topic, Pasts and Futures, is imperative and urgent. The traditional forms are vulnerable in a rapidly modernising world. Jennifer introduces an esteemed panel to advance the topic in the present economic and cultural climate in their respective countries, discussing actions and strategies used in addressing these issues.

Tracking the development of puppetry, speakers bring us to the present, including accounts of new approaches to the traditional by way of: collaborations, finding new purposes for forms, or incorporating new or multi-media. We discuss the merits and disadvantages of approaches such as, didactic uses for traditional puppetry, for example. The forum is proposed as a sounding board for new initiatives, solutions, and methodologies for preserving 'Intangible Cultural Heritage' as vibrant, living forms.

What sort of collaborations might be possible? Would creating festival circuits be a solution? What do traditional performers need? What role, if any, might Australian artists have in supporting these initiatives?

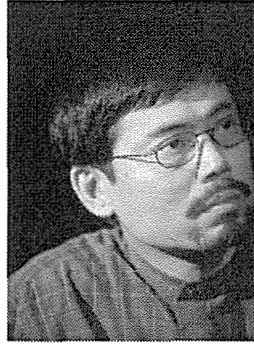
Jennifer Pfeiffer – International Executive of UNIMA (Australia)



Jennifer Pfeiffer studied Performing Arts at Swinburne University (Cert Perf Arts), and holds a BA Hons (1999) and MA (Research) (2004) from the University of Melbourne. Awarded Writer's Grant, Melbourne University Theatre Board, 1992 and Completion

Scholarship (2003). She is a member of the International UNIMA Executive (Unione Internationale de la Marionette) and President of the UNIMA Asia Pacific Commission. An advocate for the puppetry arts, she is an independent writer, dramaturge and performer presently based in Melbourne. She has also worked as professional researcher, in publishing, and as media analyst, in both academic and corporate settings. Her long-term interests have been in cross disciplinary and cross-cultural arts practice, with a special focus on applied ethics, collaborative practice, and the processes of globalisation. Cross-fertilisation and productive partnerships have a place in considered development that will benefit the puppetry arts. She received an Australia Council Grant in 2005 for a residency with Ishara Puppet Theatre in Delhi, UNIMA executive work, and extending professional networks.

Simon Wong – UNIMA & Ming Ri Institute for Arts Education (China)



Director of Ming Ri Institute for Arts Education Ltd, Simon Wong is committed to the promotion of children's drama, educational drama, and the preservation and development of puppetry. He has directed more than 60 children's plays. In 1993, he obtained an Asian

Cultural Council Grant for research in the USA on the development of children's theatres.

Awarded the inaugural "Best Artist Award for the Year, Drama" held by the Hong Kong Arts Development Council in 1999 for his contribution to the development of arts education.

Deputy President of the China Puppetry and the Shadow Arts Association and a founding Director and Board member of UNIMA-China.

Arts grant examiner for the Hong Kong Arts Development Council; consultant for the Children's Development and Research Center of the Hong Kong Baptist University; consultant for the Taipei Puppetry Centre.

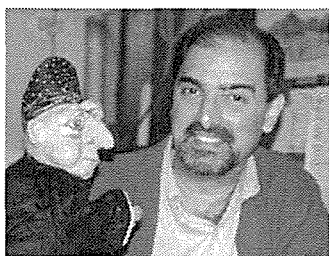
Most recently, in 2004 and 2005, Simon Wong was appointed Director of the Shanghai International Puppet Festival, and the "Windows to China" exhibition for Tolosa Puppet Festival, Spain.

Abstract

Tracing the origins of Chinese and Taiwanese puppetry from burial object through to the genesis of rod puppet, and shadow plays, Mr Wong maps this development and devolution into regional and discrete practices, at their peak exemplified in Chinese puppet opera. He outlines string and glove puppet styles as popular forms. This provides an historical context for the various uses of puppetry in Chinese society, for instance, as a diversion from the suffering of war. He shows that Chinese puppetry traditions migrated throughout a vast country.

This rich legacy is what modern Chinese puppetry has evolved from, surviving the revolutionary years in the service of the propaganda machine, and various consequential reforms. Mr Wong indicates further influences from other parts of the world from Russia to Disneyland, arriving at a variety of vehicles presently existing for traditional and contemporary Chinese puppetry: on the one hand the traditional state supported string and shadow troupes to the very modern, an equivalent of Japanese Manga and *anime*, or Taiwanese acrobatic glove combat plays.

Dadi Pudumjee – UNIMA & Ishara Puppet Theatre (India)



Dadi Pudumjee studied at the National Institute of Design and The Darpana Academy of Performing Arts, Ahmedabad; and was a guest student at the Marionette Theatre Institute, Stockholm Sweden.

Artistic Director of Sutradhar Puppet Theatre at Shri Ram Centre New Delhi (1980/86). Founded Ishara Puppet Theatre in 1986, a trust which collaborates with both contemporary and traditional puppeteers creating new works with puppets, actors, dancers and musicians.

VP of UNIMA and President of the UNIMA Asia Pacific Commission, 1992 to 2004

Awarded The Sangeet Natak Akademi- National award for work in puppetry, and the Sanskriti Pratisthan and Delhi Natya Sangh awards for his contribution to Puppet theatre.

Ishara's recent project is conducted with the Salaam Balak Trust, an institution for street children in Delhi. The project, supported by UNESCO Paris and EU, is a programme using puppetry theatre about HIV and drug use.

Curator of the "Putul Yatra" exhibition (2004), a substantial collection from the Sangeet Natak Akademi archives, Delhi, which toured nationally and internationally.

Abstract

My paper broaches a vast subject we grapple with in India, not just with puppetry and the performing arts, but a change that is sweeping the subcontinent. Globalisation and extensive new economic opportunities promise a better life at a cost which could eventually be dear to the soul; we may end up in rituals without any meaning, but more as revivalist commodities.

Puppetry is one of the most sacred art forms, encompassing all the plastic and performing arts. However, today its fragility is most obvious with the onslaught of newer and faster ways of communicating. Traditions and families are fast disappearing, and need to be nurtured in whatever way we can. Funding alone is not going to solve the problem; it will need to come from the source itself. The puppeteer will need to decide how, and in what way he or she needs to change; is it possible to change and adapt within the tradition?

Change has been going on for centuries at a slow pace. Today it is accelerated and causes distress in the viewer and the connoisseur. Does the puppeteer want it to be so?

We often romanticise 'a living tradition', little realising that possibly even the traditional puppeteer has aspirations, and is caught in a conflict between the new and the old.

I. Nyoman Sedana – HOD Balinese Theatre & Culture, Denpasar University (Indonesia)



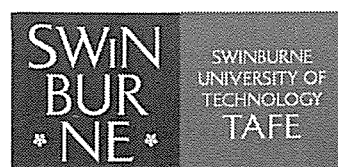
Nyoman Sedana is a faculty member of the Indonesian Institute of the Arts (ISI) Denpasar and director of BIRCAP (Bali International Research Center for Arts and Performance). He completed his BA (1986) in puppet theatre at ASTI

(Indonesian Dance Academy), and his advanced degree in 1989 at STSI (Indonesian State College of Arts), Denpasar after performing Arja opera in the form of shadow theatre with script *Luh Martalangu*. MA in Theatre Arts at Brown University (1993), with thesis *The Training Education and the Expanding Role of the Balinese Dalang*. Ph.D. in Drama and Theatre at the University of Georgia (2002), with dissertation *Kawi Dalang: Creativity in Wayang Theatre*. Sedana has taught Balinese dance, gamelan and theatre at various American universities. He received an ASIA Fellows Award 2004-2005 to undertake research Indian puppet theatre. Glidden Visiting Professor at Ohio University (2006). His articles on shadow theatre are published in journals in Indonesia and USA: ATJ, Puppetry International, Asian Music, and Puppetry Yearbook. Presently writing a book on Balinese Performance with Prof. Leon Rubin from Middlesex University, London.

Abstract

This article explores (1) the creative tradition and (2) the contemporary approaches to the preservation and continuing development of puppet theatre in Bali. By implementing creative tradition *dalang* (puppeteer/shadow master) has been responsible for transmitting and passing culture and tradition from one generation to another. Creativity is not only crucial in perpetuating the genre, but it also allows each production to be distinct and unique, even though the *dalang* may perform the same story over and over again. Creative tradition demands that each performance change in accordance with the fluctuating place-time-circumstances. The second part, focusing on the contemporary approaches to the preservation and continuing development of puppetry, gives accounts on how traditional repertory, aesthetic concept and performance methods are endlessly re-interpreted, renewed, and re-presented in the present economic and cultural climate.

The Asia Pacific Forum is proudly sponsored by:



Workshop – The Art of Lighting for Puppetry

Tim Munro – Lighting Designer & CEO Theatre Royal



Tim has lived in Hobart for most of his life and has worked as a lighting designer, production manager and technician. Operations Manager of the Theatre Royal for several years Tim is now it's CEO. Tim has toured productions extensively to most states of Australia and also

Malaysia, UK, Canada, and New Zealand.

Lighting credits include - Terrapin: (*Frankenstein, Blueback*), relighting for *Alice, The BFG*), Robert Jarman: (*Prisoner of Love, Spectre of the Rose*), Theatre Royal: (*A Christmas Carol, The Kid, West Side Story, Sweet Charity*), One Extra Dance Company: (*Waiting for Michael*), Island Productions: (*The Tank, Eye Witness, Roundabout*), Anthos Theatre: *Odyssey*), SoftCore: *The Chalice, Private*

Abstract

The workshop will cover:

Theatre Lighting Concepts

- Role of lighting
- Types of instruments
- Types of lighting positions
- Colour

General Puppetry Considerations

- Style/production concepts
- Selective illumination
- Hiding unwanted light – where does the spill go

Special Puppetry Issues

- Puppetry lighting positions/angles
- Black Theatre
- Shadow puppetry
- How to find the light

Workshop – Digital Puppetry Using Real-Time Animation

Wojciech Pisarek – Carouselle Digital Puppets



Wojciech Pisarek was born in Poland. From 1971-1983 he worked in Poland as an actor and director, and he received a number of awards from the Ministry of Culture.

In 1984 he migrated with his wife and his son to Australia and in 1985 he created a young people's

puppet company, Carouselle Theatre. In his capacity as the artistic director, he produced over twenty original productions in thirteen years. The most notably works - *Breakdown, Waiting for...Beckett and Don Quixote* - were performed across Australia and were invited to international puppetry festivals in Europe.

In 1998 Wojciech was awarded an Australia Council Fellowship, which allowed him to experiment with new technologies and the creation of new forms of digital puppetry and interactive sets. He is the Deputy Chair of the Australia Council Theatre Board and was a member of ACMAC (2001-2005).

Abstract

Wojciech's presentation will give an overview of motion capture and real time animation history and present trends. On this background he will take you through the journey of his own method of generating real time characters and images for performing arts.

He will demonstrate computer equipment, and software, variety of input devices for digital puppetry and controllers for digital interactive sets. Finally he will take you through the process of creating digital puppets from the idea to the final product.

Wojciech will also demonstrate excerpts from the productions in Australia and Korea where he created digital puppets and sets.

The demonstration will be followed by questions from the floor and discussion.

Workshop – Mechanisms for the Mechanically Challenged

Philip Millar – Puppetvision



Philip Millar is now into his third decade of professional puppet activities. These have included many years with Polyglot Puppet Theatre, making aliens for *Farscape* and *Pig's Breakfast*, puppet designs for the *Hobbit* and *The Lion, the Witch and the Wardrobe*, a Churchill

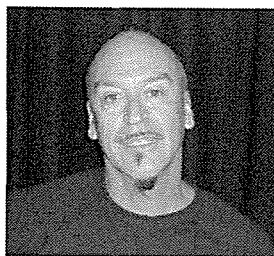
Fellowship and more recently manipulating a bizarre monster for a Korean horror movie, operating Wilbur's ears for the upcoming *Charlotte's Web* and increasingly frequent appearances as Ken Koala. When he's not making puppets at work (currently head of Fabrication and Sculpting at WW T-Rex creating life-size animatronic dinosaurs), Philip is making puppets at home.

Abstract

Sometimes a hand in a sock just isn't enough. A hand needs a wrist movement. An eye needs to turn and maybe even blink. A mouth needs to speak clearly. Rather than run screaming from the workshop at the prospect of such puppet devices, come and embrace the basics of mechanisms. Make friends with the lever and the pulley. See that cable controls can be your friends. Observe a few examples of simple and versatile mechanisms than can be created with simple tools and a petite budget. This workshop offers practical advice to the puppet maker who wants to extend their puppet's range without having to say "Animatronics". Topics will include; basic tools, simple mechanical principles such as levers and pulleys, transferring movement via cables, simple controls, and how to assess the requirements for a mechanism. Presented by Philip Millar (aka Dr Puppet).

Workshop – Performance Techniques

Peter J. Wilson – Victorian College of the Arts



Peter began in puppetry in 1975 and has worked with a number of companies in Australia including; co-founding Handspan Theatre, Polyglot Puppet Theatre, Tasmanian Puppet Theatre, Spare Parts Puppet Theatre and The

Marionette Theatre of Australia.

In 1993, Peter took on the position of Artistic Director for Company Skylark in Canberra for 6 years creating a successful program of works including the highly acclaimed *Wake Baby*, *Twinkle Twinkle Little Fish*, and *The Hobbit*. Other notable productions Peter has been involved with as a puppeteer or director include: *Stage* at the L'Institut International de la Marionette in Charleville Mezierres France; *The Theft of Sita*; and *The Red Tree*.

In 2000, Peter directed the *Nature* segment for the Sydney 2000 Olympic Opening Ceremony, and in 2006 was Director of Puppetry for the Commonwealth Games Opening Ceremony. In 1997, Peter was awarded the Sidney Myer Individual Performing Artist of the Year award, and in 2001 he was awarded an Asia Link undertaking a 3 month residency in Japan. He has also been presented with the prestigious Australia Council Fellowship.

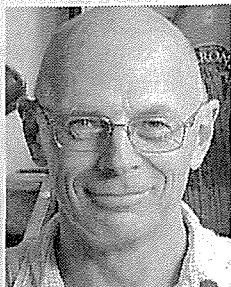
In 2002, Peter was awarded a Senior Creative Fellows position at the Victorian Arts Centre in Melbourne where he has developed the first post graduate Diploma and Masters in Puppetry program.

Abstract

Where does the life in the object come from? We will look at the importance of the breath in the animation of the object. The intelligence of the object-what it takes to give a brain to the puppet. How do we find this within the puppet? The class will take the form of a warm up, participation in games, playtime with animating an object, video, discussion.

Workshop – Design Process for Interpreting Visual Theatre

Richard Jeziorny – Designer



Richard Jeziorny is a freelance designer who lives and works in Melbourne. After graduating from NIDA he worked as a resident designer in New Zealand and for the Melbourne Theatre Co. He has designed for drama, musical theatre, ballet, opera and dance. He has

designed several large-scale puppetry works which have tours successfully in Australia and overseas including *Inside Dry Water*, *Wake Baby*, *The Reading Boy* and *Twinkle, Twinkle Little Fish*. Recently he designed his 11th Urban Dream Capsule for the 10 year anniversary of the project in the Bourke St Mall windows of Myer. UDC premiered in Melbourne in 1996 and has been embraced by enthusiastic audiences all over the world. He also transformed the lawn between the Concert Hall and the Arts Centre into a vibrant beach environment for the duration of the Commonwealth Games and was the designer of the Moomba Waterfest parade in 2006. In 2003, 2004 and 2005 Richard designed all three musicals for The Production Company and is currently working on the 2006 season. He is also closely involved with the Puppetry course at the VCA and recently was nominated for a Helpman award for his design of *The Red Tree*.

Abstract

Richards's first interpretation of an artists work on stage was a gift! Vincent van Gogh for *Vincent: an a capella opera* at St Martins Youth Arts Centre. The design borrowed heavily from Vincent and his Impressionist contemporaries.

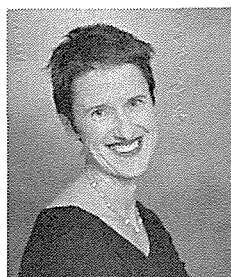
For puppetry, *Inside Dry Water* was based on Arthur Boyd's *Bride in the Bush* series of paintings and Skylark tackled the project with the then living artist's approval and blessing. Also with the artist's blessing was *Twinkle, Twinkle Little Fish* based on the books by Eric Carle.

More recently Richard has been lucky to work in collaboration with Perth based artist Shaun Tan in bringing his books *The Red Tree* and *The Lost Thing* to the stage. At present Richard is working with Terrapin to present *The Legend of Ned Kelly* based on the Sidney Nolan Kelly series in the NGA.

This workshop will look at some of these works and consider the design process and problems involved in bringing the work of an artist to life on stage. It is sometimes about collaboration and sometimes interpretation. How do you go about honouring the artist and still designing an original piece of theatre?

Workshop – Community & Collaboration – A Perfect Place for Puppets

Sue Giles – AD, Polyglot Puppet Theatre



Sue Giles was appointed as Artistic Director of Polyglot Puppet Theatre in 2000. Before that she was a freelance writer, director and performer and created shows with her own theatre company Shaken and Suspicious. She has written, performed and directed with companies

including Back To Back Theatre, Melbourne Theatre Company Arena Theatre and Terrapin Puppet Theatre. Sue has also worked with community groups, disabled groups, in Indigenous communities, with young people and with corporate theatre company Dramatic Edge. From 1993 Sue has directed 34 productions and written 21 plays. In 2003 Sue was at the International Directors Forum hosted by ASSITEJ Germany. In 2004 she was on the National Board of YPAA. While at Polyglot Sue has broadened the company's performance base to include community participation, street work and creative processes with children.

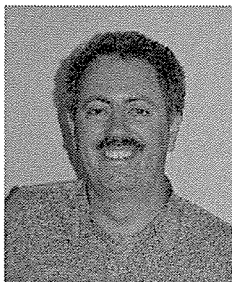
Abstract

A hands-on, get down and dirty exploration of how performance can come from a meeting of diverse minds. Lets put on a show!

On the way we'll share experiences in working with kids, with cultural diversity, with bureaucrats and with nasty weather. We'll talk about how to get great art from inexperienced people and how to make compelling performance events that inspire and delight. We'll also explore how to work with whatever is at hand to pull ideas together for the total enjoyment of audience and participants.

There's a lot to cover in a 2 hour session so bring your skates. If a performance erupts from this we'll form a company and tour the world.

Martin Turmine – Export Advisor, Dept of Economic Development



Martin Turmine is an Export Adviser with Tasmanian Department of Economic Development and has over 16 years experience in international marketing and exporting. Martin, in roles as Product Manager and Area Sales Manager, has worked to support distributors in developing export markets

and has a sound knowledge & extensive experience in managing the export process. His formal qualifications include a Diploma of Export Management. Martin is currently working as an Export Adviser providing practical support to Tasmanian business including both new and existing exporters.

Abstract

The presentation "Practical Export Issues" will highlight examples of the assistance typically available from Australian State and Federal Governments for the development of international tours. Both levels of Government have trade facilitation agencies that are focused on building Australia's export performance across all industries and deliver various programs and assistance packages that are available to the performing arts industry.

This presentation, using Terrapin Puppet Theatre as a case study, will detail the type of practical advisory and training assistance available. The objective of the assistance is to not only help identify and negotiate an international tour but to also help prepare a theatre representative to conduct marketing activities, during the tour, so as to maximise the opportunity to develop future tours.

John Baylis – Director of Theatre, Australia Council for the Arts



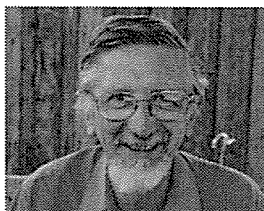
John is Director of Theatre at the Australia Council. He has worked in theatre as performer, dramaturg, manager and director since the late 1970s. He was manager of the One Extra Dance Company (1982-86), a founding coordinator of Sydney's Performance Space (1983-84) and later its chair (1992-93), and has worked

freelance with Sidetrack, Entr'acte, Gravity Feed, Salamanca Theatre Co, and many others. In 1986 he co-founded the Sydney Front, a contemporary performance company that made work until 1993, touring throughout Australia as well as Europe. Most recently he was artistic director of Urban Theatre Projects in western Sydney (1997-2001).

Abstract

John Baylis will give an overview of the ways in which the Australia Council assists international touring. This will include information on *Playing the World* (the international touring funding program), the biennial Australian Performing Arts Market and various other international initiatives.

Richard Bradshaw – President UNIMA Australia



Richard Bradshaw, B.Sc., OAM is a former teacher of mathematics and science who has been a puppeteer since 1952 and a full-time professional since 1969. Best known for his solo shadow puppet show

which he continues to perform in Europe, North America and Asia, he was artistic director of the Marionette Theatre of Australia from 1976-83, and introduced a variety of puppet forms to that company. He has since written and directed for other companies. He was a guest puppeteer for an early Muppet Show and Jim Henson recorded an hour-long program on him in Sydney in 1984. He has written extensively on early puppetry in Australia.

Abstract

Richard's overseas touring with puppets dates back to 1964 when, as an amateur, he performed at a festival in Czechoslovakia. Since then he has made frequent tours in other countries. He will talk on getting started, choice of show, agents, visas, freight, "carnets" for Customs, tax obligations and some of the things that can go wrong. (But somehow, like the cat in his show, the puppets come back!)

Keynote Address – Puppets and the Mind

Neil Cameron – Director of Celebratory Theatre Events



Neil Cameron has been in the forefront of theatre and cultural development since 1973 and has produced over two hundred major projects. In 1992 he established his own theatre company, Neil Cameron Productions, specialising in ritual and celebratory theatre.

Projects throughout Australia included the opening event for the Melbourne International Festival of the Arts, four large scale works based on orchestral music scores for the Canberra Festival and fourteen Closing Ceremonies at the Woodford Folk Festival, one of which was televised live internationally around the world as part of Australia's contribution to the celebration of the new millennium. He is now a leading authority on festivals and celebratory theatre, from both practical and theoretical perspectives. His contribution to this sphere has been recognised by the Australia Council for the Arts who awarded a Creative Fellowship to enable him to undertake a program of research to define new directions in cultural development during 2003 – 2004 and produce a book about the subject called 'The Art Makers'. Neil Cameron has written and published three non-fiction books: *Fire on the Water* (Currency Press 1993) *The Running and Stamping Book* (Currency Press 1995) and *Maleny Folk Festival* (Mimburi Press 1995). He is at present working on a doctorate at Flinders University on sacred space and directing a choral festival in Tasmania called 'Festival of Voices'.

Abstract

Thirty thousand years ago give and take several thousand years human beings started to project their inner feelings and thoughts into the external world and we can still see many of these works today in indigenous Australian cave paintings. At some point we found pleasure, delight and magic in building representations of our world and moving them about to tell story, hand on teaching and connect us to our imaginative universe. This is where puppets started and today we can find examples of puppets all over the world in almost every form from the Vietnamese water puppets to giant carnival figures, from Papuan reed headdresses to the Muppets. But what is this relationship we have between the human mind and its ability to project imaginary worlds? Science has now revealed more about how our minds work in the last twenty years than the whole of the period before and it has illuminated the act of creativity in ways we have yet to absorb. Neil Cameron will run a presentation and discussion of why puppets hold such magical power and will explore the past and perhaps the future of these wonderful manifestations of human expression.

Australian Voice Forum – What is the Voice? What can we Say? What are our Stories to Tell? Indigenous View. Audience View. Australia Council View.

Sandy McKendrick – Spare Parts Puppet Theatre

In 2005 Sandy worked with theatre groups in East Timor and travelled to Zanzibar to perform at the Festival of the Dhow. In collaboration with the Ardyaloon Community in the Kimberley she created *Goorlil Nimmingarr* and was designer for *Traditional Fire Story* with the local Noongar community. Sandy has also designed and constructed large stilted dancing puppets for Bizurcus.

Sandy has performed with *Spare Parts Puppet* and *Barking Gecko*. Other highlights include the co-direction of *Slow Tucker* with Tom E. Lewis in Arnhemland and the artistic direction of *Island Shadows*, Christmas Island. Currently Sandy is in creative development for *Turtle and the Trade Winds*.

Abstract

Discussion points:

- Collaborative puppetry performances and projects with indigenous communities in Australia, East Timor, South Africa, and Zambia.
- Introducing communities and theatre groups to puppetry.
- Collaborative works between indigenous and non-indigenous artists.
- Incorporating traditional and contemporary art forms into puppetry and theatre design and construction.
- Collaboration with many skilled artists such as performers, dancers, singers, carvers and weavers.
- Inclusion of traditional stories, culture, or contemporary issues such as health and the strengthening of culture as the foundation for the creation and development of the performances.
- Using accessible materials in the design of all puppets and props.

Many people are despairing the disappearance of the traditional oral story telling. The resurgence of story telling through use of puppetry provides opportunities for elders to have a voice and inspires younger performers to research long forgotten tales from their family and community members. The infusion of styles, manipulation techniques and contemporary ways of devising performances were welcomed alongside traditional methods. The projects encouraged local artists and trades people who may never have worked in theatre before, to collaborate and use their skills in different and exciting ways. This formed a good foundation in these communities to continue to explore the puppetry arts independently of outside assistance.

Dr Margaret Williams – Living Dodo Puppets



After teaching in Australia, West Africa and England, Margaret Williams completed a PhD at Monash University on Australian theatre and drama, her main area of research publication. She became a senior lecturer

at the University of New South Wales, where she introduced undergraduate and post-graduate electives in the theory and practice of puppetry, including practical work with professional puppeteers. She is now completing a book on the vocabulary of puppet theory.

Abstract

A good deal of puppet theatre takes place in a "protected" environment: for audiences committed to puppets (at puppet festivals) or for audiences who don't choose what they go to (children!). Does this "protection" (particularly in Australia) perhaps confine puppetry to a smaller range of expression than it might have if it related to a wider G.P. audience? Some comparisons will be made with Australian theatre and drama.

John Baylis – Director of Theatre, Australia Council for the Arts

For John's biography see *International Touring – Funding, Practical Export Issues & Agents* within this Handbook.

Abstract

'Australianness' is contested territory at the moment. The Australia Council's founding legislation in 1975 stated that part of its role was to 'foster the expression of a national identity by means of the arts'. In those confident days, this would have appeared quite unproblematic. The battle for an 'Australian' voice appeared to have been won, with (among other things) local theatre and film in the midst of an exuberant rebirth. Culturally we were stepping out of the shadow of Britain and building the structures to resist the seduction of American popular culture. Then it all got complicated. As the younger post-war generation began to take control of cultural institutions in the 1970s and 1980s, they were soon challenged by those hitherto on the margins, including Indigenous and non Anglo-Celtic Australians. There was an increasing acknowledgement (by many at least) that there are in fact many Australians, and that Australian identity is a complex evolving thing. This in turn created its own backlash in the last few years, with a reassertion by some of the existence of a handful of fundamental Australian values to which all must subscribe. This has been accompanied by the increasing use of the term 'Un-Australian'. At the same time, artists are working more internationally, both through touring and through

collaborations. So we are witnessing both the re-emergence of a more restricted notion of cultural identity and simultaneously an increasingly mobile population actively engaged with a globalised world. So what is an Australian story?

Terry Whitebeach – Writer, Historian & Artist



Terry Whitebeach is a Tasmanian writer, historian and community artist. Her published work includes poetry: *Bird Dream* (Penguin 1993), which won the Anne Elder Award, *All the Shamans Work in*

Safeway (Ginninderra Press 2006); radio plays for ABC's *Airplay*: *Antarctic Journey*, *Bantam*, a *REAL Book* by Mick Brown & Terry Whitebeach, *Mill Ends*; novels for young adults: *Watersky* (FACP 1997) and *Bantam* (with Michael Brown) (FACP 2002), which was a 2004 CBCA Notable book and was serialized on the ABC's *Book Reading*. A biography of Kaytetye senior man, Don (Pwerle) Ross, is presently being published by IAD Press.

Terry set up and co-ordinated Batchelor Institute's Indigenous Creative Writing Program in Alice Springs and has recently completed a history PhD thesis entitled *Telling Someone Else's Story*.

Abstract

After 200 years of being studied, spoken about and for, Australian Indigenous people have asserted the right to tell their own stories in their own way and in their own voices. In the last thirty years an explosion of contemporary Indigenous writing, film, dance and performance has enriched the Australian arts scene, and changed the way Australia views and values Indigenous art and culture. This paper looks at that development and at the issues of cultural and intellectual property it has raised, asks whether these stories, once published, may be subsumed into the wider Australian culture and thus become part of the common intellectual property and emotional, psychic and social heritage of all Australians. It also considers the nature, possibilities and difficulties of cross-cultural collaboration in the post-post-colonial world of contemporary Australian arts. (N.B. This paper is not as theoretical as it sounds: it contains lots of stories and anecdotes and plenty of unanswered questions.)

Workshop – Composing Original Music & Sound Scores for Puppetry

Ben Sibson - Composer

Since graduating with honours in composition from the Tasmanian Conservatorium of Music in 1997, Ben has been working as a freelance composer and percussionist on a variety of projects and in many genres. He has produced music for many theatrical works, mainly for Terrapin Puppet Theatre Ltd and IS Theatre Ltd, and has received several commissions from other performance bodies. As a performer, Ben has many years experience as a kit drummer/percussionist, keyboardist, vocalist, conductor and musical director, spanning many genres. Other placements include lecturing at the Tasmanian Conservatorium of Music and the position of Arts Officer with Arts Tasmania and Arts Victoria. Ben currently lives in Melbourne, and works part-time at the music school of the Victorian College of the Arts.

Abstract

This presentation will provide an overview of the processes, options and solutions used when generating sound for puppetry performances from the perspective of the composer. Ideas that will be covered include (but are not limited to) conceptual planning, communication with the creative team, instrumentation and genre options, the use of technology and recording techniques, interaction of live and pre-recorded sound elements and delivery of sound in performance. The focus will be mainly on pre-recorded sound and music but will touch on live performance options.

As part of the presentation the group will apply these concepts using a timeline breakdown and possibilities brainstorming session on an existing set piece of puppetry.

Workshop – Animating Outdoor Spaces with Giant Puppetry

Tim Denton – AD, About Face Productions



Highly acclaimed as an image-maker, puppeteer, mask, and physical theatre performer in his native New Zealand, Tim has over 25 years of professional experience in the performing arts and has toured nationally

and internationally to major festivals and theatre venues. Tim is well known as a designer, performer, teacher and director in the arts on projects as diverse as community events, schools programs, TV, theatre, parades and street performance. Tim is also the Artistic Director of AboutFace Productions. His most recent work with Terrapin was as a performer in *The Garden of Paradise* ('05) and as the creator/designer of the *Tastic Tent* ('06).

Abstract

This practical workshop will focus on designing images and performance juxtaposed into everyday environments making the ordinary seem extraordinary. Creative and effective methods for building large-scale imagery will be demonstrated and participants will collaborate to develop performance images to enhance an outdoor space. Specific considerations will be the primary use of the space, its history, its natural and architectural features, light and shade, day and night, community use and the reason for the event. This is a unique opportunity for outdoor animators to share skills and network. (NB: Risk management and public liability issues will not be covered in this workshop).

Richard Bradshaw – President UNIMA Australia

For Richard's biography see *International Touring – Funding, Practical Export Issues & Agents* within this Handbook.

Abstract

It is valuable, but not necessary, to be aware of what has happened earlier. Adherence to tradition can be stultifying, but an appreciation of the past can be illuminating. As a starting point for creating a new show it can be useful to examine one of the old or traditional forms from the point of view of new technology, new materials and new audiences. Richard intends here to look at the history of Australian puppetry in relation to the world history of puppetry, and at the advantages and disadvantages of living at the arts end of the world.

Geoffrey Milne – La Trobe University

Geoffrey Milne has been teaching contemporary Australian theatre and drama at La Trobe University in Melbourne since 1984. He was a theatre critic for various newspapers and journals, as well for ABC local radio in Melbourne, for twenty years. He has published articles in various scholarly journals on Australian plays and playwrights, actors, theatre companies, Indigenous theatre and drama, puppetry, theatre for young people, regional and community theatre. He is also the author of *The Space Between: The Art of Puppetry and Visual Theatre in Australia* (with Peter J. Wilson) and *Theatre Australia (Un)limited: Australian Theatre Since the 1950s* and is editor of *Australasian Drama Studies*.

Abstract

Cultural influences in *The Theft of Sita*. Commissioned by the 2000 Adelaide Festival of the Arts, and produced by Performing Lines, *The Theft of Sita* was a remarkable cross-cultural collaboration by Australian and Indonesian puppeteers and musicians with an Anglo-Australian director and a British designer. The core story of Sita comes from the epic Sanskrit legend, the *Ramayana*, and the puppetry form employed was the Balinese *Wayang Kulit* but both story and form were radically transformed in this ground-breaking and widely acclaimed production.

This paper gives a brief account of the production – what happened, what it looked and sounded like – before analysing some of the specific cultural and cross-cultural influences that can be discerned in it. It focuses, for example, on the clown-like narrator figures vis-à-vis the more formally portrayed central characters; the shifting 'landscape' against which the action unfolds; the apparent 'clash' of gamelan and jazz orchestra; the co-presence of 'traditional' shadow puppets and modern digital image-projections. Above all, Geoffrey is interested in the fact that the whole

show is viewed on a screen and he speculates about how contemporary audiences/consumers might 'read' the production.

Peter L. Wilson – National Theatre for Children



Founding artistic director, Tasmanian Puppet Theatre in 1970 and remained artistic director until 1980 when it became Terrapin Puppet Theatre. In 1979 he was the artist in residence at Curtin University in Western Australia, this residency led to the setting up of Spare Parts Puppet Theatre in 1981. Peter Wilson was appointed artistic director a

position he held until 1997 when a move to New Zealand saw him appointed artistic director of The National Theatre for Children based in Wellington. His work has toured every state and Capital City in Australia as well as touring internationally to The Philippines, USA, Canada, Japan, Korea, Singapore, Indonesia, Czech Republic and China. He has been guest director at Handspan Theatre, The Marionette Theatre of Australia and Drak Theatre in the Czech Republic. Awards include National Drama Critics Award, Sydney Myer Performing Arts Award, BHP Bicentennial Award for Excellence and an Anzac Fellowship. He was the artistic director of the International Puppet Festival in Hobart in 1979 bringing The Fukien Hand Puppets from China, Puk Theatre from Tokyo and John Blundell from Cannon Hill Puppet Theatre in The UK. In 1988 he directed the Bicentennial Puppet Festival in Fremantle which included masterclasses with Kermit Love, USA, Eric Bass – USA, Phillippe Genty – France and Josef Krofta – Czech Republic.

Sue Wallace – Sydney Puppet Theatre



After 5 years tertiary study in general arts and theatre, Sue Wallace was fortunate to begin her life in puppetry with the Marionette Theatre of Australia in 1981. In 1984 she co-formed the Sydney Puppet Theatre and continues to be co-artistic director. For 10 years the

Sydney Puppet Theatre undertook the direction of The Rocks Puppet Cottage performing to 35,000 people annually. In 1998 she instigated the "One Van" International Festival of Puppetry and continued to direct 7 festivals until 2005. She has is currently an executive committee member of UNIMA Australia and part of the focus group for UNIMA 2008.

Workshop – Designing for Puppetry

Session Abstract

This workshop will focus on the processes of and relationship between puppetry design and construction. Zoë and Jiri will demonstrate and discuss the varying boundaries between the roles of designer and maker; some of the pitfalls and benefits of an established relationship, and how best outcomes are achieved through recognition of the skills of both designer and maker.

Zoe Atkinson - Designer



Zoë studied design for performance at The Prague Academy of The Performing Arts' Faculty of Puppetry and Alternative Theatre under Petr Matasek, The International Institute of Figurative Theatre (Theatre DRAK, Czech Republic), and at the Institute International de la Marionette in France

(under designer Josef Svoboda). Since returning to Australia in 1997 she has designed more than thirty-five productions for dance, physical theatre, operetta, drama, and particularly puppetry; including award winning performances and festival commissions such as KAOS Theatre's *Fantastical Adventures of Leonardo da Vinci*, Black Swan Theatre's *Plainsong, Away and Copenhagen* and Perth Theatre Company's *Skin Tight*. She is a founding member of the international puppetry collective The Carry Grant Players, who last year opened their production *Snark- The Way of the Bravest*, in co-production with The Maison de la Culture de Nevers et Nevier (France). Zoë's most recent work includes the Barbican BITE (London)

commission of UK group Ridiculusmus' *Importance of Being Earnest* directed by Jude Kelly; the acclaimed Brisbane Powerhouse production of The Splinter Group's *Lawn*; and costume design for Matthouse Theatre and Black Swan Theatre's *The Odyssey*, and *The Drover's Wives* for Steamworks Productions. Spare Parts Puppet Theatre is the company with which Zoë has enjoyed the longest relationship in her fourteen years of design. During this time she has designed *Songs of the Sea*, *Into the Shimmer Heat*, *The Bunyip of Berkeley's Creek*, *Eat the Moon*, *Out of the Blue*, *The Rinse Cycle*, *Spellbound* and *The Velveteen Rabbit*.

Her current work includes *The Carnivores* for Black Swan Theatre, the re-mount of *Snark- The Way of the Bravest* for its June tour of Spain and appearance in this year's World Puppet Festival in Charleville, France; and work on the next Carry Grant Players production *The Complete Manual of Suicide*.

Jiri Zmitko - Designer



Jiri is a Czech born puppet maker with fifteen years of professional puppet making experience; predominantly in using wood as a material. He worked for five years with Theatre DRAK in Czech Republic alongside designers such as Petr Matasek, Marek Zakostelecky and Irena Mareckova, and with master

puppet maker Jiri Bares. Since coming to Australia in 1997 he has worked with Black Swan Theatre, KAOS Theatre Australia, Barking Gecko, Buzz Dance Theatre, UK group Ridiculusmus and the Western Australian Academy of Performing Arts. Jiri has also been engaged in the traditional construction of wooden boats, through the highly esteemed, Fremantle based Traditional Marine Services. His carvings have been commissioned by historical projects such as The Endeavour, The Duyfken reconstruction, the Malaysian Navy, and most recently by restoration and reconstruction projects in the United States.

Jiri continues in his first love of puppetry as Spare Parts Puppet Theatre's head puppet maker, and his work for the theatre involves head puppet making on almost every single production created by the company since his arrival in Australia. Jiri has also worked as a co-designer on the Spare Parts productions *Eat the Moon* and *Out of the Blue*; and with author and illustrator Shaun Tan on the 2005 Perth Festival performance *Aquasapiens*. He also collaborated in the set design and puppet construction of the Carry Grant Players' production *Snark- The Way of the Bravest*. Currently Jiri is designing and constructing puppets for the upcoming production *The Arrival* for Spare Parts Theatre, after which he'll begin designing *The Little Prince*, also for Spare Parts Theatre.

Workshop – Exploring the Question – “Can *any* piece of writing be interpreted via puppetry?”

Gilly McInnes – Victorian College of the Arts

Gilly McInnes is a freelance writer, director, performer and teacher. She has written 27 plays, 17 of which are puppetry specific. Gilly was a member of Handspan Theatre for 17 years and Artistic Director of Polyglot Puppet Theatre for 3. While at Polyglot, Gilly wrote *Granny and the Sea Monster*, *Timebender* and *Sunflowers* for Polyglot and *A Giant Sleeps* (with Ken Evans) for Patch Theatre. Her adaptation of *The Hobbit* was recently produced by The Children's Theatre Company, Minneapolis, USA. Gilly currently teaches Writing for Puppetry at the Victorian College of the Arts

Abstract

This is an exploration of the question “Can *any* piece of writing be interpreted via puppetry ?” through workshopping on the floor, creative writing exercises, discussion of existing writing and viewing some dvd extracts.

Discussion: New Work by Emerging Artists: Process, Content, Futures

The focus of this forum is on the new, independent work being produced by Australia's emerging artists in the puppet theatre. It will discuss processes, formative choices, future directions and is one forum where you are guaranteed to hear nothing about the legacy of Handspan.

Facilitated by Halcyon Macleod, Tamara Rewse and Sam Routledge and featuring emerging artists from around Australia.

Workshop – Exploring the Darker Side of Puppetry: the Psychology and Physicality

Rod Primrose – Black Hole Theatre



For over 25 years Rod has been dedicated to the art of puppetry and visual theatre, excelling as a diverse artist who has worked in theatre, film and television. He is well known throughout Australia and overseas as a

performer of merit, a maker, sculptor, designer, puppetry director, teacher, collaborator and consultant. Rod holds a wealth of experience and understanding in the richness of the art form ranging from glove puppets to experimental applications in visual theatre and advanced animatronics. He was a long time member of Handspan Theatre and is a founding member of Black Hole Theatre.

Abstract

As an adult Rod has always been fascinated by the notion that puppets are fascinating! Professionally he has always wondered what is it we are actually drawn to? Colour, movement and fantasy are obvious components, but for Rod it is the psychology of puppetry that is the key. In particular, the DARKER side of the psychological spectrum, not only from the audience and creator's perspective but also from the perspective of the 'characters' and the situations that we have the power to put them in.

What Rod wish to explore are the negative, more dangerous and dubious aspects of personality and creativity that, on one hand, repulse us and on the other, fascinate and attract us.

This workshop is not about being negative or ugly nor is it about being positive or beautiful. It is about harnessing counter aspects of our creative personalities deliberately and with verve. If possible bring some of your creations, particularly if they are 'nice' or 'unfinished'. The devil can have fun too. "From beauty is born ugliness and from the ugly is born beauty, from both are born our world." [anon]

Workshop – An Approach to 3D Animation

Adam Walker – Adam Walker Films



After completed a Bachelor of Architecture with Honours in 1999, Adam worked as designer in theatre, event and film in Sydney and Hobart. In 2001, Adam established Adam Walker Film (AWF) to develop digital animation projects. AWF has established a

permanent crew of talented artists and operators to produce digital imagery for commercial projects both nationally and internationally.

AWF is the receipt for several international awards for creative and technical excellence in the sphere of computer animation.

AWF is currently completing the animated 15-minute film *Sam and Piccolo*, which has been in production for two years at AWF.

Abstract

This seminar is a practical demonstration and discussion on the creation of digital three-dimensional animation.

The session will be principally a brief introduction to some of the technologies and methodologies of digital puppetry, and a presentation of a specific artist's beliefs regarding the strengths and shortcomings of this evolving technological performance medium.

Adam will also be discussing his experiences in directing and producing animation as part of a team of creative professionals, touching on both the positive and negative aspect that are unique to digital animation.

The principal software tools Adam will be demonstrating with are Autodesk's 3dsmax and CAT, however the techniques discussed can be applied more universally.

Discussion: Make it New? Some Proposals for the Future of Theatre Funding

John Baylis – Director of Theatre, Australia Council for the Arts

For John's biography see International Touring – Funding, Practical Export Issues & Agents.

Abstract

Make it New? is an Australia Council discussion paper on new approaches to theatre funding. The Australia Council has invited comment from the theatre community on the proposals in the paper and this session is an opportunity to discuss the issues with John Baylis, one of the authors of the paper. Those attending this session are encouraged to read the paper beforehand: it is only 11 pages and is available on the Australia Council website at this address: www.ozco.gov.au/make_it_new

Annette Downs – Producer, Tasmania Performs

Annette has recently started as the Producer of Tasmania Performs, a state government initiative, in partnership with the Australia Council, managed by Performing Lines. Prior to this she was Relationships Manager of Ripe One, managing the fuel4arts website. Her professional career has spanned twenty years working as a university lecturer, performer, artistic director and general manager. A Churchill Fellow and the 1998 Telstra Tasmanian Business Woman of the Year, Annette has served on numerous Boards including six years with the Tasmanian State Development Board and the Tasmanian Arts Advisory Board. She is currently a member of the Playing Australia Committee.

Workshop – A Centre for Puppetry in Australia

Sue Wallace – Sydney Puppet Theatre

For Sue's biography see *Legacy Forum: History, Influences & Directions* within this Handbook.

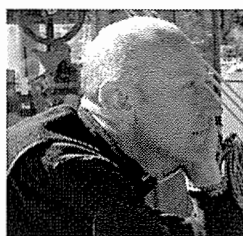
Abstract

Does Australia need a Centre for Puppetry? Will the cultural landscape support the creation of a new institution? What would be the core activities and philosophy of the Centre? These are just some of the questions which will be articulated and discussed during this presentation supported with findings from recent international research. There will be opportunity for public discussion and questions. From February to May, 2006 Sue Wallace and Steve Coupe from the Sydney Puppet Theatre undertook extensive research into Puppet Centres in the USA, UK, Europe and Japan. This research was made possible through a Churchill Fellowship granted to Sue Wallace.

Peter J. Wilson – Victorian College of the Arts

For Peter's biography see *Performance Techniques* within this Handbook.

Simon Spain – Creative Producer, ArtPlay



Simon Spain is the founding Creative Producer of ArtPlay. ArtPlay is Australia's first arts centre created especially for kids and is located in the heart of Melbourne next to Federation Square. Born in the UK and trained as a

printmaker, Simon moved to Ireland in 1996 to work extensively at The Ark – the world's first Arts and Cultural Centre for children – before moving to Australia three years ago to establish ArtPlay. Simon is passionate about bringing artists and children together to make magical and beautiful things.

Abstract

This presentation will outline the philosophy and methodologies of ArtPlay, the City of Melbourne's new creativity centre for children and families. As co host of this year's International Puppetry Carnival, in association with Federation Square in Melbourne, ArtPlay is presenting a series of workshops entitled Puppet Lab. These workshops will engage professional puppeteers to work with children of all ages in a series of 22 structured workshops before and during the carnival at the end of June. ArtPlay produces high quality engagements between artists and children in a range of creative media and is already recognized as a national leader in the development and research into such programming. Puppet Lab represents the first of an ongoing commitment to the development of a new puppet presence for children in Melbourne.

Plenary Session – Australian Puppetry in the 21st Century

Geoffrey Milne – La Trobe University

For Geoffrey's biography see *History, Influences and Directions* within this Handbook.

Abstract

This session will begin with five or six brief but provocative statements or prognostications or even Nostra Damus predictions designed to elicit broad discussion from the floor. In drawing the discussion to a close, we will focus on the forthcoming UNIMA International at Perth in 2008.

Off Site Activities

Port Arthur Day Trip

Port Arthur Historic Site is a 1.5-hour drive, south-east from Hobart and is one of Australia's premier visitor attractions. Between 1830 and 1877 an estimated 12,500 convicts passed through its prisons. Notable buildings still standing include the Penitentiary, Model Prison, Asylum, Commandants House, Guard Tower etc. The Port Arthur region represents an amazing combination of history, heritage, magnificent scenery and fine food and wine. Additional activities can be organised, such as, a boat trip to a remote 'Isle of the Dead' or seaplanes to a secluded lunch site. In addition, the popular Historic Ghost Tours operate after dusk every night for approximately 1.5 hours. www.portarthur-region.com.au Phone inquiries 1800 659 101.

En-route to Port Arthur, suggested places of interest to see include the Berry Farm, Beach sites and the historical town of Richmond. For further information, contact www.tastravel.com.au and phone inquiries 1300 655 145.

Tahune AirWalk / Home Hill Winery Lunch

The Tahune AirWalk is a major tourist attraction, developed by Forestry Tasmania and is a 70-minute drive south of Hobart. The AirWalk varies between 25 and 45 metres in height and the walk itself is more than half a kilometre long among the magnificent forest canopy, allowing visitors a unique view of the surrounding Huon and Picton Rivers and inspiring forests. The AirWalk operates seven days a week between 9am-5pm.

We suggest a luncheon 30-minutes in to the journey at Home Hill Winery. Jet boats and white water rafting are great activity options en-route to Tahune, which can be operated in conjunction with Team Discovery.

Salamanca Market

Set between graceful plane trees and mellow sandstone facades of historic warehouses is Hobart's famous market at Salamanca Place featuring Tasmanian art & craft including hand worked glass and innovative design in Tasmanian timbers, stylish clothing and bold ceramics. Open every Saturday from 08.30 am to 3.00 pm.

Cadbury's Cruise & Moorilla Experience

Depart from the Elizabeth Street Pier just a 3 minute walk from the Arts Centre to cruise to the gold medal award winning Moorilla Wine Centre passing historic buildings, wharves, Government House and the Botanical Gardens. Upon arriving at the winery take a five-minute coach transfer arriving at the Cadbury Factory for your chocolate experience. Departs 11am and returns 3pm Monday – Fridays from approximately \$45 per adult. For bookings phone 03 6223 1914.

Mount Wellington Cycle Tour

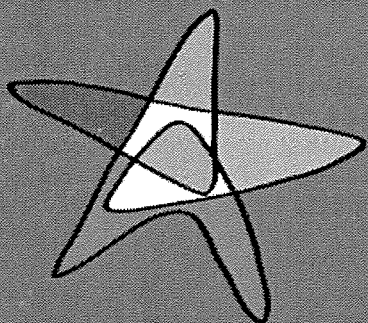
This is great leisure option if you are short on time and looking for a fast, scenic and exhilarating ride. Travel by coach to the top of Hobart's icon, Mount Wellington. Climb aboard your mountain bike, ready for the three-hour ride and a 1270m descent back to sea level with views of the distant mountain ranges and finishing the journey at Salamanca Place. For bookings contact Sam on 1300 880 334 or 0418 234 181.

Golf

The Tasmania Golf Club is the State's premier golf course, fifteen minutes from the city centre. Shoes and motorised carts are available for hire.

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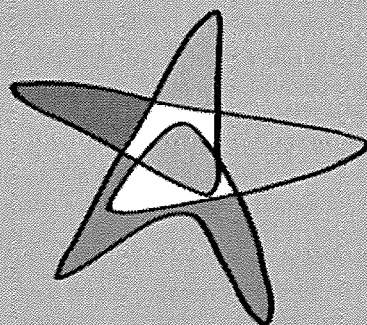
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TIME	TOPIC/SPEAKER	ROOM
Friday 9 June		
6.30pm	Early registration commences and Welcome Function	Sidespace
7.30pm	Guest speaker John Xintavelonis (The Lion King)	Sidespace
8.00pm	Film Showcase: "Strings" 90 min puppet feature film by Anders Klarlund (Sweden)	The Peacock
Saturday 10 June		
8.00am	Registration	The Peacock
9.00am	Welcome address from Lord Mayor Alderman Rob Valentine MACS (Hobart City Council, TAS). Housekeeping.	The Peacock
9.30am	Opening address from Annie Forbes (Summit Director)	The Peacock
10.00am	<i>morning tea</i>	Sidespace
10.30am	Festival Forum: International Festivals, How Important are they? - Manscher, Fowler, Weatherly	The Peacock
	1. Black light puppetry workshop - Hart	tpt workshop
	2a. Disciplines of Team Puppetry part 1 - Collins	Is rehearsal
12.30pm	<i>lunch</i>	Sidespace
2.00pm	Asia Pacific Forum: Pasts and Futures (The Traditions and Developments) - Pudumjee, Wong, Sedana, Pfeiffer	The Venue
	2b. Disciplines of Team Puppetry part 2 - Collins	Is rehearsal
	3. The Art of Lighting for Puppetry - Munro	The Peacock
	4. Digital Puppetry using Real-time Animation - Pisarek	Meeting room
	5. Mechanisms for the Mechanically Challenged - Millar	tpt workshop
4.00pm	<i>afternoon-tea</i>	Sidespace
4.30pm	6. Performance Techniques - Wilson	Is rehearsal
	7. Design Process for Interpreting Visual Theatre- Jeziorny	Meeting room
	8. Community and Collaboration - A perfect place for puppets - Giles	tpt workshop
	Discussion: International Touring (Funding, Export Issues & Agents) - Turmine, Baylis, Bradshaw	The venue
6.30pm	<i>Soup's On!</i>	Sidespace
7.30pm	Performance: <i>The Sultan of "Swazzle"</i> - Preston, Harris, Doyle	The Peacock
8.30pm	Puppet Palaver performances @ Summit Club	The Venue
Sunday 11 June		
8.45am	Housekeeping	The Peacock
9.00am	Keynote - Puppets and the Mind - Cameron	The Peacock
10.00am	<i>morning tea</i>	Sidespace
10.30am	Australian Voice Forum: What is that voice? What can we say? What are our stories to tell? Indigenous View, Audience View, Australia Council View - Baylis, Mckendrick, Whitebeach, Williams	The Peacock
10.30am	9. Composing Original Music and Sound Scores for Puppetry - Sibson	Is rehearsal
	10. Animating Outdoor Spaces with Giant Puppetry - Denton	tpt workshop
	Film Showcase: Selection of international puppet animation shorts (Aardman, Svankmajer, Trnka and Brothers Quay)	Meeting room
	Discussion: UNIMA Congress 2008 (The Plans and Vision) - Weatherly, Whitworth, Riggio	The venue
12.30pm	<i>lunch</i>	Sidespace
2.00pm	Legacy Forum: History, Influences, Directions - Bradshaw, Milne, Wallace, Wilson	The Peacock
	11. Designing for Puppetry - Atkinson, Zmitko	tpt workshop
	12. Can any piece of writing be interpreted via puppetry? - McInnes	Is rehearsal
	Film Showcase: Tasmanian animated shorts (Adam Walker, Tom Priestley and Bill Flowers)	Meeting room
	Discussion: New Work by Emerging Artists (process, content, futures) - Routledge, McLeod, Rewse.	The venue
4.00pm	<i>afternoon-tea</i>	Sidespace
4.30pm	13. Exploring the Darker Side of Puppetry: the Psychology & the Physicality - Primrose	is rehearsal
	14. An Approach to 3D Animation - Walker	Meeting room
	Discussion: Make it New? Some proposals for the future of theatre funding - Baylis, Downs	The Venue
6.30pm	<i>dinner Pie and Pud</i>	Sidespace
7.30pm	Performance Showcase of work-in-progress - Kriegler and krinkl	The Peacock
8.30pm	Puppet Palaver performances @ Summit Club	The Venue
Monday 12 June		
8.45am	Film Showcase of 3D and Puppet Animated Australian shorts – Ward 13, Birthday Boy, Harvey Krumpet, Holding Breath and Slim Pickings	The Peacock
10am	Forum: A Centre for Puppetry in Australia? - Wallace, Wilson, Spain	The Peacock
11.15am	<i>morning tea</i>	
11.30am	Plenary session Australian Puppetry in the 21st Century lead by Geoffrey Milne	The Peacock
1.30pm	Lunch and presentation of UNIMA Award "Recognition of Significant Contribution to Puppetry Arts in Australia".	Sidespace