



# NEWSLETTER

## JANUARY 2019

*Patron: Diana Laidlaw AM*



*Frank Ford AM (18 March 1935 - 27 September 2018)*

*Former Patron and Chair of IAF*

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## 1. SMALL GRANTS

**SMALL GRANTS:** For the period July to December 2018, IAF small grant awards of \$1000 were made to the following recipients:

**Amy Goddard (Project Grant – Film)**

*“The Bluff” (short film) to be used as a ‘proof of concept’ for a feature film Amy is writing.*

**Ellen Schlobohm (Project Grant – Visual Arts)**

*“s.il.hou.ette” residency at Nexus Arts along side paper artist Janakai Lele culminating in an exhibition during the Fringe Festival, in which she explores her German heritage.*

**Jasmine Crisp (Professional Development Grant – Visual Arts)**

*To undertake an artist residency in April 2019 in Reykjavik, Iceland with SiM at their central Reykjavik location, Seljavegur*

**Lucy Stoddart (Professional Development Grant – Singing)**

*To partake in two international tours, with Gondwana Choirs Chorale in Sydney and then Northern Europe and Elder Conservatorium Study Tour at the principal music colleges in London.*

## 2. CRITICS CIRCLE AWARD – Monday 10<sup>th</sup> December, Holden St Theatres

**Awarded to: Ukaria Foundation, for UKARIA24 – (C)age of Enlightenment**

As their website notes, “Adelaide critics – the Scribblers in the Dark - are a rare breed, uniquely skilled in their art through their exposure to the city's long history as home to famous arts festivals, and the extraordinary creativity of the arts and artists in the state of South Australia. The critics, from mainstream and alternative media, meet regularly to nominate outstanding work and, at year's end, to vote for the winners of their cash and trophy awards.” <http://www.adelaidecriticscircle.com>

The Adelaide Critics Circle Awards cover both professional and non-professional theatre and music productions. These awards encourage emerging artist in a number of artistic fields. With sponsorship from the IAF, they reward innovation in the arts.

At the event hosted by the Chair of the Adelaide Critics Circle, Peter Burdon, John Holmes presented the IAF's \$1500 Innovation Award, which went to Ukaria Foundation, for UKARIA24 – (C)age of Enlightenment, a music-visual art performance in June 2018 at Mt Barker.



*Arts Diary: for all IAF events, and much more;  
daily, 5mins, 7.55, 11.55, 17.55*

### 3. REPORTS FROM EMERGING ARTISTS:

#### JESS TAYLOR

##### ***“Manifesting Monsters” solo exhibition***

I am an early career visual artist based in South Australia named Jess Taylor. In 2018, I was awarded an Independent Arts Foundation Grant to assist with the costs of presenting “Manifesting Monsters”, a solo exhibition at Sawtooth ARI in Launceston, Tasmania. ‘Manifesting Monsters’ is an exhibition of works developed during my Masters research exploring the concept of monstrosity, its social function, and the ways in which a female artist might use the language of



monstrosity for their own conceptual and affective ends. Spanning across sculptural and two-dimensional media, this work demonstrates how embodying the monster might act as a means to confront personal anxieties and resist gendered societal norms. The IAF Grant allowed me to travel to Tasmania to install my exhibition, attend the opening night, and cover the costs of my flights and accommodation.

As an emerging artist, this exhibition is

valuable to my career for many reasons; as my fifth solo exhibition presenting a concentrated body of work, as the first time Tasmanian audiences have been exposed to my work, and as an opportunity to exhibit work developed over two years of concentrated study. Furthermore, showing my work to interstate audiences and building connections to interstate art communities, both through my work and in person, is vital if I am to have a successful, nationally significant career as a practicing artist. Thanks to the IAF grant I was able to personally meet with gallery staff, attend the opening of my exhibition, meeting and engaging verbally with artists, arts professionals and viewers. I was able to make several professional connections and continue these conversations.

I have been very pleased with the presentation of my work in Sawtooth ARI and the response thus far. Shortly before my exhibition, the gallery contacted me to inform me that the largest gallery space had become available, and to offer the space to me. The IAF grant, by covering several of my exhibiting costs, freed up my own finances so that I could respond to this last-minute opportunity, allowing me to exhibit works from this body of work that would not have fit within the original space. The result was a much more impressive body of work and exhibition. I am grateful to the Independent Arts Foundation for facilitating this exhibition and investing in my career as a visual artist.



## CAYLEIGH DAVIES

### ***Performance at Samstag as a part of Adelaide Dance Festival and Panpapanpalya***

On behalf of The Human Arts Movement I would like to thank the IAF for their generous support for our project: 'Creatures' Performance at Samstag for the Adelaide Dance Festival 2018 and Panpapanpalya; Joint Dance Congress. IAF



enabled us to pursue an amazing and rare opportunity to present our work to large international audience through the Joint Dance Congress, an event that is run in different cities around the world and so happened to be in Adelaide for 2018. The

performance was concurrently a part of the inaugural Adelaide Dance Festival program; allowing us to establish a stronger connection with Australian Dance Theatre (the festival hosts) and to gain more presence in the dance sector of South Australia. The funds from IAF covered the costs for the six professional dancers for the performance of 'Creatures'.

The project involved two pre-performance season rehearsals followed by performances of 'Creatures'. One of the shows was followed a Q and A which allowed the Creative Directors, Alison Currie and Aldo Iacobelli, and dancers to offer the audience an insight to the process and performances. The performances of 'Creatures' were highly successful and received more interest than we initially expected. Due to our performance being booked out with 170 people on a waitlist, we decided to run a second performance. Both performances saw high numbers with approximately 100 people at the first and 50 at the second, the second show's lesser numbers were likely due to the short notice of the additional performance. A large proportion of the audience were international delegates from Panpapanpalya, this provided significant international exposure for both THAM and the South Australian dance sector who we represented through our performance.

For The Human Arts Movement dancers this project was a great opportunity and an amazing experience; to be able to perform within an exhibition by an amazing artist that so closely related to 'Creatures' was a gift and honour and has gained us new and important networks in both Aldo Iacobelli and the Samstag Museum staff who expressed immense gratitude and resonance with the work and our performances.



The performances received great feedback from audiences as well as

from Samstag staff and Aldo Iacobelli, with some audience members expressing they were 'moved to tears' by some points of the performance. Photo credits: Sia Duff (top), Meaghan Coles (bottom)



## JANE SKEER

My exhibition, *Afresh* opened at the Riddoch Gallery, Mount Gambier, on the 2<sup>nd</sup> November 2018. This was the most ambitious project yet and it was made more intimidating exhibiting alongside the legendary Australian artist Stelarc. Thank you to the support of the Independent Arts Foundation, I was able to think bigger, to really expand my art practice and enhance my artist profile as an emerging South Australian artist.



*Afresh* included a selection of works made earlier in 2018, together with a brand-new large-scale installation consisting of damaged/discarded truck ratchet straps. This work, *Bunbury, Albany, Whyalla, Port Augusta, Alice Springs, Freeling, Adelaide, Millicent, Mount Gambier, Melbourne and Sydney*, was an extension of a previous work made for the Biennale of Australian Art in Ballarat.

Ratchet straps are strong and robust, industrially sewn to secure their prized cargo, while being vulnerable, susceptible to the harsh elements. Embedded with red dirt and grease, worn down exposing their histories. My aim was to monumentalise these straps, retire them from their duties, to recognise their efforts. The work highlighted the vitality I saw in them, rendering visible the mechanisms of trade which define the country's economy. *Bunbury, Albany, Whyalla, Port Augusta, Alice Springs, Freeling, Adelaide, Millicent, Mount Gambier, Melbourne and Sydney*, mimics the essence of what it is to be truly Australian.

The works I chose to take to Mount Gambier were the ones I believed would heighten the experience of art and culture for country viewers. Growing up in Mount Gambier myself, I wanted to exhibit art that stretched the boundaries beyond painting and drawing, but still spoke of these methods. Regional areas need artists like me to exhibit there, to expose different ways to make and explore art, to look beyond the material and see things differently from the intended. Regional towns hold a lot of hidden talent bursting to be exposed and I am honoured for the opportunity to give back to this community. Photograph by Grant Hancock.

#### 4. BOARD EVENT

##### **Jessica Dames Celebration – Sunday 21<sup>st</sup> October, Carclew, North Adelaide**

In recognition of her role in establishing the IAF, the Board decided to celebrate with Jessica Dames AM in the year of her 80<sup>th</sup> birthday. It did seem appropriate to say thank you for her foresight in establishing the Foundation, applaud her for her formation of the Mid North Branch, and then to wish her a 'Very Happy 80<sup>th</sup> Birthday'!



The photo above is of Jessica with Hon Rachel Sanderson who represented the Premier Steven Marshall who was overseas. Rachel met everyone, and her attendance was greatly appreciated. The Premier wrote a personal letter to Jessica which we read at the time of making speeches.

Jessica was overwhelmed by the late Sunday morning Bubbles and Birthday Cake feast of food and fizz! The catering was superb and Jessica was incredibly grateful to her friends who joined her, as well as the fact that her daughters and their families were able to be with her and Joseph.

Of course Jessica reminisced about famous people who had graced early IAF events. She told stories of things that went wrong and how they were covered up to make a function appear flawless – just as we do now!

We decided that Carclew was the obvious venue because it has been the home of the Arts since its establishment as a public institution. Additionally, Carclew has supported the IAF fully at all times. Jen Dunstan, Helen Onopko and John Holmes were the key organizers, with the support of Board Members and their partners. We thank Marg Jude, Nick Dunstan, Mary and Keith Odium, Jill Argent, Moira Simpson and Steve Charles for their huge efforts on the day.





However, what was of great interest was Jessica's quick whizz through the glorious days of the Elizabethan Theatre Trust, its troubled times, and the fact that the South Australian Trust members wanted to maintain support of the Arts. As a consequence, the Independent Arts Foundation was formed: *Independent* of funding, supporting the *Arts* and a *Foundation* to raise money for young and emerging artists.



*Carclew Ballroom*



*Jeanette Roulston (former Sec.), John Holmes (Chair), Moira Simpson (Board)*

## 5. FRANZ KEMPF AWARD

### **Victoria Paterson – Tuesday 20 November during Literary Club, Public Schools Club, Adelaide**

The IAF Franz Kempf Printmaker Award for the period 1 January to 31 December 2019 was presented at a Literary Club dinner in November 2018. This Award is valued at \$4000 and supports the professional development of a South Australian printmaker aged 26 and under. The Award was offered biennially and the latest presentation is the final one of the series. Previous recipients were Jake Holmes (2013) who studied at Red Hand Print Studio in Darwin, Sarah Thame (2015) who undertook a mentorship with David Fraser in Victoria and Abbey Rawson (2017) who undertook a mentorship with Ian Westcott in Scotland.

The award has been made possible due to a generous gift made by long-time Independent Arts Foundation member and internationally recognised, Adelaide-based artist Franz Kempf AM. With a celebrated career spanning over half a century, Franz realised the value of providing development opportunities for emerging printmakers.



**Victoria Paterson** is the Awardee for 2019. Victoria will participate in an intensive mentorship with Louise Kohrman – a respected printmaker and educator – at Zea Mays Printmaking in Massachusetts, USA for approximately one week in February 2019. Zea Mays is a studio, workshop, educational facility and research centre dedicated to safe and sustainable printmaking practices.

*Victoria Paterson with John Holmes and Rebecca Meston (Funding Program Coordinator, Carclew)*



## 6. NEIL CURNOW AWARD – Friday 30 November at Ayers House, Adelaide

This \$10,000 Award is made possible through the generous bequest of the late Neil Curnow, a passionate actor, director and teacher. The award assists the recipient to undertake a professional development opportunity of their design interstate or overseas.

IAF Chair John Holmes was joined by Deputy Chair Jill Argent at the Award Ceremony in November 2018 at Ayers House. John was very pleased to announce that the recipient of The Neil Curnow Award for 2018 was *Eliza Olivia*.



*Jane McFarlane (CEO Helpmann), Eliza Olivia (Neil Curnow Recipient 2018), John Holmes (Chair, IAF)*

Eliza is an Honours graduate from Flinders University Drama Centre, and in 2015 received a Carlew scholarship to study screen acting, screenwriting and playwriting at the New York University Tisch School of the Arts.

The Neil Curnow Award will enable Eliza will travel to Finland in May 2019 for a 30 days writers' residency to work on her play 'Not All Women'. This will be followed by acting classes in London at the Royal School of Speech and Drama. The classes will be focused on text and direction.

On completion of the program Eliza will return to Adelaide to work with her company Ladylike Theatre. As the 2019 resident artists at the State Theatre Company of South Australia, Eliza and Annabel Matheson will aim to pitch 'Not All Women' for their main stage season. This will be their first main stage co-production and will solidify their working relationship with State Theatre. A most worthy recipient with a very bright future!

## 7. MID NORTH BRANCH NOVEMBER FILM – Wednesday 28 November, Blyth

The Mid North Branch meets each month as a Film Club at the Blyth Cinema, with drinks provided by a local winery, and nibbles by Committee members. Then there is a film at the Cinema, followed by dinner, which is usually at the Blyth Institute. Every event is a great success.



The Chair of the Branch, Sally Michael, invited the IAF Board to conduct its monthly meeting at Blyth. Mary Odlum, John Holmes, Jill Argent, Helen Onopko, Jen Dunstan and Moira Simpson did just that. Steve Charles, Kym Smith, Keith Odlum and Nick Dunstan joined their partners, and most visitors stayed in the Blyth Hotel.

We wandered the town of Blyth with its excellent Medika Gallery run by Ian Roberts OAM. Ian has on display his own art work, and that of others. There is also a large and locality-appropriate plant nursery. Nearby (everything is nearby!) is a fascinating park and steel engraved sculptures. It is well worth a wander through both the Gallery and the Park which is pictured above (all 4 Blyth photos are courtesy of Jill Argent).

On this occasion the drinks on the night were supplied by Pikes Winery, and Ian Roberts is pictured behind a range on offer for tasting prior to the film (pictured right).

Ian also runs the Cinema – in fact if it was not for his hard and persistent work, this valuable resource would not exist. Because the Blyth Cinema is planning a redevelopment the Mid North Branch is allocating proceeds from its IAF events towards the Cinema work. Plans are





proceeding through approval processes and the IAF is very pleased to support this initiative which offers quality films for regional audiences (pictured below).



The film for the evening was Bagdad Café (1987) which was viewed with some hilarity and a change of technical presentation! We loved it. It was introduced by Lisa Smedley who also led the discussion during the dinner.

The dinner was held in the adjacent Blyth Institute. The amazing Rae Edwards and her team prepared a multi-offering, three-course dinner.

*John Holmes and Claire Eglinton who, with everyone else around their table, talked about either horses or people they knew in common. So South Australian!*





## 8. LITERARY CLUB – Michael Bollen, Wakefield Press



“What a pleasure is the IAF Lit Club! Every third Tuesday of the month I get to present an author to tables of very fine diners for their delectation. And I get to give a quiz, and play the fool while MC-ing. I like that.

Especially I like hearing from the authors. Strange to say, these evenings are often when I best come to learn the stories behind their books, as well as their ambitions and future plans. At work, the pressure of creation, business and deadlines so often intrudes on relaxed conversation. At the Lit Club, I smile when an author ditches their prepared formal speech and speaks from the heart.

What makes this possible? It's the warm and engaged atmosphere created by the friendly, intelligent people at the dining tables. The occasional spat – mainly over alleged cheating, or incorrect answers from the MC, in the Quiz – is quickly doused when Jill Argent declaims her table's pass-the-parcel

poem or, even better, breaks into song.

Independent literary publishing, like all the independent arts, can be a tough and lonely gig. I, and all at Wakefield Press, including our authors, are hugely grateful to the IAF for the companionship and encouragement you provide. It truly matters!”

## 9. IAF Film Club – David Gosnell – Membership Officer (& regular film goer)

“Our sub committee responsible for choice of viewing arranged a very varied bill this passed six months. They were governed (sometimes hindered) in their choices by the limitations placed upon the Cinema by the company providing the films. Of course not every film could be everyone's “cup of tea”, including me. I always knew, though, that if the film held not much attraction for me, any lacking was always made up for by the socialising, over a complementary glass of wine, before the film and the always excellent meal after the cinema. The talk around the tables is always interesting and on many occasions, amusing (judging by the laughter from the various tables). In fact I know some people who have missed the film but come to the dinner.

So if you haven't given it a try so far, take the plunge and give us a try.”

## 10. TREASURER'S REPORT – Mary Odlum

In October, IAF awarded **four Small Grant Awards** of \$1000 each to the recipients mentioned earlier in this newsletter as well as our ongoing commitment to the **Critics Circle Innovation Award** (\$1500) which in 2018 went to The Ukaria Foundation.

Proceeds from a raffle (\$255) held at Jessica Dames' 80<sup>th</sup> birthday party were passed on to **Madeline Blackwell** to assist with the production of her film "Damage".

A \$1247 contribution of 50% of the profits made by the Mid North Film Club for the period July to December 2018 was given to the **Blyth Cinema** to assist with their upcoming renovations.

IAF will provide the **Young Inspirational Filmmaker** prize of \$500 at the Fleurieu Film Festival which will be held on 9 February 2019.

The final **Franz Kempf Printmakers Award** of \$4000, administered by Carclew, was awarded to Victoria Paterson. This biennial award has been generously funded by Franz Kempf.

The **Neil Curnow Award** valued at \$10,000, facilitated by the Helpmann Academy on behalf of the IAF, was awarded to Eliza Oliver from Flinders University. The Neil Curnow Award is made possible through the generous bequest of the late Neil Curnow.

Our thanks to IAF supporter, **Clare Russ** who once again donated pre-movie drinks. On reading about Clare's donation in the last IAF newsletter, this led to IAF Member, **Bob King** making a donation of wine to IAF. These donations allow more funds to be raised for emerging artists. Thank you Clare and Bob!

**We gratefully acknowledge the donations to the Special Fundraising account received from July to December 2018, some of which were specially given in honour of Frank Ford.**

Karen Simpson

Jen Dunstan

Raelene White

John Bishop & Barbe Pidcock

Robina & Glen Weir

Micheleine Hannaford

Felicity Morgan

Ines Medianik

Patsy Bennett

Samela Harris

Diana Laidlaw

Jill Argent

Sue Mintz

Jean Matthews

Merilyn McPee

Judy Connor

The **\$10,000 Senior Arts Project** given to IAF back in June 2017 has now all been expended. The funds were used to employ Jen Dunstan Projects to establish mechanisms to positively encourage older people to attend arts events as part of groups of like-minded people.

## 11. FRANK FORD – *Former Chair and Patron of IAF*



### ***Email to Board from John Holmes, Chair, IAF – September 27, 2018***

“Sam has just phoned me. After a short illness in hospital Frank died this morning. Sam wanted you all to know and asked me to tell you: the Board of the IAF, Gwen and Peter, Helen and Sandra. I will phone Marjory Fitz-Gerald as she does not have email. There will be no funeral but instead there will be a time to reminisce in a few weeks. Sam was very upset but has his family and close friends with him. A very sad day.”

### **Comments emailed or posted**

*Jeanette Roulston* - I was honored to be Frank’s secretary for many years while he was chairperson of the Independent Arts Foundation. I loved his dedication to promoting South Australia’s young and emerging artists as well as his support and contribution to all arts in this state. His vibrancy, mentorship skills and unflagging dedication to the arts sector was remarkable. So proud to know you Frank. Condolences to you Sam, stay strong in the love from those who loved you both and want to support you at this emotional time.

*Francene Connor* - It was Frank Ford who first encouraged me to become a member and so it is with sadness I note his passing. He was an absolute gem and many people will miss his positive support for the arts community in South Australia.

*Barry and Alan Elsom (Life Members)* - So sad to hear of Frank’s death on the radio this morning. He was a great man and will be sorely missed. It was an honor to list him as a friend.

*Cheryl Appelkamp de Valenzuela* - Very sad news indeed. I first met Frank while living in Rome, when he called me one time when I was home on a visit, having read an article about me in The Advertiser which was accompanied by a photo, to ask me to open an exhibition at the Greenhill Galleries of an artist friend of his who lived in Rome, Kevin Murray.

Then of course we continued the association after I returned here to live and was invited to join the IAF Board, of which he was a member at the time.

Apart from all his other qualities, Frank was a lovely person, whom I never heard utter a bad word about anyone. A real gentleman!



*Mary Odium* - This is indeed a very sad day. Frank will be missed so much. Condolences to Sam. It will be a difficult time for him going forward.

*Jill Argent* - Thank you for letting me know. So so sad, I loved and respected Frank. Such a talented, generous man. The Arts world will miss him, along with his many friends and admirers. Miss you, give my condolences to dear Sam.

*Sally Michael* - Thanks John, that is very sad. Sam will be lonely. Frank made a wonderful contribution to the arts in SA.

*Helen Onopko* - I have only just heard the news. Totally shocked and saddened, and feel desperate for Sam.

*Merilyn McPhee* - I am enclosing a cheque ... as a donation in memory of Frank Ford. Frank was an integral member of IAF and always enjoyed himself at the different events organized by IAF. He will be greatly missed, not only by IAF members, but by many other arts organizations. To a very special man.

*Ines Medianik* - Dear Sam, I was very much saddened to hear of Frank's death – as I have known him for many years through the IAF – a wonderful man, a great achiever and “King of the Arts”!  
My heartfelt sympathy to you. May a lifetime of memories give strength to you.

### **Memories of Frank Ford – Gwen Phillips**

My first encounters with Frank was in the mid 70s when he was invited by *The South Australian Association for Drama in Education (SAADIE)* to run workshops for Secondary teachers. He had recently returned from the US, having gained his post graduate degree from Columbia University and had taken up the Chair of the Drama Department at the then Adelaide College of Advanced Education (now Adelaide University). Over the years, when he was at Adelaide College, I encountered him, as a fellow tertiary colleague, at several educational drama conferences.

Frank's passion for & commitment to Drama & Theatre was evident in his teaching at this time, inspiring so many students who, in turn, would become committed and successful teachers of drama and producers of high quality theatrical productions in their secondary schools.

But never one to be idle, Frank immersed himself in the Adelaide Arts scene & subsequently was invited to formalise the *Adelaide Fringe Festival* & became its *Founding Chair* in 1975, in addition to his teaching commitments.

When he left the tertiary sector, he immersed himself in writing, producing and mentoring so many young performers and composers in the Adelaide and South Australian theatrical scene.

Appointments to the *Australian Dance Theatre & Country Arts SA* were some of the areas where his profound knowledge, support and passion were evident and appreciated.

It was about 18 years ago that my partner Peter and I met up with Frank & Sam on a social basis.

Frank enthusiastically informed us about his new project, the *Adelaide Cabaret Festival*, which was to be held on May of the next year (2001). We, of course, attended several shows at that inaugural festival, it was a hit & we were hooked! It was the 3<sup>rd</sup> or 4<sup>th</sup> Cabaret Festival, that I went up to Frank while in the *Piano Bar* having post show drinks, I kissed him on both cheeks and said: "Darling man, you have earned a place in Heaven for this!"

Frank's passion, love & commitment to the *Cabaret Festival* was profound - his stamina, attending every night (& some 2-3 shows per evening) was amazing - don't know how he did it! We often ended up booking for far more than the 14 shows, due to Frank's enthusiastic response & urging to see shows that we hadn't booked for. There was never a dud among them-he had that very acute eye for quality, potential in artists and their Cabaret shows.

We will miss him very much, especially at Cabaret Festival time. Sam and he were dearly loved by us both & we will miss his witty observations and wonderfully interesting stories at our dinner table & parties. The enormous amount of tributes on *Facebook*, from local & overseas artists and theatre institutions (Sam showed me a message from the *Barbican* in London where they made one evening of their current production, a tribute to Frank), attest to the profound respect, love & gratitude that all had for Frank's immense commitment, support & mentorship to so many in education and all the arts.

Yes, it's a huge loss to the Arts in South Australia but, boy, what a legacy!

Gwen Phillips

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**"All monies raised go to suport the Arts in South Australia"**

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