

## The 1990s – Decade of the ‘Post-s’

### Part II – 1994-1999

*A history and commentary by Tony Mack*

#### *1994-1996: Stability in a changing world*

A new, more stable, time began in Australian youth performing arts when, at the beginning of 1994, ASSITEJ Australia emerged out of the shadow of Carclew as an independent entity once again, and *Lowdown* gained a new Editor.

The next *Lowdown* Editor, Belinda MacQueen, had previously been involved in the development of dB magazine, an independent Adelaide street press publication with a strong contemporary music focus. MacQueen was a passionate advocate for contemporary music, especially ground breaking independent musicians. Just as Ian Chance’s passion for community arts left its mark indelibly on the magazine in the 1980s, so would MacQueen’s passion for contemporary music. In just her third issue she announced:

‘Not only are we including state music columns, we are also endeavouring to include music features in each issue. It is very important that music be incorporated into *Lowdown* as it is one of the most popular areas of performing arts, for and by youth.’<sup>i</sup>

True to her word, the next two years featured separate music columns for most States, and a number of music features, particularly dealing with industry and promotional issues<sup>ii</sup>. The October 1994 issue of *Lowdown* featured a front cover picture of a fourteen year old Daniel Johns, just after his band had changed their name from ‘Innocent Criminals’ to ‘silverchair’, and six months before the release of their debut album *Frogstomp* and international acclaim.

Coming from a largely un-subsidised performing arts sector, MacQueen was not disdainful of government support for the arts – at this time the terms ‘subsidised’ and ‘institutional’ arts were beginning to be used as code for ‘old-fashioned’. Her experience in the most capitalist of performing art forms had influenced her views in an entirely different direction:

‘It was suggested to me this week, that perhaps the removal of funding would create an environment where only the best companies would survive. My answer to that is emphatically in the negative. Having been involved in the contemporary music industry for many years, I have seen the results of what remains a privately-funded business, geared to profit; and believe me, the news isn’t good.’<sup>iii</sup>

Where MacQueen was particularly fierce, in the context of limited funding for youth arts, was in pursuing the accountability of both funding bodies and the organisations they funded. *Lowdown* followed the saga of the national youth arts festival ‘Wired’ throughout 1995 before MacQueen eventually lost patience with an event that seemed utterly adrift:

‘Wired – it promised to be the biggest thing in youth arts in Australia. So what’s happening? Does the committee know? Does the Australia Council know? Does anyone know?...My concern is that this level of disorganisation reflects badly on the whole youth arts community. With funding to the area already dwindling, we can ill afford the type of backlash which might ensue if disaster should strike.’<sup>iv</sup>

Relationships between *Lowdown* and the Australia Council became distinctly frosty for a while after an article she commissioned from Tony Mack<sup>v</sup> on 'Peer Assessment and Excellence' in April 1995. From 1994 on, there had been media coverage of conflicts of interest in the peer assessment of Australia Council Music grants, and a 1994 publication emanating from an Office of Multicultural Affairs research project accused arts funding bodies of positioning 'gatekeepers in strategic positions' to enforce cultural norms<sup>vi</sup>. MacQueen thought it worthwhile examining how effective youth arts assessment processes were at a State and Federal level. Tony Mack contacted over 50 practitioners around the country with 'some fairly contentious questions', such as whether peer assessment companies had ever used funding decisions to 'punish' companies, and how excellence as a criteria was assessed.

Overall, peer assessment got a clean bill of health from practitioners – with some caveats. Youth theatres complained of problems with the criteria of excellence applied to process as well as product, performing arts companies in general felt that peer assessors needed to see more shows and Mack strongly recommended regularly rotating members of assessment panels to minimise opportunities for abuse or 'gatekeeping'<sup>vii</sup>. Nonetheless, a letter in the next issue from Jane Westbrook, the Executive Officer for Performing Arts at the Australia Council, complained about 'several inaccurate statements'. While acknowledging the article raised some 'interesting issues', she quoted from the Performing Arts Program Handbook at length to prove that assessment guidelines did indeed encompass process as well as product in youth theatre<sup>viii</sup>.

A year later the Australia Council made significant changes to its administrative structure, abolishing the old Council/Board/Committee structure and bringing in eight Funds: Community Cultural Development, Literature, Major Organisations, Dance, Music, Theatre, Visual Arts/Crafts, and Media Arts. At the same time the Council also revised its assessment procedures, with these changes (perhaps coincidentally) addressing each of the recommendations of the *Lowdown* article a year before<sup>ix</sup>.

The years 1994-1996 were eventful for both national and international networking. A focus issue in February 1994 covered Asian exchanges with Australian companies. WA's Spare Parts Puppet Theatre had completed an eight week tour of Japan, while NSW's Shopfront Theatre took a company of young people on a four-city exchange in China. Unley Youth Theatre's Kim Hanna spent a month in Thailand with Maya Theatre, Thailand's only youth theatre company. Eleven members from Dance North Theatre in Townsville, North Queensland, visited Hanoi and Ho Chi Minh City in a tour of Vietnam, and WA's Barking Gecko Theatre Company devised and rehearsed their production of *Ivory Circle* in Chiang Mai, Thailand.

Australia was well represented on the island of Okinawa, 640 kilometres south of Kyushu, at the 1994 Okinawa International Festival of Theatre for Young Audiences<sup>x</sup>. Magpie Theatre, from South Australia, performed the Steven Gration production of *Chutney*, and Victorian State Opera performed *Aesop's Fables*. The ASSITEJ Executive Committee met during the high-profile festival, and ASSITEJ World President Michael FitzGerald featured almost daily in the pages of *The Okinawa Times*. Rosemary Luke profiled the festival as a 'must-visit' festival for youth arts practitioners around the world in the April 1994 issue of *Lowdown*<sup>xi</sup>, introducing Australians for the first time to the now iconic leaders of the festival, Producer Hisashi Shimoyama and Artistic Director Tomoko Ito. Luke later wrote an article on a seminar at the festival led by Michael Ramløse, the Secretary General of ASSITEJ,

and Anette Eggert, Artistic Director of Baggard Teatret, about the model of critical appraisal used in the development of Danish children's theatre. Her article, 'Critical Quality'<sup>xii</sup>, was to be one of the most influential in *Lowdown's* long history. A version of the model it outlines is incorporated in the present day developmental processes of Australian Theatre for Young People companies such as Patch Theatre and Slingsby.

As a footnote to history, Luke commented in her April 1994 article on the strong rapport forged by ASSITEJ World President and ASSITEJ Australia Director Michael FitzGerald with the Governor of Okinawa, Masehide Ota, and the Mayor of Okinawa City, Shusei Arakawa, during this time. More than a decade later, the then Australian ASSITEJ representative Tony Mack organised a meeting between Australian Embassy officials and the Producer of the Okinawa Festival, Hisashi Shimoyama, at the Australian Embassy in Tokyo. During this meeting Shimoyama attributed the continued existence of the festival to FitzGerald's diplomacy and passionate advocacy of youth arts with these Okinawan officials. Kijimuna Festa, as it is now called, continues to acknowledge the support of Australians for the festival in its early years by trying to ensure an Australian presence each year<sup>xiii</sup>.

The many cultural exchanges occurring at this time between Australian youth arts practitioners and Japan and Korea greatly increased the depth of *Lowdown's* coverage. One example was the Chris Thompson feature 'The Black Mantle & The Jido-Kan' in October 1994<sup>xiv</sup>. While Japan boasted many fine Theatre for Young People and puppetry companies such as Kazenoko, Theatre Seigei, Hitomi-Za and Icho-Za, there was little drama and almost no youth theatre at that time. Thompson profiled, among other things, the creative drama developed by Professor Okada of Tamagawa University and implemented at the Jido-Kan, or Children's Centres, where many children went after school.

On 21 May 1994, the newly independent ASSITEJ Australia announced a name change during YATAC, the 1994 Youth Arts Conference<sup>xv</sup>. It also unveiled its new logo, 'designed by Michael Gilsean, a young Aboriginal graphic designer from Queensland'. The new name was Youth Performing Arts Australia (YPAA). Outside Australia YPAA continued to be referred to as ASSITEJ Australia, but the new name signified a broader brief within Australia than mandated by the ASSITEJ Constitution. A decade later that brief was to be expanded further, with the name change to Young People and the Arts Australia.

In 1995, YPAA members had a strong presence at the inaugural One Theatre World Festival in Seattle, USA, with Barking Gecko Theatre Company's *Ivory Circle* featuring directly after the opening reception. One Theatre World continues to this day to be one of the principal gathering of producers of professional theatre for young audiences in the USA, and the *Lowdown* feature by Clare Hannan on this festival is a snapshot of a key moment in US and world youth arts history<sup>xvi</sup>.

On an international level, the festival celebrated the 30<sup>th</sup> birthday of ASSITEJ and attracted visitors from 20 countries, including the ASSITEJ Executive Committee, which met during the festival. Within the USA it was clear that there was an appetite for change and challenge amongst US practitioners. Difficult topics were discussed at the festival symposium, such as the ethnic cleansing in Bosnia in 1992, environmental tragedies, children living with AIDS and forced integration in Mississippi in the 1960s. The Lila Wallace Reader's Digest New Generation Playwright's Forum featured provocative work from contemporary playwrights like Y

York, Steven Dietz, Mark Medoff and James Still, and a 'collage of diversity' was presented that showed companies dealing with Native American, deaf, lesbian and gay, and multicultural issues. The festival clearly 'reached well beyond what has been done in the past, not only in Seattle, but nationally in the United States'<sup>xvii</sup>.

ASSITEJ was not the only international youth arts organisation with a strong Australian presence at that time. The fourth International Festival of Young Playwrights (Interplay) was hosted by the city of Townsville and James Cook University in Queensland in late 1994. Founded by Errol Bray in Sydney a decade earlier, the fourth Interplay brought together '45 young writers from 24 countries for two weeks of workshops, discussions, readings and public performances'<sup>xviii</sup>. The Interplay model had also been taken up in Europe, with Bray being invited to tutor at the first Interplay Europe in Mainz Germany<sup>xix</sup>.

In July 1995 there was another world gathering in Queensland, this time in Brisbane at the Queensland Performing Arts Centre in Brisbane. The second World Congress of Drama/Theatre and Education, IDEA, featured some stunning keynote guests, such as Augusto Boal (Brazil), Gcina Mhlophe (a storyteller from South Africa), Gavin Bolton (UK), Kuo Pao Kun (Singapore) and Cecily O'Neill (USA).

But while Australia thrived internationally, there some disturbing signs for youth arts on the home front. Despite its successes in Australia and abroad, youth arts still appeared to be the first to suffer funding cuts and the last to receive new investment by governments.

One example was the decimation of youth arts in Victoria. In the early 1980s it boasted almost thirty companies producing work for schools. In the mid-1980s, the Ministry for Education closed the Drama Resource Centre in Bouverie Street Carlton, and with it went its resident company Bouverie Street TIE. Melbourne based companies FM Live Theatre, U25 and West closed later in the decade, as well as Crossroads in Benalla and Backpack in Warrnambool. The mid-1990s featured more closures, such as the well-regarded Woolly Jumpers and Barnstorm companies<sup>xx</sup>.

Over in Western Australia, youth arts was nominated as a priority area by Margaret Seares, the new Executive Director of the WA Department for the Arts. Yet when an additional \$1,286,000 was distributed in a Supplementary Theatre Funding Round in 1995 almost none of it reached the youth arts sector.

Then the Performing Arts Board announced that ASSITEJ World President and YPAA Director Michael FitzGerald would have his travel funding cut for the 1996-1999 period<sup>xxi</sup>. By this stage FitzGerald had made extraordinary contributions to Australian performing arts through his global position, initiating international tours, exchanges, training, publications and important networking. The dollar cost of the benefits to Australia was in the hundreds of thousands, FitzGerald's food and accommodation was usually paid for by international hosts and, in developing the artform of Theatre for Young People, he was effectively doing the work of the Australia Council. In declining his modest application for airfares, the Performing Arts Board felt though that 'its support of one three year term was sufficient' to enhance 'the international profile of Australian youth and young people's performing arts'<sup>xxii</sup>.

Prior to the 1996 ASSITEJ World Congress in Rostov-on-Don, Russia, there was an ASSITEJ Executive Committee meeting in Brisbane during the Out of the Box Festival of Early Childhood. Representatives from China, India, Indonesia, Japan, Malaysia, New Zealand, the Philippines and Thailand also joined the Committee to

experience the Queensland Performing Arts Centre being overrun by children, their families and carers at one of the most acclaimed Out of the Box festivals.

The Rostov-on-Don Congress once again featured a solid Australian contingent including Lou Westbury, Grahame Gavin, Michael Doneman, Emma Bailey and Jim Lawson. FitzGerald was re-elected to the Presidency, Barking Gecko received an Honorary Mention in the ASSITEJ Honorary Presidents Award, Michael Doneman gave a keynote speech on technology and youth arts, and Gavin and Westbury ran a workshop. Arena Theatre from Victoria was one of only five international companies invited to perform, but the Australia Council declined to fund their tour.

As 1996 drew to a close, Belinda MacQueen took four months off on a tour of Europe and the Marketing/Advertising Coordinator Leigh Mangin stepped into the Editor's Chair. Mangin had begun in her position under Darrelyn Gunzburg and would continue to work at *Lowdown* well into the 2000s. Apart from handling advertising and marketing, she also later laid out (designed) the magazine. While she only edited a few issues over the years, it was clear that she had a passionate belief in the role of *Lowdown*. Mangin's first editorial, in the light of funding cuts to the magazine, emphasised the importance of *Lowdown* as an historical document as well as for its current functions, and revealed a strong knowledge of its history. In her second issue in October 1996 she instituted a new, regular, New Zealand column. The New Zealand column featured in each issue for over six years alongside columns from YPAA and every State and Territory, and was compiled by Playmarket, New Zealand's agency and advisory service for playwrights.

### *1997-1999: A Tale of Two Cities*

In the first *Lowdown* for 1997, Michael FitzGerald announced that Youth Performing Arts Australia (YPAA) had re-located to Melbourne. The YPAA Board had made a unanimous decision in a November 1996 meeting to endorse the move, and so the national youth arts organisation moved from its office in Carclew to the VCA Arts House in St Kilda Road, Southbank. YPAA hoped to associate itself with Melbourne's plans to make itself 'a cultural centre of Australia and one of the great cultural cities of the world'<sup>xxiii</sup>.

For the first time the two national youth arts organisations, *Lowdown* and YPAA, were separated since their beginnings decades earlier. After FitzGerald retired in 1999, the YPAA Office would become increasingly isolated away from the support and resources of a larger youth arts organisation like Carclew, as well as the camaraderie of like-minded colleagues with a national focus. In the initial year though, all the signs were positive. The City of Melbourne had offered a sponsorship grant, the Victorian College of the Arts had given office space in its newly established Arts House and other organisations had promised in-kind support. YPAA had also brought together a Victorian sub-committee, consisting of Rosemary Myers, Kim Hanna, Anna Messariti and Chris Thompson, with the express purpose of assisting YPAA make links and collaborations within its new home State.

Meanwhile, back in Adelaide, *Lowdown* Editor Belinda MacQueen gave the magazine a makeover. Prompted by the realisation that it was actually cheaper to produce a larger, A4 size magazine rather than stick with the smaller A5 Extra size (which had to be cut down from A3 paper), MacQueen embraced the chance to reinvigorate the *Lowdown* format. She took over the design of the magazine from Doreen Inhofer in August 1997 – possibly as a result of funding cuts – and gave the magazine a clean contemporary look.

A year later, in an attempt to generate more advertising income to satisfy stakeholders, the front cover image was sold to an organisation each issue. Over the next decade this would result in some unpredictability in the *Lowdown* 'brand' – sometimes there would be a spectacular cover with high quality artwork, whilst at other times the artwork would seem to be of another age and not reflect the contemporary spirit of the magazine.

MacQueen also formulated a new editorial policy to go with the new layout. In the past she had expressed frustration with too many focus issues, feeling that they limited industry input into the content of each issue. Now she balanced industry driven and editor driven content equally, emphasising three key areas:

'The three key areas we will be focussing on are Prominent Companies and Major Events, Innovation and Emerging Artists, and Diversity. In 1998 three of the six issues produced will be devoted to topics within the key areas and three will remain industry driven.'<sup>xxiv</sup>

MacQueen continued to monitor developments in the music industry, including the beginning of music downloads. She reported on the announcement at the 1997 National Entertainment Industry Conference of a new system that would allow computer users to buy songs for 99 cents and download them to their computer. Six years before the launch of the iTunes store, she directed *Lowdown* readers to the Electric Records website to check out this exciting development, and correctly

predicted the popularity non-mainstream music would enjoy in an online world less mediated by record executives<sup>xxv</sup>.

The saga of the national youth arts festival still continued, with highly critical responses from the youth arts sector about the lack of engagement from the Loud festival in late 1997, in the lead up to when it took place in January 1998. The Executive Producer Brandon Saul responded in the first issue of 1998, and there was yet another follow up article in April.

While the festival suffered a range of logistical and governance problems – such as inadequate communication with stakeholders, poor information sharing, a lack of transparency and a \$400,000 cut in its budget – it was Australia's first media-based festival and a highly influential cultural development. Looking past some of the terminology (Saul refers to the 'traditional/subsidised' youth arts sector, for instance, ignoring the fact that his festival received one of the largest subsidies in youth arts history) this debate clearly highlighted, as Saul put it, 'a clash of ideologies'<sup>xxvi</sup>.

As opposed to an Australia Council youth theatre model where professional artists were the focus and were paid to mediate an experience with young people, Loud sought 'to fund/pay/exhibit/engage young people direct'. Whereas Next Wave festival, another ground breaking festival of the 1990s, was seeking out emerging artists on the cutting edge, Loud sought to inspire everyone to think of themselves as artistic, and to share the outcomes of their creativity. To some practitioners, this model of direct engagement with young people opened the door to exploitation – and the possibility of youth arts activities being used as Trojan Horses for funding cuts to professional artists. (For instance, in the early 2000s one major cultural institution cut its presentation of productions for young people heavily and replaced them with a program featuring an empty black box theatre, which young people could use for their own performances.) Other practitioners disagreed, arguing that the present cultural policies directed money towards arts organisations and away from artists.

Loud's first Online Coordinator, Marcus Westbury, would continue to develop and refine this thinking about culture and the arts over the next fifteen years. He founded the This is Not Art festival in Newcastle later in 1998 and in the 2000s challenged the kind of Australian cultural approach that the Australia Council model represented:

'Culture is all around us. Millions of Australians engage in cultural expressions for their own pleasure every day. For every Hugh Jackman, there are tens of thousands of unknown but passionate artists in hundreds of different artforms, all grappling with the age-old challenges of making art that someone, somewhere will want to experience and engage with. In comparison with this vast cultural universe, the kinds of activities supported by the Australia Council – and by extension that are within the policy brief of government – are a small and dusty room.'<sup>xxvii</sup>

*Lowdown* profiled, around this time, another arts organisation that exemplified a new type of engagement with children, young people and adults. The Cairns Community Arts Centre was renamed Graff'n'Arts in 1994 and boasted an impressive attendance rate of 1800 visits by young people each month, as well as 500 by adults, in 1997. With five permanent staff 'and a swag of local artists and artworkers' employed on a casual basis, the centre featured an activities-based consultation approach to keep its programs relevant and a philosophy of access, equity and participation. *Lowdown* writer Mary Ann Hunter, in Cairns to document Graff'n'Arts as a best practice case study, detailed the strong response of the Cairns

community to this approach of privileging young people as artists<sup>xxviii</sup>. The magazine also profiled, over the coming years, a new generation of rigorous research and evaluation projects occurring in Queensland about youth arts practice.

*Lowdown's* coverage of YPAA and international news indicated that the challenges nationally and globally were keeping pace with the successes. Ulli Plichta from ASSITEJ Austria, the new Secretary-General of ASSITEJ, had resigned 'due to irreconcilable differences between her and the Austrian centre'<sup>xxix</sup>. Niclas Malmcrona from Sweden, who was first introduced to the work of ASSITEJ when he worked on the 1990 Stockholm Congress, took over the position, and the Secretariat office moved from Vienna to Stockholm. Malmcrona, in partnership with SIDA (Swedish International Development Agency), would greatly increase the presence of Africa within ASSITEJ over the coming decade, in collaboration with a vibrant host of African practitioners from more than a dozen countries.

ASSITEJ was now paying the airfares of its World President, Australia's Michael FitzGerald, from the small pool of money collected from the annual fees of ASSITEJ Centres worldwide – effectively meaning that developing countries were subsidising the Australian arts sector and its international representation. FitzGerald, embarrassed by the situation, had offered to resign from ASSITEJ but the Executive Committee insisted that his leadership was needed. FitzGerald's appeal to the Australia Council for assistance with airfares had been declined, and further funding cuts to YPAA meant the national service organisation for youth arts could now only operate for half the week, though FitzGerald continued to work full-time on a half-time salary.

A worrying trend had begun to emerge. As has been noted in the 1980s, there was great support for national service organisations like YPAA and *Lowdown*, but a feeling amongst State governments that they were the responsibility of the national government and its agencies – and in the case of the arts, that meant the Australia Council. Yet the Australia Council provided no extra support for national service organisations, and YPAA and *Lowdown* competed equally with State-based organisations for funding under criteria designed for theatre companies and their artistic programs. Clearly, the mechanisms of recognising and supporting critical infrastructure in the youth arts sector had not yet fully developed at a federal level.

State-based service organisations were showing the way. Carclew had used its project staff strategically in the 1980s and 1990s to actively intervene in South Australia to identify needs and then advocate for, invest in, develop and support critical infrastructure<sup>xxx</sup>. In Queensland, from the late 1990s onwards, Youth Arts Queensland (YAQ) also developed strategic research projects that identified needs and developed resources that provided a basis for advocacy for new cultural infrastructure for young people. There was an overwhelming body of evidence that the Carclew and YAQ models generated new investment in youth arts from government, the private sector, philanthropics and other stakeholders.

Yet the Australia Council in the late 1990s (perhaps under intense financial pressure) was less inclined to act as a proactive force by partnering with national service organisations to achieve the same sort of results.

A comparison of the time is revealing. In Germany, the national centre for theatre for children and young people (Kinder- und Jugendtheaterzentrum in der Bundesrepublik Deutschland, or KJTZ) had its own building, full-time staff, national

archive and library, publications and nationwide program of festivals, events and research projects. KJTZ staff were able to respond to any new international developments (such as experimentation in theatre for very young children in the 2000s<sup>xxxi</sup>) to ensure that German children and young people always had access to high quality contemporary arts experiences. In Australia, the equivalent organisation (with a broader brief of the whole of performing arts) was YPAA, which was expected to service an entire continent and lead a world organisation, ASSITEJ, with a volunteer Board, borrowed office and one staff member on a half-time salary.

In April 1998, Michael FitzGerald announced his decision not to stand for another term on the ASSITEJ International Executive Committee and WA designer Lou Westbury was selected to replace him. She was duly elected at the 1999 ASSITEJ World Congress in Tromsø, Norway, north of the Arctic Circle, amidst a General Assembly that was exuberant in its praise for FitzGerald's contributions to world youth arts. Once again Australia sent a strong delegation – including Judy Potter, Lou Westbury, Rose Myers, Stefo Nantsou, Tom Lycos, David Megaritty, Melina Somas and Caroline Wood – and Rose Myers, from Melbourne's Arena Theatre Company, was awarded the prestigious Honorary President's Award for work of sustained excellence from 1996-1999.

FitzGerald retired from his position as Director of Youth Performing Arts Australia on 31 December 1999, but farewelled national colleagues earlier during a heartfelt speech at the end of the YPAA National Conference in North Melbourne in late October. For a final time he reiterated his passionate belief in the importance of the work of the youth arts practitioners present and his gratitude for the international 'family' of like-minded people created by Australia's national and international youth arts networks. Michael FitzGerald AM had been made a Member of the Order of Australia earlier in the 1990s, and was later awarded the lifelong title of Honorary President by a grateful world organisation, ASSITEJ. Working at times in the most adverse of conditions, his legacy continues to benefit youth arts practitioners, children and young people not only in Australia, but around the world.

In mid-1999 it was time for a change of *Lowdown* Editors too. Belinda MacQueen, having brought a financial stability to the magazine for the first time in its history and reshaped *Lowdown's* content and design, moved to the Carclew Project Office and a successful career in arts management. She would continue to be Editor-in-Chief until February 2000, but her time at the magazine effectively ended in late July 1999, and the magazine entered the decade under a new Editor.

*Lowdown* would continue to experience the stability created by MacQueen in the first part of the coming decade. YPAA, however, would not be so lucky.

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<sup>i</sup> Belinda MacQueen, 'Editorial'. *Lowdown* V.16.3, i. Adelaide: Carclew, 1994.

<sup>ii</sup> For instance, MacQueen wrote an article herself on management and licensing in the music industry in April 1995. Belinda MacQueen, 'If at first you don't succeed...'. *Lowdown* V.17.2, p25-27. Adelaide: Carclew, 1995.

<sup>iii</sup> Belinda MacQueen, 'Editorial'. *Lowdown* V.17.1, p2. Adelaide: Carclew, 1995.

<sup>iv</sup> Belinda MacQueen, 'Editorial'. *Lowdown* V.17.5, p2. Adelaide: Carclew, 1995.

<sup>v</sup> The writer of this commentary and history.

<sup>vi</sup> Sneja Gunew and Fazal Rizvi, *Culture, Difference and the Arts*. 1992.

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- vii Tony Mack, 'Peer Assessment and Excellence'. *Lowdown* V.17.2, p3-6. Adelaide: Carclew, 1995.
- viii Jane Westbrook, 'Letter to the Editor'. *Lowdown* V.17.3, p30. Adelaide: Carclew, 1995.
- ix Pamela Payne, 'Australia Council: Future of Funding'. *Lowdown* V.18.2, p13-15. Adelaide: Carclew, 1996.
- x Now known as Kijimuna Festa. <http://www.kijimunafesta.com/>
- xi Rosemary Luke, 'Okinawa Festival'. *Lowdown* V.16.2, p24-28. Adelaide: Carclew, 1994.
- xii Rosemary Luke, 'Critical Quality'. *Lowdown* V.17.1, p17-19. Adelaide: Carclew, 1995.
- xiii In 2012, Australian visitors included: Noel Jordan (ASSITEJ Treasurer and YPAA international representative); Jim Lawson (Director of YPAA); Jenny Simpson (AWESOME Festival); Megan Roberts (Spare Parts); John Sheedy (Barking Gecko); Pippa Davis (Buzz Dance); Dickon Oxenburgh (Yirra Yaakin); Dave Brown and Christine Schloithe (Patch Theatre); Tamara Harrison (Polyglot Theatre); Olivia Allen (Riverland Youth Theatre); Claudia Chidiac, Fraser Corfield and Tim McGarry (Next Generation representatives); and Liz Skitch and Clint Bolster (DeBase Productions).
- xiv Chris Thompson, 'The Black Mantle & The Jido-Kan'. *Lowdown* V.16.5, p31-33. Adelaide: Carclew, 1994.
- xv *Lowdown* V.16.3, p37. Adelaide: Carclew, 1994. The inaugural YPAA committee was Ludmila Doneman (Qld), Brian Joyce (NSW), Zane Trow (Vic), Robert Tuppini (Tas), Roland Manderson (ACT), Maggie Miles (NT), Grahame Gavin (WA) and Judy Mclver (Chair, SA). Judy Mclver later changed her name to Judy Potter, and was the Director of Carclew.
- xvi Clare Hannan, 'One World Theatre'. *Lowdown* V.17.4, p26-27. Adelaide: Carclew, 1995.
- xvii Clare Hannan, 'One World Theatre'. *Lowdown* V.17.4, p26. Adelaide: Carclew, 1995.
- xviii Michael McLaughlin, 'Interplay: Working for Generation X'. *Lowdown* V.16.5, p28-30. Adelaide: Carclew, 1994.
- xix Errol Bray, 'Triple Bill'. *Lowdown* V.17.4, p20-22. Adelaide: Carclew, 1995.
- xx Chris Thompson, 'What's the Go and What's Gone'. *Lowdown* V.17.5, p19-21. Adelaide: Carclew, 1995.
- xxi Michael FitzGerald, YPAA column. *Lowdown* V.18.2, p31. Adelaide: Carclew, 1996.
- xxii Michael FitzGerald, YPAA column. *Lowdown* V.18.2, p31. Adelaide: Carclew, 1996.
- xxiii Michael FitzGerald, YPAA column. *Lowdown* V.19.1, p31. Adelaide: Carclew, 1997.
- xxiv Belinda MacQueen, Editorial. *Lowdown* V.19.3, p2. Adelaide: Carclew, 1997.
- xxv Belinda MacQueen, Editorial. *Lowdown* V.19.4, p2. Adelaide: Carclew, 1997.
- xxvi Brandon Saul, 'Loud'. *Lowdown* V.20.1, p8. Adelaide: Carclew, 1998.
- xxvii Ben Eltham and Marcus Westbury, 'Cultural Policy in Australia'. <http://morethanluck.cpd.org.au/sharing-the-luck/cultural-policy-in-australia/>
- xxviii Mary Ann Hunter, 'Graft'n'Arts'. *Lowdown* V.19.5, p5-6. Adelaide: Carclew, 1997.
- xxix Michael FitzGerald, YPAA column. *Lowdown* V.20.3, p22. Adelaide: Carclew, 1998.
- xxx One example was Restless Dance Company, a company for dancers with and without a disability, which started as a Carclew project.
- xxxi *Theatre von Anfang An!* <http://www.kjtz.de/projekte/details-projekte/beitrag/theater-von-anfang-an/>