



Grants and Awards Recipients' Reports

December 2022

Artwork examples from recent IAF grant and award recipients.



Jessica Murtagh

Modern Relic VII: Having it all in lockdown 2021



Matthew and Lucas Bugeja
(Bugeja Studios)

Shooting their short film *Thereafter*
(2023)



Samantha Garton

Pieces of Happiness
exhibition at the Royal
Adelaide Hospital

<i>Independent Arts Foundation</i>	4
Support the IAF.....	4
How to apply for an IAF small grant.....	5
<i>Recipients of IAF Small Grants: July 2021 to December 2022</i>	6
Caitlin Bowe	6
Caitlin Mohr and Miles Dunne	8
CRAM Collection	10
Fern Milnes.....	12
Jessica Murtagh	14
Kira Yang	15
Lewis Constantine.....	17
Lina Limosani.....	18
Madeline Grammatopoulos.....	20
Matthew and Lucas Bugeja.....	22
Samantha Garton.....	23
Samuel Hall.....	25
SAYarts (SA Youth Arts).....	26
<i>Other Awards. July 2021 to December 2022</i>	28
Neil Curnow Award.....	28
June S. Tanner Memorial Scholarship	29
Critics Circle Award – Award for Innovation	30
Critics Circle Award – Award for Innovation	31
Young Filmmakers Award (under 24 years of age), Fleurieu Film Festival	32
<i>Past Recipients of IAF Small Grants: June 2021</i>	34
Ellie Cheesman.....	34
Kyle Dolan	36
Lauren Murphy	38
Stephanie Jaclyn	39
<i>Grants</i>	40
<i>IAF Contact Details</i>	40

Independent Arts Foundation

The Independent Arts Foundation (IAF) is a registered charity managed entirely by volunteers.

An important role of the IAF is to support the development of the arts in South Australia by contributing grants to individuals or groups who wish to develop their work locally, interstate and overseas. The grants are for emerging artists of any age who may be writers, actors, performers and musicians, or projects that benefit young and enthusiastic artists.

In addition to its own small grants, the IAF is also involved with several other awards in the donor's name, namely:

- Neil Curnow Award, administered by the Helpmann Academy
- June S. Tanner Memorial Scholarship, jointly funded between the IAF and the Italia-Australia Association
- IAF Award for Innovation, selected by The Adelaide Critics Circle
- Young South Australian Filmmaker Award (under 24 years of age), run by Fleurieu Film Festival.

Successful recipients are required to submit to the Board a report of between 500 - 1,000 words describing how the grant was used and the benefits that have been gained from the financial support.

These reports are posted on the IAF webpage at www.iafoundation.org.au.

Further information about grants and awards can be found at <https://www.iafoundation.org.au/grants/>

Support the IAF

As a not-for-profit organisation the IAF relies on income generated from membership fees, fundraising events, private donations and corporate sponsorship.

Your support ensures the IAF can continue to provide grants to emerging artists in South Australia. All monies raised go to providing grants and sponsorship.

The IAF welcome new members who are interested in meeting like-minded people, knowing that supporting the IAF also supports the arts in South Australia.

Non-members are welcome to join us at our fund-raising events.

Further information about supporting the IAF and our fund-raising events can be found at:

<https://www.iafoundation.org.au/support/>

<https://www.iafoundation.org.au/events/>

Donations

To donate to our ongoing fund-raising campaign, please visit

<https://www.trybooking.com/au/donate/investinginartists> or phone 0457 857 385.

All donations over \$2 are tax deductible.

How to apply for an IAF small grant

The IAF small grants for young and/or emerging artists are available up to a maximum of \$1,000 for individuals and \$5,000 for groups.

All art forms are eligible including (but not limited to):

- creative writing (fiction, non-fiction, screen plays, poetry)
- music (composition, performance, recording & production)
- performing arts (acting, directing, circus, dance)
- visual arts (all media)
- film & new media
- multi arts.

An emerging artist may be any age, but is considered to be within the first five years of embarking upon a career as an artist.

Two types of grants are available.

1: Professional development grants

For young or emerging artists to assist with the development of their artistic career through activities such as research and/or creative development.

For example: skills development activities such as an accredited course of study, master class, artist residency, mentorship program, internship.

2: Project grants

For young or emerging artists to assist them to develop new work, or present and promote their arts practice through public exhibitions, performances, etc.

Eligibility

Applicants must be current residents of South Australia and have been living in South Australia for a minimum of one year. Previous recipients of an IAF Small Grant are not eligible to re-apply for a period of three years.

There are two grant rounds per year.

- The first round opens on 1st March and closes 1st May.
- The second round opens on 1st August and closes 1st October.

Recipients of IAF Small Grants: July 2021 to December 2022

Caitlin Bowe

Details:

- Grant awarded: 2019, funds given in April 2022
- Event: Scottish Sculpture Workshop. (International: Scotland)
- Purpose: Scottish Sculpture Workshop for the Bronze Age. Casting Course and Open Access in July / August

Recipient Report: By Caitlin Bowe

Images: Bronze Age Casting Course: The furnace and crucible with molten bronze

I was granted the amount of \$1000 to undertake the Bronze Age Casting Course and Open Access Residency at the Scottish Sculpture Workshop.

While this was originally supposed to take place in 2020, due to unforeseen circumstances, I was only able to travel to the UK in 2022. Both of these courses have given me a wealth of new knowledge and skills to utilise within my arts practice.

During the Bronze Age Casting Course, I learnt how the Picts would have created Bronze objects by making my own with the techniques and materials that they would have used.

The technician Eden developed this course based on archaeological digs around the area where Bronze Age artefacts related to casting have been found.

I learnt how to use the lost wax technique and other techniques surrounding the furnace and bronze pouring.



During my Open Access Residency, I was able to continue with the Bronze Age casting, creating more sculptures with this technique.

As I had more time, I was able to develop a ceramic coat on my wax works so that the Bronze would pick up more details.

I also spent time in the forge, learning Blacksmithing and creating an herb chopper, Stang head, and Moon rake. The Bronze pieces and forged objects will be exhibited in my solo exhibition in July 2023 at The Floating Goose.



My time at the Scottish Sculpture Workshop was an amazing experience, I have learnt more than I thought possible and created works for an upcoming exhibition. This has inspired me to continue metal casting and Blacksmithing and for it to shape the future of my practice.



Caitlin Mohr and Miles Dunne

Details:

- Grant awarded: June 2022
- Event: SALA Festival August 2022
- Purpose: *Viewpoint*, an immersive multimedia exhibition at The Lab

Recipient Report: By Caitlin Mohr and Miles Dunne

Viewpoint offered the audience an experience where they could immerse themselves between an interplay of media including digital animation, experimental audio, installation, and paintings.

Funding provided by the IAF was specifically spent on commissioning a custom audio soundtrack by a local musician, materials for the suspension/hanging of the physical artworks in the multifunctional art space and high-quality documentation of the exhibition including photography and videography.



Early in the development of this project, the artists needed to carefully think about the way the physical artworks (oil paintings and textiles works) would hang in the art space.

A primary need for the exhibition was to unite the multiple mediums employed for the exhibition including the physical artwork and the surrounding digital moving animations.

Funding by the IAF allowed the artists to address this need by engaging with a local musician to create a soundtrack that drew on the explored theme of holding different perspectives.

The musician, Jackson Tierney, sampled and mixed poetry and dialogue recorded by the visual artists into the soundtrack. The result was an eerie and intense audio track which completely enhanced the overall experience of *Viewpoint*,

playing a major role in creating an immersive, suspenseful, and meaningful art experience for the audience.

The nature of the exhibition necessitated specific photography and videography to authentically capture the *Viewpoint* experience, with particular reference to the venue layout, LED screen lighting and suspended installation of artwork.

In addition to this, as *Viewpoint* will be an ongoing project between the artists exhibited yearly, it was essential that effective documentation took place.

Funding by the IAF allowed the artists to engage with a photographer and videographer that both have extensive experience with documenting events/projects at The Lab venue. By doing so, the artists now have professional photos and video footage of the exhibition, that will support their practice by providing documentation that will be used for, but not limited to:

- Artist portfolios.
- Social media/website content.
- Support material in exhibition proposals/grant applications/arts-related applications.
- Developing effective marketing strategies for future *Viewpoint* exhibitions and other projects.

Throughout the development and showing of *Viewpoint*, with the support from the IAF, Caitlin Möhr and Miles Dunne were able to grow professionally and personally, as financial support governed the maximization of their ideas in which they were able to document them accordingly.

This funding ensures long term benefits for the artists by providing professional documentation of their work, in which high-quality images are essential for support material in arts applications and proposals, and for wider marketing use.

CRAM Collection

Details:

- Grant awarded: June 2022
- Event: Theatre production, June 2022
- Purpose: Something Big, Theatre production

CRAM is a South Australian independent theatre collective. (Create/Revive/Augment/Revive)

Recipient Report: By CRAM Collection

The CRAM Collective is a new independent South Australian arts company, co-founded by Melissa Pullinger, Aarod Vawser & Ren Williams (Flinders Drama Centre Honours acting graduates), and Connor Reidy (Flinders Drama Centre Honours directing graduate).

We have worked together on various projects for many years, both at Drama Centre and in the industry. We are committed to creating sustainable careers for ourselves within the company and have a long-term goal of producing work here in South Australia for years to come.

With *Something Big*, we were determined to engage our generation with a theatre experience that thrills and provokes.



We acknowledge there is a seeming lack of theatre on offer for audiences of our demographic in Adelaide, and we endeavour to create within this market.

This will showcase us as professional creatives, whilst establishing the CRAM Collective and our capacity to make high quality work.

Something Big is an invaluable opportunity for us to apply what we learnt during our four years of training, and to ensure we continue to deepen our craft. We have surrounded ourselves with an experienced creative team to act as mentors and collaborators on this project. It will also enable us to continue to develop our producing skills as a company.

This was the world premiere of a piece written by Anna Barnes, an award-winning Australian playwright. Performing *Something Big* is an opportunity for Anna Barnes' work to be shown in Adelaide, as we introduce her writing to a new audience.

Something Big will be performed at RUMPUS, which is a venue and community designed for emerging artists to put on work.

By performing there, we are reinforcing how important this hub of independent theatre is in Adelaide, despite the uncertainty caused by COVID-19 and the shortened 2022 RUMPUS Season.

Something Big had a live stream performance so that the play could be watched at home.

The funding from the Independent Arts Foundation went towards providing weekly allowance of \$205 per artist, for the duration of the project (6 weeks). This allowance will supply the artists with money to pay for transport to and from the venue, a meal allowance, and general living expenses, as they will be required full-time on this project and unable to work elsewhere during this time.

The CRAM Collective were extremely grateful for the funds received from the Independent Arts Foundation and met with IAF Board members David McClay and Chloe Dunstan to discuss further collaborations. A number of the IAF Board watched *Something Big* and were very impressed with the performance and script.

Fern Milnes

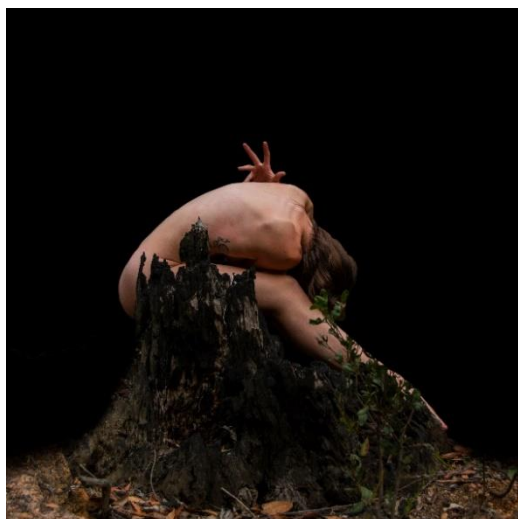
Details:

- Grant awarded: June 2022
- Event: Photographic series and short dance films
- Purpose: *Biophilia*, a short photographic series and short dance film

BIOPHILIA

A WORLD WHERE THE LINES BETWEEN FLESH AND EARTH ARE BLURRED

Biophilia had an incredible successful premiere season on the 3rd and 4th of March 2023.



We had an overwhelmingly positive response from all audiences and were touched by viewer's descriptions of their emotional responses to the work.

Both 6pm night showings sold out with 135 tickets issued across our two-day season.

We were incredibly humbled to have received the Sustainability Award at the final fringe award ceremony, and the accompanying funds will greatly assist us in future iterations of our work.

After our final showing we held an artist talk Q&A session, attended by at least 20 ticket holders which allowed us to discuss our process and inspiration with our viewers. This session allowed us to gain insight into how this work touched and involved the community, and we were blown away by the resounding support for our initiative.

We received a lot of compliments on how we created an immersive environment utilising, smell, sound, and visuals. As well as the interactive element of providing a place in the space for audiences to respond to questions and leave their responses being highly appreciated. Reflecting on these responses after our season was poignant and revealing in highlighting how relevant and forefront in people's minds the themes explored in our work are.

Co-creating and producing this work has been an invaluable learning experience for us developing both our creative skill sets as well as our production, event management, communication, and networking abilities.

From our original project proposal, this work has developed into far more than we initially imagined, opening opportunities in both of our careers, inspiring us to pursue artmaking more fulltime, and instilling us with belief in ourselves as emerging professional creatives.

Although the premiere season of Biophilia has ended this work is far from being over.

The tremendous response to the work has led us to seek future exhibition opportunities for Biophilia as well as invest further in our creative partnership to develop new iterations of projects involving photography and dance.

Jessica Murtagh

Details:

- Grant awarded: November 2022
- Event: Exhibition at Grainger Gallery, ACT
- Purpose: Support for first solo exhibition at Grainger Gallery

Interim Report:

Jessica will be holding her exhibition in May 2023. Her report will be included in the 2023 grants and awards recipients' booklet.

Aim of the project – Extract from her application

I am an Adelaide artist working with blown glass. With a Master's in Design (Contemporary Art) from the University of South Australia, my practice is based out of the renowned craft and design space JamFactory.

The aim of this project is to present my first solo exhibition. Much of my work draws inspiration from a long fascination with classical history and ancient artefacts. These influences are reflected in the style of work I make.



Bunyip Bushfires 2019

For this show I will be creating a body of work that builds and expands on this style of glass blown amphoras and rondels that I have been creating over the last few years.

Exhibiting at Grainger Gallery will give me the opportunity to demonstrate that I am a skilled artist to both industry professionals and art collectors.

As I have only recently finished my Masters degree, presenting a solo show will elevate my practice to a higher level, moving from student to being a professional artist that can execute a solo show that is polished and saleable in the commercial market.

Modern Relic X: In this together 2021



Kira Yang

Details:

- Grant awarded: November 2021
- Event: Adelaide Fringe 2022
- Purpose: For 'O!ky productions': *Not Your Average Asian Girl*

Recipient Report: Reviewed by the University of Adelaide

Phenomenal harmonies. Gripping story. Brilliant acting. You'll find all these and more in Kira Yang's *Not Your Average Asian Girl*.

A former student of Adelaide University herself, Kira has scripted, produced, and directed a phenomenal show that is sure to wow audiences.

Beginning with Act 1, Kira paints a vivid picture of what it was like growing up in an Asian household. The rules. The ideals. The music lessons! But more than that, audiences get a solid insight into the expectations placed upon children from a young age, and soon see how it works to shape the adults they become.

Following this is Act 2, where, as the title of the show suggests, viewers see just how much Kira is *Not Your Average Asian Girl*. It's here that audiences begin to understand what it's like coming out of your shell and auditioning for Music Theatre at Adelaide Uni. Breaking free from expectations certainly isn't easy, and this comes through in the outstanding story.

Throughout the act, Kira and her cast, Sasha Simić, Sean Jackson, Darcy Mae and Jemmah Rattley, give audiences a tasteful comedy cabaret.

Each cast member sings, acts, and dances their way into the hearts of audiences with precision and poise. Their harmonies are so on point that I could feel my body grooving along, sending goosebumps rippling up my arms.



The show incorporates some very well-known musical numbers in it as well, showcasing the cast's outstanding abilities as entertainers and performers.

Whether you're a seasoned musical theatre fanatic or you've only heard someone mention "the sound of music" in passing, this show is sure to be a hit!

As a story of transformation and personal development, the core moral really shines through. It's about finding your own voice and being yourself, regardless of what other people (including your family) have to say about it.

The cabaret is sure to inspire all audiences, and you don't need to be Asian to appreciate the show!

Although it hits all the Asian stereotypes that many continue to endure, Kira's brilliant storytelling skills allow people of all genders and ethnicities to enjoy the performance.

Lewis Constantine

Details:

- Grant awarded: October 2021
- Event: Adelaide Fringe 2022
- Purpose: Tutti Arts – Truly Scrumptious. First Solo Arts Exhibition

Recipient Report: By Lewis Constantine

Lewis Constantine's Fringe exhibition and first solo at Dentons was a huge success, almost selling out on opening night.

Although COVID restricted the amount of people on opening night his exhibition attracted a full capacity audience.

Artist Silvana Angelakis opened the exhibition with an insightful speech about the influences and passions that drives Lewis' work.

Tutti used social media and printed invites to advertise the exhibition and IAF as one of its sponsors.

The grant that IAF provided gave Lewis the opportunity to professionally frame his artwork, get a professional photographer to photograph his work, print invites and transport artwork.



Lewis also sold work from online social media stores and has since had many people asking about available artworks.

Another opportunity that Lewis was afforded by having the grant money was the chance to make some larger scale artworks.



However, the biggest change after the exhibition is Lewis' newfound confidence and delight to engage people with his artwork. The IAF grant has given Lewis the boost he needs to begin his career as a mature age emerging artist.

Photo credit: Thomas McCammon

Lina Limosani

Details:

- Grant awarded: November 2021
- Event: Adelaide Fringe 2022
- Purpose: Projekt Moxie – four emerging dancers to perform *Declivity*

Recipient Report: By Lina Limosani & Daniel Jaber

With funding from the IAF, Projekt Moxie were able to contract four emerging dance artists to work alongside established choreographers Lina Limosani and Daniel Jaber in a 10-week program of creative development, training, and mentoring.

The funding was spent on costs to support a season of a new double bill for the Adelaide Fringe Festival. These costs included: Fringe registration, marketing, publicist costs, music licensing costs, photographic shoots, programs, technical staff, production hire fees and costume/prop items.

The rehearsal dates ran from the 10th of January to 13th March 2022. Over these weeks the artists were lead through the creative development of two new works, and mentorships were facilitated to contribute to their ongoing future planning. The performance season was scheduled to commence at The Odeon Theatre from March 15th - 19th as part of the 2022 Adelaide Fringe.

Despite taking appropriate measures against Covid-19 early on in the creative process through the commitment and establishment of an “artist bubble”, the impact of Covid was present.

We navigated the complexities of close contact regulations, RAT and PCR testing and the disruptions this brought to the process with more consistent than normal absences from rehearsals. We took extra measures to attempt to protect ourselves in the studio, including undertaking regular RAT tests.

Two days prior to the premiere of the show, two of the four dancers were taken ill, and we had no choice but to cancel the season. It became inviable to continue the presentation of the show with no understudies to take the roles.

In the process of cancellation, mental health was a priority. We have conducted regular zoom meetings and regular discussions around how to best move forwards, not to lose motivation, and how to take the experiences of the process to inspire future planning.

Recently we were able to re-negotiate a presentation date with Australian Dance Theatre for one weekend in May 2022, which was the ONLY date the company had available in their calendar to support our project before October this year. We discussed this with the dancers of Projekt Moxie, and unfortunately due to conflicting and clashing of other projects and work

commitments, it appeared impossible for the team to come back together and deliver a season at this time.

With much consideration, Daniel and I have made the decision to forfeit any attempt to present Declivity in 2022. Pursuing a season later in the year will require more rehearsal time for remount, and we believe we will be dealing with the same availability and financial concerns from the dancers, unless we apply for further funding. We are all saddened that we cannot formally conclude the project via a presentation.

Although the performance season of Declivity did not eventuate, many outcomes were gained from both personal and professional levels. Each artist grew significantly in the context and environment of professional creative practice. Both processes saw distinctly different processes engaged - and the artists committed themselves to the contrasting methodologies to create and produce works of a high standard.

Jaber's process embedded the artists in the techniques of improvisation as a generative tool for choreographic content.

Limosani's process explored the amalgamation of diverse performance techniques. Together these works were of a significant standard, that would have showcased these exceptional South Australian emerging artists.



The works created were outstanding and demonstrated a strong contribution from the young, emerging artists.

They have proven their creativity and resilience to work in a professional environment and they are embarking on new projects locally and nationally as an outcome of the mentoring component.

With the outcomes gained and lessons learned Projekt Moxie proves itself a worthy and necessary project and platform for bridging the gap between recent graduates and established artists in South Australia.

The artists have ongoing trajectories and leave their experience of being part of Projekt Moxie fulfilled by working in this professional atmosphere. Previously they were unskilled in areas of marketing, budgeting, application writing, choreographic development and how to produce independent works, particularly for the Fringe environment.

These artists are now going on to a range of residencies, secondments and further study as an outcome of the project and also considering presenting their own works in festival environments.

Madeline Grammatopoulos

Details:

- Grant awarded: June 2022
- Event: Directors Course (International, UK)
- Purpose: Directors Course at National Film & Television School, UK (July 2022)

Letter of gratitude: From Madeline Grammatopoulos

To the wonderful people at the Independent Arts Foundation.

I am writing to you in profound gratitude for the \$1000 grant I was generously given towards my summer directing course studies at the National Film and Television School (NFTS) in the United Kingdom.

This professional development opportunity was genuinely life changing.

To walk through the doors every day past golden BAFTA awards, down the halls Roger Deakins used to walk, and into the studios where international festival nominated films has been made, truly reminds you that anything is possible.



Personally, one of the most significant skills I think I have gained/am gaining, is confidence in myself as a writer/director.

I so often undersell myself, and don't give my work enough credit. I'm learning to hold my head up, be clear in my directorial vision, and trust that I can make important and thoughtful work.

Maddie's colleagues at the UK National Film and Television School

Professionally, the most integral part of this opportunity for me was to be able to workshop my current script with industry professionals, and to work with a very knowledgeable cast and crew on a studio-based set (without the fear of making mistakes).

My original plan was to return to Australia in early September 2022. It is now the 15th of October, and I am still here.

This is solely due to the contacts I made at the NFTS, which was only possible due to support from the Ian Potter Cultural Trust (IPCT), and the IAF.

I was fortunate enough to be offered a place to live in London by an incredible screenwriter (and now, dear friend) so that I could also attend the London Film Festival, one of the biggest film festivals in the world. I have seen many films, met many incredible industry professionals, and walked red carpets (near) some of my idols.

I will be returning home to Australia very soon, where I will be continuing post-production on my latest short film and going into development for my next piece of work. These last few months have certainly changed the way I look at both of these processes, for the better, and have truly deepened my artistic practice.

This professional development opportunity went well above any of my expectations, and I am deeply grateful for the support of both the IPCT and the IAF. Thank you.

With warmth,
Maddie Grammatopoulos

Matthew and Lucas Bugeja

Details:

- Grant awarded: November 2022
- Event: Production of short film
- Purpose: Bugeja Studio towards the production of the short film *Thereafter* (working title)

Interim Report: By Matthew and Lucas Bugeja (Bugeja Studio)

Bugeja Studio have completed filming their short film in early April 2023. The next several months will be film editing with an anticipated completion date of August 2023.

Matthew and Lucas will provide a full report upon completion of the editing process. Their report will be included in a future grant recipient report.



Matthew and Lucas Bugeja



[STUDIO]

DESIGN / WEB / PHOTOGRAPHY / FILM
 0415 248 311 / BUGEJASTUDIO.COM
 MATTHEW [AT] BUGEJASTUDIO.COM

Samantha Garton

Details:

- Grant awarded: June 2022
- Event: Emerging Artists Gallery, RAH, October 2022 to February 2023
- Purpose: Tutti Arts – *Pieces of Happiness*. First Solo Exhibition

Recipient Report: By Ellen Schlobohm, Exhibition curator and Tutti Arts Worker

I write to thank the Independent Arts Foundation for their support of Samantha Garton's solo exhibition *Pieces of Happiness*.

The exhibition took place at the Royal Adelaide Hospital as part of The Research Foundation Group Creative Health's emerging artist program from 3 October 2022 – 7 February 2023.

Pieces of Happiness was Samantha's first solo exhibition and she created over 60 artworks on paper and canvas.

Samantha uses harmonious colour palettes with pops of bright colours to catch the eye and draw the viewer in. Inspired by nature and the things that make Samantha happy, *Pieces of Happiness* featured delicate motifs repeated over and over. It is through repetition that these small-scale motifs become impactful and the process of mark marking enabled Samantha to fall into a rhythm and lose herself in her art.



Pieces of Happiness exhibition at the Royal Adelaide Hospital



(Photo courtesy of The Hospital Research Foundation Group Creative Health)

The exhibition was well received by visitors with people commenting that the work was so joyful.

As Samantha herself is very familiar with hospitals she hoped her exhibition could be a joyful reprieve for hospital patients and staff alike which she certainly achieved.

'Creating art for the exhibition was a lot of work but it was fun. I'm really proud of it all and glad people like it. My family loved it!' – Samantha Garton



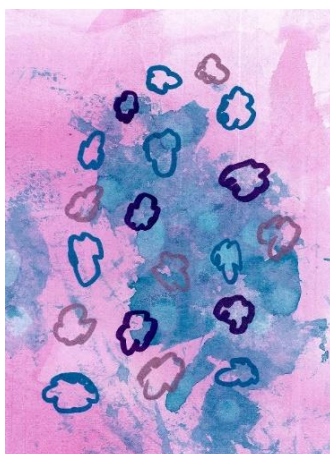
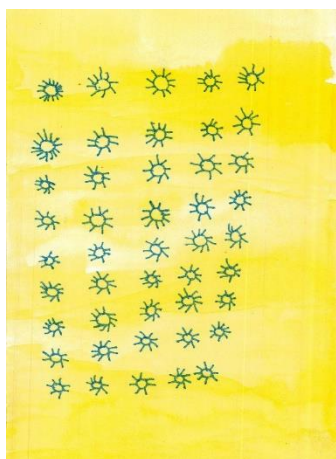
Left: Samantha Garton at her exhibition Pieces of Happiness

Right: Samantha Garton and Locky Beavis at Pieces of Happiness

Photographs courtesy of the artist

As Samantha's first solo exhibition, *Pieces of Happiness*, plays a vital role in her development as an artist and represents an important milestone in her artistic career. While Tutti supports all their artists, a solo exhibition is a huge undertaking and cannot be done without additional funding. The IAF grant was essential in allowing Samantha to pursue the opportunity to have a solo exhibition and present a cohesive, professional body of work.

'Thank you for the grant and supporting me to be an artist.' – Samantha Garton



*Left: Sunny Day, 2022, pen and ink on paper, 130mm x 180mm,
Middle: Happy Clouds, 2022, marker and ink on paper, 130mm x 180mm, Arts
Right: Rainbow Balloons, 2022, pen and ink on paper, 130mm x 180mm,
(Photos: courtesy of Tutti Arts)*

The IAF grant assisted with covering the cost of materials and frames for the artworks as well as having the works professionally documented and an artist fee for Samantha.

Once again I'd like to express our sincerest thanks to the Independent Arts Foundation for their support of Samantha and her exhibition.

Samuel Hall

Details:

- Grant awarded: November 2022
- Event: Production at The Lab
- Purpose: Production of *Womb* – rehearsal and performance season

Recipient Report: By Samuel Hall

Womb had its premiere season at The Lab on the 23rd and 24th of November 2022.

The project employed 8 artists in total and 114 people attended the performances.

The season was a huge success with audience members buzzing and ecstatic after watching the show.

The founder of Light Adelaide and The Lab, Nick Dunstone said it was “one of the best uses of the space he’s seen.”

Many audience members felt it was “immensely special” and that they’d “never seen anything like it.”

Womb’s immersive and interactive elements elevated the performance, creating an intimate and impactful experience. Combined with the 50m of LED screens at The Lab, the audience were transported into a new dimension.



The performance included considered and beautiful interactions with audience members, creating moments of deep connection and vulnerability.

Womb became a fitting title for the project as it gave me a space to develop myself as an artist.

As the project went on, I learnt more and more about what it takes to put on a full-length show and my skills increased in project managing, communication, and leadership.

I was nurtured and guided by many collaborators and community members throughout this project as I tackled each stage of the project. It was with this guidance and support that the project was able to come to fruition.

Womb was an incredible learning opportunity for me, and exactly the thing I needed to do at this stage in my career. I not only deepened my choreographic and creative skillset but learnt more about producing, administration, and other little alleyways that create a successful independent artist such as marketing and networking skills. It has created a solid foundation and confidence in myself to continue to grow my choreographic career in the future.

Womb – Trailer: <https://vimeo.com/789959810>

SAYarts (SA Youth Arts)

Details:

- Grant awarded: August 2021
- Event: Adelaide Fringe 2022
- Purpose: To support approximately thirty artists with the production of two Fringe shows (*Story Monsters* and *Girl World*).

Recipient Report: Extract from IAF August 2021 newsletter

In early 2020 the IAF was approached by SAYarts (South Australian Youth Arts). They wanted to see if the IAF could support their production of *I Still Have No Friends* in a tour to London where they had been invited to perform at the International Youth Arts Festival. Their initial enquiry was whether they could submit multiple separate applications (one for each cast member).

The IAF Board discussed this request at their next Board meeting and agreed to conduct a trial of a group application (with a maximum grant of \$5,000).

SAYarts submitted a group application, and the new group process was judged to have worked well.

SAYarts ensure that their students have a high degree of input and control over their devised work.

Because their productions are facilitated by talented industry professionals the work the young people produce is authentic, topical and of a high standard.

Many of Adelaide's future creatives are being nurtured at SAYarts – and this unique opportunity was seen as cementing their place in the South Australian arts landscape.

The funding sought from IAF was very important to the financial arrangements of the tour.

Funding from IAF would be used by SAYarts to cover some of the major costs associated with taking this show to London such as meeting the cost of accommodation for 13 young people and 4 adults in London.

SAYarts group application was approved, and they were informed of their successful application. Unfortunately, the very next day SAYarts found out the festival in London had been cancelled. SAYarts was unable to go to London as the influence of Covid impacted on international travel and other gatherings.

The IAF Treasurer contacted SAYarts to inform them that their grant would be held over until there was another opportunity available for the group.

Bec Pannell, Managing Director and Creative Producer at SAYarts, contacted the IAF and advised that the intention is for the IAF funding of \$5000 to assist two SAYarts groups to perform at the 2022 Adelaide Fringe Festival. The two groups are Kindred and On the Fringe.

This would benefit approximately 30+ young emerging artists who are involved with SAYarts.

While there are two separate groups involved, the intention of SAYarts is to have them perform “back-to-back” at a suitable venue (possibly Rumpus at Bowden or the new Wallis performance space at Piccadilly, North Adelaide).



The promotional material from SAYarts would include IAF branding and IAF members would be welcome to attend and see both shows with a small break in between. Both venues have bar facilities so members could enjoy a drink pre, interval and post show if they choose.

Like the IAF, SAYarts has found 2020 and 2021 extremely challenging.



In 2022, SAYarts put on two Fringe shows (*Girls World* and *Story Monster*), with several IAF members attending the opening performance.

The two plays, *Story Monsters* and *Girl World* deal with contemporary themes such as social media and gender differences as well as a plethora of other issues.



Other Awards. July 2021 to December 2022

Neil Curnow Award

The Neil Curnow Award is facilitated by the Helpmann Academy on behalf of the Independent Arts Foundation.

Valued at up to \$7,000 for interstate study and \$10,000 for overseas study, the purpose of the award is to support an emerging artist to undertake further study or career development in acting/theatre performance or direction.

It is available to final-year students and graduates under the age of 30 who have studied acting, theatre direction, technical production, or costume at Flinders University Drama Centre or TAFE SA's Adelaide College of the Arts.

Recipients: 2021, 2022 and 2023

Unfortunately, due to Covid restrictions, no award was made in 2021 or 2022.

The 2023 Neil Curnow Award recipient is Brittany Gallasch.

Brittany is an emerging actor, theatre maker and Motion Capture (MoCap) specialist, who graduated from Flinders University in 2022, and is looking to develop her skills in dramatic combat and movement performance.



Brittany will be using the award to travel to the UK in February 2023 to undertake a four-week internship at Fourth Monkey, a critically acclaimed theatre company and contemporary drama school specialising in improvised theatre and physical theatre training.

She will then head to advanced MoCap training with MoCap Vaults, the world's leading MoCap and performance capture school to build on her foundational abilities.

Brittany's personal development program will then conclude with five-day stage combat intensive with Captivate Action at the Dancehouse Melbourne.

You can read the December 2022 media release at: <https://helpmannacademy.com.au/2023-neil-curnow-award-recipient-announced/>

Her report will be included in our 2023 grants and awards recipients' booklet.

June S. Tanner Memorial Scholarship

The June S. Tanner Memorial Scholarship is jointly funded between the Independent Arts Foundation and the Italia-Australia Association.

The purpose of the \$4,00 scholarship is to support a South Australian artist (aged 26 or under) working in any art form to further develop their practice through a professional development program (of choice) in Italy.

The June S. Tanner Memorial Scholarship was established to honour the memory of a late Vice-President of the SA Branch of the Italia-Australia Association June Tanner, who accompanied groups of Australians on cultural tours of Italy and also taught mosaic-making.

Recipients

Unfortunately, due to Covid restrictions and other factors, no award has been made since 2019.

Critics Circle Award – Award for Innovation

Details:

- Grant awarded: December 2021
- Grant recipient: Joanne Hartstone & Tom Kitney (Hartstone/Kitney Productions)
- Purpose: Vimeo subscription

Recipient Report: By Joanne Hartstone & Tom Kitney

Black Box Live. The 2021 Adelaide Critics' Circle IAF sponsored Award for Innovation (\$1000) went to Joanne Hartstone and Tom Kitney of Hartstone-Kitney Productions for their *Black Box Live* from Australia project.

Joanne wrote in December 2021, "It was simply marvellous to be presented with the Independent Arts Foundation Award for Innovation a couple of weeks ago.

Tom and I were overjoyed to be endorsed by the IAF and also the ACC - the backbones of independent arts and arts commentary and criticism in SA.

We worked very hard last year to create *Black Box Live* as a viable digital platform for our sector, and with this award (and prize money) we have an amazing chance to move it to the next level!

The award is such a strong endorsement of our risk and results.

Tom and I are using the money to pay for a year's Vimeo subscription. This gives us unlimited livestreams and on demand shows for 12 months! It literally is making *Black Box Live* possible! It means every single show - whether viewed live or on demand - will be thanks in part to the IAF.

We thought this would be a fantastic way to use the award, so that it stretches all year and is part of every project.'

Best wishes and much gratitude, Joanne Hartstone & Tom Kitney "

Critics Circle Award – Award for Innovation

Details:

- Grant awarded: December 2022
- Grant recipient: The Bowerbird Collective
- Purpose: for *Life on Land's Edge*

Recipient Report: By Simone Slattery and Anthony Albrecht, The Bowerbird Collective

The Bowerbird Collective was thrilled to receive the Independent Arts Foundation Award for Innovation for our work *Life on Land's Edge*.

This work is the culmination of 3 years of research and creative development, undertaken throughout the Covid-19 pandemic, to tell the story of migratory shorebirds.



The incredible beauty, endurance and fragility of these threatened birds was of great inspiration to us, and through *Life on Land's Edge* we seek to draw audiences closer to their plight.

Since its premiere in early 2022, the work has been performed over 20 times around Australia.

Funds from this award, very gratefully received, will support our recording of this project for CD.

With a planned release for mid-2023, the album will feature all works from the live concert program, which includes 8 new Australian compositions, co-commissioned by the Bowerbird Collective and BirdLife Australia.

We recently recorded the tracks at a studio in the Adelaide Hills and are very much looking forward to sharing the fruits of our labours once the editing, mixing and mastering is complete.

We would encourage members of the Independent Arts Foundation to please visit our website at www.bowerbirdcollective.org to learn more about our work and to pre-order *Life on Land's Edge* on CD.



With our heartfelt thanks, Simone Slattery and Anthony Albrecht, The Bowerbird Collective.

Young Filmmakers Award (under 24 years of age), Fleurieu Film Festival

Details:

- Grant awarded: February 2022
- Grant recipient: Ryan Farr for *Flugelbound*
- Purpose: Short Film

Recipient Report from Ryan Farr

Since submitting the film *FlugelBound*, I have been for the most part, relaxing.

The film was one of the last assessment pieces, so after it was finished, the group and I have been enjoying a break from education.

We now collectively look forward to the graduation, and to becoming alumni of UniSA's bachelor degree of Film & Television.



In the break I did take on the new hobby of film photography.

After inheriting my father's 35mm SLR film camera, I have been dabbling with the medium, which in recent years has encountered a large resurgence.

If you haven't (and/or haven't in while) shot on film, I recommend it immensely.

Chloe and Jen, Dunstan with Ryan Farr

There is beautiful simplicity and mystery, and the experience of photographing on film is much more stripped back.

I, and I'm sure many others in my age bracket, are used to growing up in the digital format.

Something in which, like much of the modern world, provides an instant gratification – everything offered up to the user, so trivially. Which is why I think film has struck, perhaps re-struck, a chord with young people – the experience of physical materiality and process is something unrivalled, and immensely fascinating.

But aside from recent hobbies, I have been working with Yogi Devgan. A talented filmmaker and creator, who's the writer and director of the award winning 2021 film *Perceive*.

Yogi is soon to take on the third and final year of the very same degree I now graduate, spending his holidays making films. His current endeavour is an action film called *Crosscut*, which I am working on, as Camera Assistant and Script Supervisor.



After the Fleurieu Film Festival Screening, a lot of the group expressed interest in getting back together and make something.

Whilst making *FlugelBound*, I always said that our team is one full of directors. Many members of the group are talented and driven enough to take the reins and helm their own creative project.

For me, I'd be excited to take a backseat, see what they make, and provide them with any of my talents to produce their image. I'll always keep cooking in the background, it's due time I lift my lazy fingers and put my brewing ideas to paper.

I promised them that the IAF's \$500 contribution will be put towards the next project. There's a surreality to earning a contribution from something I made.

I can't show my gratitude enough, but what I can do in the hopes of reaching people, is keep creating – and keep telling stories.

Past Recipients of IAF Small Grants: June 2021

Ellie Cheesman

Details:

- Grant awarded: June 2021
- Event: Short film production
- Purpose: To create a short 10 minute film called *Womenarche* which explores the menstrual experience

Recipient Report: By Ellie Cheesman

Pictured: poster for the project Womenarche, a film by Ellie Cheesman

Thank you to the funding and support letter from the IAF, I was able to secure some further funding with the Regional Arts Fund through Country Arts SA, and successfully received a further \$5000.

With this total of \$6000, including the \$1000 from the IAF, I was able to upgrade my filmmaking equipment to make the highly successful film, *Womenarche*.

This film and the equipment upgrade has provided a higher platform and a strong foundation for my career as an emerging young regional filmmaker.

The IAF funding was used for my equipment, my time and my submissions to film festivals.



I have submitted to over 40 festivals (which cost a total of \$1900) and am still waiting to hear back from 20 festivals - as they will occur later in 2022 or early 2023 – to hear whether we were accepted to be screened, as finalists or winners, or not.

The film was submitted on FilmFreeway (an industry official website for festival submissions) and won 'Best International Film' at the Paris International Film Awards (2022).

The film was also officially selected to be screened at the 'Golden Short Film Festival' in Italy and the 'Berlin Indie Film Festival'.

An article in the ABC was published about the project and I received emails from people, mostly parents of daughters, from people all over Australia, and even an offer for a radio interview in Ireland, which I accepted.

I also did an interview with the ABC radio that I was offered about the film project. Here is the link to the ABC article: <https://www.abc.net.au/everyday/womenarche-movie-girls-first-period-menarche/100920768>

This film opened a conversation for young people, I'm often asked by teenagers about the film and the process of menarche. I received great feedback from parents who said that they were delighted to have some resources that would make their children feel more comfortable.

I have given a few screenings and talks in my community and schools in Port Lincoln, South Australia, which sparked a lot of excited conversation about shared experiences from a group of 13–15-year-olds.

The film was also integrated as a resource into a catholic school program – 'The Rite Journey' – for year 9s.

For the film process, I interviewed three eleven-year-old dancers, an eighteen-year-old elite swimmer, a yoga instructor and a professional free diver. These girls/women shared their perceptions and experiences of menarche and the menstrual process, and by opening a conversation about it, I believe we have made great progress towards destigmatising women's bodies.

The film took about eight months to create.

My goal in the future is to make other films like this one, exploring different cultures and providing opportunities for people to share their stories and open a dialogue.

Kyle Dolan

Details:

- Grant awarded: June 2021
- Event: Short animated film production
- Purpose: Produce a 3-5 minute animated short film that will be submitted to film festivals around Australia and the UK.

Recipient Report: By Kyle Dolan

The funding from IAF allowed for a significant practical education for me as an emerging filmmaker. Initially, my application was to produce and direct a 5-minute animated short film.

The idea, a mouse falls in love with a computer mouse, is one that I have been wanting to make for years but didn't feel like I had the knowledge or skills to develop it until after I had been to film school. In developing this short film, Shay-Mouse, I was able to learn a significant amount from successes and failures.

My experience is entirely in live-action filmmaking, so animation was an area I had never worked in before.

As a filmmaker, I enjoy pushing myself into newer areas, because that is the best way to learn and expand my repertoire.

I collaborated with a Melbourne-based animator, who had previously worked for Disney. However, a lot of this pre-production work was done remotely, with communication done over zoom meetings or email.



At times I felt like I was on the outskirts of my own film and as Melbourne came out of lockdown, my collaborator got other professional animation projects and Shay-Mouse was not as much of a priority for him and the timeline slowly reduced and slowed down. Eventually, it became evident that the money from IAF was not going to be enough to deliver a completed animation to a high standard in the time needed.

After consultation with IAF, I was able to change the purpose of my grant from an animated short film, to writing an original 30-minute pilot.

My long-term goal is to write and produce TV comedies. Both sitcoms and comedy-dramas have been a significant influence on me and it is the path I want to pursue in my filmmaking. Being able to dedicate a portion of time to writing the script full time meant that I could properly commit to it. It also better suits my long-term goals as a creative and has put me one step closer to working towards that goal.

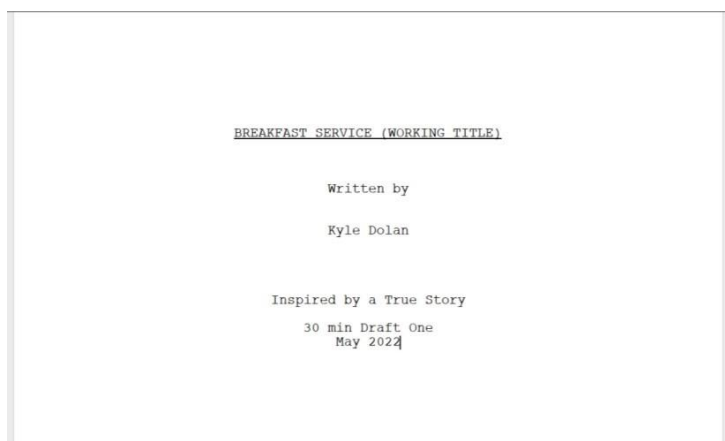
The script is a farce called Breakfast Service, inspired by the birth of my cousin, where my uncle managed a hotel and had to deliver him while on shift. It's inspired by Charlie Chaplin and Fawlty Towers and has a heavy focus on physical comedy.

Even if the script doesn't go far past this stage, it has given me the experience of writing my first 30' minute script. Often the first script is the hardest to write and now that I have that experience, I can use what I've learnt in terms of structure, pacing and dialogue writing to enhance and expand upon in future scripts.

My experiences with the multiple projects that IAF has allowed me to work on have meant that I can expand upon my existing skills, as well as learning some new ones.

I learnt from a practical viewpoint and the fact that my initial project didn't work out the way I initially intended allowed me to gain first-hand knowledge on a microscopic scale of the realities of how the industry works.

So often projects go in and out of development and the production timeline isn't always a linear experience.



I still intend to pursue Shay-Mouse in the future, as it is a passion project, but the experience of writing an original 30' minute pilot script has put me a step closer to my long-term plans as a filmmaker and given me the basic building blocks to work upon from future scripts.

Lauren Murphy

Details:

- Grant awarded: June 2021
- Event: Purchase of equipment and materials
- Purpose: Purchase equipment and materials to learn new skills such as welding and sandblasting while undertaking the Helpmann Academy residency at George Street Studios.



Recipient Report: By Lauren Murphy

With the support of the Independent Arts Foundation, The Small Grants Scheme has greatly benefited my creative development as a Ceramicist. The IAF grant allowed me to purchase a range of clay bodies and glazes, as well as contribute towards bisque and glaze firing costs.



For the duration of the Helpmann Academy Residency at George Street Studios during 2021, I was able to expand my practice and knowledge through research and development, and the experimentation of ceramic materials and techniques.

I am thankful to have had the opportunity to spend more time in the studio, surrounded by like-minded and experienced practitioners who were extremely generous with their time and knowledge.

I was introduced to and shared the experience of working with metal and stone, while having the ability to use the equipment and machinery at George Street Studios.

Since the residency and funding from IAF, I have been accepted as a Ceramics Associate and begun working from The Jam Factory.

I aim to further expand my practice over the next years and believe that funding from the IAF has been an important step in allowing me to gain confidence, and further my career as a Ceramicist.

My practice currently involves a combination of hand building and wheel throwing to develop functional ceramic vessels and objects, and I look forward to finding solutions to create the best possible design outcomes.

Thank you so much again, and I'm so grateful for all the support from the IAF.



Stephanie Jaclyn

Details:

- Grant awarded: June 2021
- Event: Submission fees
- Purpose: Submission fees for several international and acclaimed film festivals for short film *Mating Call* of which Stephanie is the writer, director and producer.

Recipient Report: By Stephanie Jaclyn

Film *Mating Call* by Stephanie Jaclyn



because we all have a wild side

This project was inspired by the real-life experiences of many of my single friends and myself.

For young men and women alike, dating and finding that 'special someone' to settle down with is still seen by society as something of absolute importance.



The protagonist's descent into a state of animalistic howling gives a raw and emotional contrast to her polite 'smiles and nods' that distract from her true feelings. This absurd and dreamy approach draws sharp attention to the unseen, or often ignored impact, that these social pressures can have on the mental health of young people.

The film also farcically explores the state of modern-day dating in a digital age which echoes the consumeristic abundance that millennials are conditioned to and often take for granted. With the rise of the dating apps, the idea of 'settling' spurs the misguided narrative that there could be someone better on the next swipe.



The Independent Arts Foundation (IAF) is a registered charity established in 1991 to raise funds to support emerging artists in all art forms, including dance, film, literature, music & visual arts.

Grants, scholarships and annual awards supported by the IAF provide financial assistance for individuals and groups seeking support for professional development or a project, such as an exhibition, performance or film.

Funds are raised through donations, membership fees and a program of events including literary dinners, film nights, and special events.

Grants

The IAF small grants for young and / or emerging artists are available up to a maximum of \$1,000 for individuals and \$5,000 for groups. There are two grant rounds per year.

- The first round opens on 1st March and closes 1st May.
- The second round opens on 1st August and closes 1st October.

For information on grants and how to apply, please visit

<https://www.iafoundation.org.au/grants/>

IAF Contact Details

Please visit our website at <https://iafoundation.org.au/>

To join, visit <https://iafoundation.org.au/membership/>

Or following us on Facebook <https://www.facebook.com/>

IAF phone: 0457 857 385