



HELMANN  
Academy

# 2022 Annual

The Helpmann Academy is a partnership between



The Helpmann Academy acknowledges that we are on Kurna Country, its sovereignty never ceded. We acknowledge the Kurna people as the custodians of the Adelaide Plains and as the first and enduring storytellers of this land. We recognise and celebrate their cultural heritage, beliefs and relationship with this country and pay respect to the Kurna Elders; past, present, and emerging.

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# Contents

About Us	2
Welcome	4
British School at Rome Residency	6
2022 Graduate Exhibition	8
Graduate Exhibition Project Curator	10
A Night of Jazz 2022	12
2022 Jazz Awards	15
Helpmann Academy Langley Award for Jazz	16
Helpmann Academy Award for Voice	18
Residencies, Mentorships & Awards	20
InReview Mentorship	22
2022 Creative Innovator Program	24
Grants & Fellowships	26
Endless Hoist	28
The Stobie Pole Project	30
Our Partners	34
Our Boards	36
Thank You	37

# About Us

We are the Helpmann Academy – the only organisation of its kind in Australia.

We empower our most promising emerging creatives to realise their vision and build sustainable careers in South Australia.

Since 1994 the Helpmann Academy has been supporting emerging creatives, promoting South Australia as a centre for excellence in creative education, and contributing to the artistic community of our state.

We are a unique collaborative partnership, unifying the skills and resources of our state's three universities to support graduates as they commence their creative careers.

Emerging artists have always been at the heart of exciting, edgy and vibrant societies, but embarking on a career as an artist can be a daunting task.

We are here to foster links between South Australia's higher education institutions, the arts, and the community, which in turn enriches our broader society and ensures that the next generation of creative practitioners not only survive, but they thrive.

## Our Impact



We provided opportunities and support valued at over **\$550,000**



We presented professional development, support and funding opportunities to **over 1,000** emerging creatives



We introduced **4** new awards



We launched a career defining public art commission valued at **\$150,000**







GUESTS LOOK AT AN ARTWORK BY BIANCA HOFFRICHTER AT THE 2022 GRADUATE EXHIBITION. PHOTO BY THOMAS MCCAMMON.



JULIET & ROMEO MASTERCLASS. PHOTO BY THOMAS MCCAMMON.

## Introduction

# Welcome

2022 felt like a year of renewed vigour and experimentation as the arts industry continued to rebuild and adapt after a very difficult couple of years.

Here at Helpmann that meant providing emerging creatives with the opportunity to make their mark on our local landscape through several major public art commissions, a return to our most significant overseas residency and a new partnership helping to build our mentorship programs.

We are so inspired by the fortitude and ambition displayed by the incredible creatives we have assisted in 2022, as they continue to reimagine the future of arts in South Australia and beyond. We take our role as a part of their support network very seriously and are buoyed by their individual and collective success.

Our annual magazine is always an opportunity to reflect on the year that was for our small, but highly effective organisation, as we turn our sights to the immediate future. Here we celebrate those wins, big and small, take on the lessons that presented themselves and continue to adapt our offerings so that South Australia remains an exciting and vibrant location for the next generation of creative voices.

## GRADUATE EXHIBITION

In 2022, the Helpmann Academy Graduate Exhibition made its return to flagship contemporary art gallery, Adelaide Experimental Contemporary (ACE). This annual event was once again a resounding success and preeminent showcase of the exciting new voices arriving on the arts scene. Over \$71,000 in awards were presented on the opening night of the exhibition, providing those successful recipients with the funds to advance their practice, take part in interstate and local exhibiting opportunities, and receive mentorship and advisory services from established arts leaders. [READ MORE ON PAGE 8.](#)

## COMMISSIONS

At the opening night of the 2022 Helpmann Academy Graduate Exhibition, our organisation was also thrilled to announce the recipients of a landmark \$150,000 public art commission – presented in partnership with the Alexandrina Council and generously supported by the K&S Langley Fund. We were honoured to have our Patron, Her Excellency the Honourable Frances Adamson AC on hand to present the opportunity to emerging artists Amber Cronin and Anika Gardner. Amber and Anika's design will form part of the redevelopment of the Goolwa Wharf Precinct in 2023.

This commission joins two other exciting public artwork opportunities presented by Helpmann this year. The SA Power Networks Hindley Street Substation Commission was officially opened in May, and now sits elevated atop the Hindley Street substation in the West End. Artists Oakey, Frances Rogers, and Steven Bellosguardo created a gleaming homage to the Hills Hoist with their contemporary sculpture and mural titled 'Endless Hoist'. [READ MORE ON PAGE 28.](#)

In another partnership with SA Power Networks, four emerging creatives were selected to create a series of eye-catching and meaningful designs for a series of Stobie poles for The Stobie Pole project, in the City of Port Adelaide Enfield Council. Chloe Noble, Danny Jarratt, Miriam Sims, and Neville Cichon were mentored by multidisciplinary artist Dave Court. [READ MORE ON PAGE 30.](#)

## MENTORSHIPS

Helpmann were thrilled to welcome Commonwealth Private as a new partner in 2022, with the bank coming on board to support emerging creatives through our Graduate Exhibition awards and Elevate Mentorship program. The Helpmann Academy Elevate Mentorship program is one of Helpmann's cornerstone opportunities for emerging creatives, pairing artists with industry leaders at the onset of their careers. With the support of Commonwealth Private, Helpmann are now able to extend this program to a greater number of artists. [READ MORE ON PAGE 20.](#)

We would like to acknowledge the support and drive of the Helpmann Academy Board of Governors, the Foundation Board, staff, donors, volunteers, and our partner institutions, Flinders University, the University of Adelaide, and University of South Australia.

Without this collective community at our back, Helpmann would struggle to be as effective as we are in delivering career defining opportunities to our state's exceptional emerging creatives. Their passion and enthusiasm allow us to continue to build on our offerings in meaningful and life altering ways.

We also wish to thank you, our extended community of supporters. Your investment in the arts never goes unnoticed by us, and we love being able to create spaces, events, and opportunities for you to demonstrate that support. We couldn't do it without you.




"Now more than ever there is a need for the government, corporate and philanthropy sectors to come together and support the arts. The opportunity to pool resources is immense, which in turn creates a network of support that not only bolsters the artists in our state, but future proofs it for generations to come. Art nourishes your soul in ways that money alone, simply cannot. The arts can create a response that shakes you the core and leaves you wanting more. And that's something to be championed."

Mark Roderick  
*Chair*  
*Helpmann Academy*  
*Board of Governors*



"We continue to be inspired by the great fortitude and resilience shown by the creatives we have worked with in 2022, as they navigate the challenges presented by the pandemic, and carve out a new future for the arts in South Australia and beyond. We are honoured to work alongside our passionate community of supporters to aid our artists in creating bold and durable careers in the arts."

Jane MacFarlane  
*Chief Executive Officer*  
*Helpmann Academy*



Meet The Artists

BRIANNA SPEIGHT IN HER STUDIO AT BSR. PHOTO COURTESY OF THE ARTIST.

## British School at Rome Residency

// BRIANNA SPEIGHT  
// ELEANOR AMOR

After a forced hiatus (due to the pandemic), the British School at Rome (BSR) residency hosted two Helpmann supported emerging creatives in 2022, Brianna Speight and Eleanor Amor.

Based in one of the world's most culturally rich cities, the BSR residency gives artists the opportunity to expand their practice at one of the most prestigious foreign academies in the world.

### **BRIANNA SPEIGHT**

Brianna is an emerging photographer who was awarded the three-month residency in 2020, with the generous backing of David McKee AO and Pam McKee and the Lang Foundation. After a necessary delay, Brianna was thrilled to arrive in Rome in April 2022 to immerse herself in the culture and space to create afforded by the residency.

"When we think of the Western Art History that we are taught, a lot of it comes back to Italy and Rome – it's so deeply entwined with the place and histories there. Just walking down the street there are Renaissance sculptures at every corner, and incredible art collections, and just having proximity to that was definitely a big drawcard," says Speight.

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"The support that I've received from Helpmann has been instrumental, and it's not just the money that makes things happen. It's also the dreaming and planning that can happen when these opportunities are available. It's the opportunity to plan for future projects that's been really incredible."  
– Brianna Speight

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"One of my favourite spots that I visited was in Bomarzo, which is about an hour north of Rome and it's called the Park of the Monsters. It's a 16th century park just full of these large stone sculptures of monsters, it's so spectacular. I believe Dali visited and was inspired by the works there. So, having access to that rich art history was just incredible."

Another huge bonus of the residency for Brianna was the access to artists, and academics from around the world, as well as the support and space to really delve into her practice without her usual day-to-day distractions.

"I've got all these new questions about my practice, and what I found those three dedicated months in the studio really enabled me to do was to kind of engage in that research process again. It gave me time to do the reading, the making, and that kind of process where you keep folding things in and cutting out," says Speight.

"The framework and the way that I think about my practice has shifted a lot just from really being able to commit time to the process. I'm really grateful for that. It was also so nice to be able to pick the brains of the artists there and see what their trajectories have been like and gauge where I'm at and what I want for the future."

## ELEANOR AMOR

Multidisciplinary artist Eleanor Amor arrived in Rome in July 2022, in her first ever trip to Europe. With the support of John Phillips, Eleanor was able to access some of the art she had learnt about during her studies.

"I applied for the British School at Rome residency as I wanted to expand my practice and build connections overseas. I have never been to Europe and was hoping to gain a new appreciation for artworks I have only seen in books or online," says Amor.



ELEANOR AMOR. PHOTO COURTESY OF THE ARTIST.

"Being here has surpassed any expectation I originally had, having access to spaces like the BSR library and being centrally located in Rome has exposed me to a range of influential artworks that have impacted the direction of my practice."

**"Without Helpmann, I would not have had the financial support to fulfil my most ambitious goals as an emerging artist - their support has helped me exhibit interstate, build networks overseas and help sustain my arts practice during a global pandemic. I am very grateful as an emerging artist to have access to the opportunities Helpmann provides, their contribution to fostering the growth of the arts in South Australia has deeply impacted me and many of my peers." - Eleanor Amor**

Eleanor reveals that her creative practice has already been transformed due to the influences and connections she made through the residency - with the emerging artist using her time to experiment with new tools and forms.

"Being at the BSR has challenged how I make work. Whilst being here I have experimented with new materials and modes of making and have been pushed out of my comfort zone for the better," says Amor.

"Being in a new space with a different range of tools has encouraged me to experiment with new forms and create sculptures that are heavily influenced by my surroundings. Through engaging with a broad range of people during my residency, I have also learnt how to confidently explain my practice and research interests and have gained fresh perspectives on my work."

Upon her return to Adelaide, Eleanor says she is excited to use this new perspective to create new works and showcase her progression in a solo exhibition.

"I am looking forward to sharing what I have undertaken here with the intention to have a solo exhibition showcasing new artworks. Winning this residency has given me the confidence to keep applying for opportunities, especially now I have further refined ideas to create a new body of work when I return to Australia."

*Brianna's BSR residency was generously supported by David McKee AO and Pam McKee and the Lang Foundation. Eleanor's BSR residency was made possible through the benevolent backing of John Phillips.*

# 2022 Graduate Exhibition

The Helpmann Academy Graduate Exhibition has an established reputation as the showcase exhibition of South Australia's best emerging artists.

27 graduating artists from Flinders University and the University of South Australia were on show, with a total of 18 awards valued at over \$71,000 presented on the opening night of the exhibition. Three new awards were added to the list in 2022, the Undergraduate Award for Excellence supported by Commonwealth Private (valued at \$7,500), the Square Holes Award (valued at \$5,000) and The David Baker Innovation Award (valued at \$2,000).

In addition to the awards, we announced that emerging sculpture artists Anika Gardner and Oakey would be undertaking a 12-month studio residency at George Street Studios and emerging ceramicist Ellis Moseley would be residing at 215 Magill Street Studios for a 12-month period.

## Graduate Exhibition Award Winners

The University of South Australia/Helpmann Academy Postgraduate Award (\$5,000 cash each)

**Leslie Matthews**

(University of South Australia PhD candidate)

**Christopher Houghton**

(University of South Australia PhD candidate)

Undergraduate Award for Excellence supported by Commonwealth Private (\$7,500 cash)

**Cecilia Tizard** (Flinders University)

Helpmann Academy Linden New Art Award (valued at \$6,250, including \$850 cash)

**Sydelle Mullen** (University of South Australia)

City Rural Insurance/Helpmann Development Award (\$5,000 cash)

**Samuel Matthewman** (University of South Australia)

Bendigo Adelaide Bank Award (\$5,000 cash)

**Sydelle Mullen** (University of South Australia)



SAMUEL MATTHEWMAN PERFORMS AT THE VIP PREVIEW. PHOTO BY THOMAS MCCAMMON.



2022 GRADUATE EXHIBITION COHORT. PHOTO BY RUSSELL MILLARD.

Hill Smith Art Advisory Award (valued at \$5,000 cash)  
**Caroline Oakley** (University of South Australia)

Lang/McKee Award (\$5,000 cash)  
**Holly Phillipson** (Flinders University)

City of Adelaide Award (\$5,000 cash)  
**Caroline Oakley** (University of South Australia)

Square Holes Award (\$5,000 cash)  
**Holly Phillipson** (Flinders University)

Helpmann Academy ACE Studio Residency Award (valued at \$3,750)  
**Cecilia Tizard** (Flinders University)

McHugh Award (\$3,000 cash)  
**Susie Althorp** (Flinders University)

Jaquillard Exhibition Award (\$3,000 cash)  
**Miriam Sims** (University of South Australia)

JamFactory Award (valued at \$2,500 cash and in-kind)  
**Chloe Bentley** (University of South Australia)

David Baker Innovation Award (valued at \$2,000 cash)  
**Samuel Matthewman** (University of South Australia)

SALA Award (valued at \$1,000 cash and in-kind)  
**Ashleigh Keller** (Flinders University)

Peter Walker/Helpmann Advancement Award (\$1,000 cash)  
**Ashleigh Keller** (Flinders University)

David Hayden Professional Development Award (\$750 cash)  
**Emily Megaw** (Flinders University)

People's Choice Award (\$250 cash each)  
**Camille Fitzgerald** (Flinders University)  
**Samuel Matthewman** (University of South Australia)

# Graduate Exhibition

## Project Curator

// LUCY ZOLA

Commencing in November 2021, the Project Curator for the 2022 Graduate Exhibition role enabled an emerging creative to work alongside the Artistic Director of Adelaide Contemporary Experimental (ACE) to mount the marquee exhibition.

The Helpmann Academy Graduate Exhibition has an established reputation as the showcase exhibition of South Australia's most promising emerging artists and shines a spotlight on the top emerging graduates from Flinders University, and the University of South Australia.

Multidisciplinary artist, musician and University of South Australia graduate Lucy Zola was selected as the Project Curator for 2022, which engaged her in a mentorship with Patrice Sharkey, Artistic Director, ACE.

Having just graduated from her Bachelor of Contemporary Art degree, Lucy says that the opportunity came at just the right time.

"I had finished university and was feeling a little bit lost and disconnected from the arts because I hadn't really found what I wanted to do. Then I saw the Project Curator mentorship, and I thought it looked like an amazing opportunity to get more experience in the field that I was interested in. So, I decided to apply, both to kind of re-engage in the arts and to get experience," says Zola.

From November 2021 to January 2022, Lucy worked alongside Patrice and the install team on several duties, including assisting with selections, designing the layout, working with artists and the installation and de-installation of the exhibition.

"The process of seeing all the works be selected and then envisioning how they would come together, how it translated from paper to seeing it all in the space was just the most amazing thing. I haven't really experienced anything like that before," says Zola.

As a substantial exhibition that featured 27 artists, from a number of mediums including ceramics, painting, jewellery, photography, printmaking, video, installation, sonic art, sculpture, fashion and performance art – Lucy and the team had their work cut out for them in regard to creating one cohesive showing.

"One of the most challenging aspects of the process was working out where all the works should go. We had quite a lot of diverse works, so it was difficult to work out how to fit everything in the space and do each piece justice. But we got there in the end. It was nice to be on that journey of seeing it all come together in the end, after trying to figure out the puzzle of it," says Zola.

Lucy reveals that the skills she picked up through the process of bringing the exhibition together and her mentorship with Patrice have already proven advantageous in other aspects of her creative practice.

"This process really helped to develop my project management skills, and that has benefitted other areas of my creative life. For example, now I'm working to release an EP. And I've noticed that since I did the Project Curator role, I have stronger skills in pre-planning and development of timelines. I really fine-tuned my skills in organisation and planning thanks to this role," says Zola.



"It's such an amazing organisation to help you to step into your career. I don't really know how I would've got into curation if I didn't have this experience. I've done small shows, but the Graduate Exhibition was on a different level. It really is just an amazing organisation to support artists and help them to take the big next steps in their careers."



LUCY ZOLA. PHOTO BY RUSSELL MILLARD.

She also credits the program with reigniting her passion for curation and for helping to build her confidence in continuing with her creative pursuits.

"It also built up a lot of confidence in me to pursue my artistic passions. This process really helped me to believe in myself and my abilities. I was almost thinking about pursuing something completely different outside of the arts before I did this mentorship. This inspired me to want to keep going," says Zola.

*Lucy's mentorship was generously supported by Commonwealth Private.*



2022 GRADUATE EXHIBITION. PHOTO BY SARAH STURM.

## Meet the Artist

# A Night of Jazz 2022

BY MILES FARNAN

The Helpmann Academy's Night of Jazz event is a celebration of the emerging jazz talent in South Australia, while also pairing our state's brightest with the experienced chops of a jazz great.

In 2022 that elder of jazz was the incomparable Vince Jones, who took to the stage with the top graduating jazz musicians from the Elder Conservatorium in a one-night-only musical experience at Scott Theatre on Thursday 28 July 2022.

This role of mentor is one that Vince takes very seriously, regularly bringing young musicians into his band to share in an exchange of energy, ideas and experience. With over 40 years of performance and musical experience behind him, Vince also ran an exclusive masterclass for current students and alum from the Elder Conservatorium in the days before the gig.

In anticipation of the event, one of the emerging musicians who made up Vince's band on the night, drummer Miles Farnan, sat down with Vince via a phone call to his New South Wales property (complete with honking goose in the background). The chat ranged from the impact of Spotify on music, to Adelaide audiences, to biodynamic farming. Here is a snippet:

**MILES: I still buy records and there are definitely ones in my collection that I didn't even like when I first put them on and now, they've really grown on me. What were some of your formative albums you grew up listening to?**

VINCE: Well, you'd remember that feeling of buying an album going, "Oh, God, that's just a bit weird," and then after a few months listening to it, it really gets in your soul. A lot of the Miles Davis albums were like that for me. I found them difficult, like strange new food coming

JAZZ STUDENTS PERFORMING AT THE JAZZ AWARDS. PHOTO BY MORGAN SETTE.



into my life. Then slowly, even *Bitches Brew* (Miles Davis album released 1970), I can't believe how interesting that record is still to me when I go back to it. Coltrane's stuff? God, it's like someone throwing paint at a wall.

**MILES: I think there's one of your song lyrics that stuck out to me. 'Natural foods are the best, so when you're able, read the label'. Do you have a small plot of land that you cultivate?**

VINCE: Yep. Ten acres. I've got a little food forest here. Everything that I can do is biodynamic, all organic. I take snippets from everything, yeah.

**MILES: Yeah. So, this is my long bow question. I'm wondering if there's a relationship between that and the wellbeing that that creates – the whole ecosystem functioning together to create really nourishing food, and jazz and improvisation. Putting different players together to create something really organic in the moment.**

VINCE: That's an interesting point. I think you're right. Certainly, your heart connecting to the earth as much as you can also connects to the spirit of individuals and the artists amongst you. Are you suggesting that the band become a permaculture band? It could be right. I've never actually sat down and worked out, thought of putting a band together for any other reason than the

adjoining of the individual spirits and hearing how they would sound together. I think Miles (Davis) and I think a lot of the jazz musicians, they think that way. Coltrane picking everyone from Don Cherry to Donald Byrd to Lee Morgan, and he knew the colours they could provide to that ensemble. What a lovely way of thinking. Yeah, good question.

**MILES: Finally, I'm wondering, why do you feel it's important for professionals like yourself, to really share their experience with the young generations coming through?**

VINCE: As a young player, I was very fortunate to be in the company with other mentors. If I can pass on what's been passed on to me, it's a natural progression. It's something that I have to do as a human being. My band's had probably 50 to 100 players through it over the years and all different shapes of music would come forth, so I can offer some information to the younger players on how to keep their band alive and progressing and the importance of original music.

VINCE JONES PERFORMS AT A NIGHT OF JAZZ. PHOTO BY MORGAN SETTE.









# 2022 Jazz Awards

Nine emerging jazz musicians were presented with \$31,700 in awards at A Night of Jazz with Vince Jones, Helpmann Academy's annual Jazz Awards event that honours outstanding musicians from The University of Adelaide's Elder Conservatorium of Music.

## **Helpmann Academy 2022 Langley Award for Jazz**

Valued at \$7,500 and supported by K&S Langley Fund was presented to Dylan Paul.

## **Helpmann Academy 2022 Award for Voice**

Valued at \$5,000 and supported by Dr Rob Lyons was presented to Kate Lewis.

## **Helpmann Academy Top Honours Award**

Valued at \$5000 and supported by The Lang Foundation was presented to Benjamin Finnis.

## **Helpmann Academy Top Undergraduate Award**

Valued at \$5000 and supported by David McKee AO and Pam McKee was presented to Miles Farnan.

## **Helpmann Academy Award for Outstanding Drummer**

Valued at \$2000 and supported by DankPods was presented to Lewis Dimitropoulos.

## **Helpmann Academy Award for Outstanding Bassist**

Valued at \$2000 and supported by DankPods was presented to Jayden Dawson.

## **Helpmann Academy Award for Outstanding Saxophonist**

Valued at \$2000 and supported by the Helpmann Academy was presented to Tyler Pak Yan Leung.

## **Helpmann Academy Award for Outstanding Vocalist**

Valued at \$2000 and supported by Dr Rob Lyons was presented to Grace Mensforth.

## **Tommy Norman Award**

Valued at \$1,200 and supported by Kim Norman and Family and the University of Adelaide was presented to Darcie Bills.



JAZZ STUDENTS PERFORM WITH VINCE JONES. PHOTO BY MORGAN SETTE.

PICTURED LEFT: BACK ROW AND SIDES: 2022 JAZZ WINNERS AND MARK FERGUSON, HEAD OF JAZZ AT ELDER CONSERVATORIUM. MIDDLE FRONT ROW: PROFESSOR PETER HØJ AC, VICE-CHANCELLOR AND PRESIDENT, UNIVERSITY OF ADELAIDE; VINCE JONES; HER EXCELLENCY THE HONOURABLE FRANCES ADAMSON AC; PROFESSOR ANNA GOLDSWORTHY, DIRECTOR OF THE ELDER CONSERVATORIUM OF MUSIC, UNIVERSITY OF ADELAIDE AND JANE MACFARLANE, CEO, HELPMANN ACADEMY. PHOTO BY MORGAN SETTE.

## Meet the Artist

# Helpmann Academy Langley Award for Jazz

// DYLAN PAUL

At the 2022 Helpmann Academy Jazz Awards, jazz bassist Dylan Paul was presented with the top honour on the night, the Helpmann Academy Langley Award for Jazz. This substantial award supports emerging jazz musicians to undertake pivotal career development projects as they establish themselves as professionals in their respective fields.

Dylan will be using the Helpmann Academy Langley Award for Jazz to develop, write, record, and produce a series of new works to be released online through professionally filmed and edited live music videos.

Filming a series of live videos of their compositions is an undertaking many established jazz musicians do to reach a wider audience. With limited access to funding, this will be the first time Dylan will be able to film his work in this manner.

"Many established artists in the jazz and art music fields have exquisitely produced video content to accompany their music through behind the scenes documentary shorts or full-length live music videos and it raises the professional quality of the art whilst helping to reach more listeners."

"When I recorded my first album in 2019 it was entirely self-funded, and I didn't have the means to film the session in addition to the other costs. This experience further solidified the importance of a strong online presence to me, and I felt the music I have been writing for this project could benefit greatly from being filmed as well as recorded," says Paul.

Self-described as someone who straddles the line between "sideman and bandleader, improvisation and composition, and acoustic and electronic," Dylan says that

the compositions he has created for this project have been influenced by the likes of Donny McCaslin, Wayne Krantz, and Tim Lefebvre.

"The compositions for this project are drawing on the experiences I have had playing across a variety of musical situations and are emerging as a synthesis of jazz, electronic, and art-music genres with a heavy focus on improvisation and the interaction between the members of the ensemble."

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**"The awards and grants that the Helpmann Academy provide serve as vital opportunities for emerging musicians as they establish their career and mature their artistic voice. The support they offer to so many artists across multiple disciplines is invaluable. For my own career, this assistance could not have come at a better time in my development as a musician, improviser, and bandleader and I am extremely grateful to both the Helpmann Academy and the K&S Langley Fund."**

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A regular in the gigging scene in Adelaide, Dylan invests a lot of his professional time as a band member for friends' ensembles. He says that this opportunity allows him to invest in his own development at a crucial time.

"I dedicate a lot of my time to many other projects, which I love to do, whether it be as a band member or supporting sideman. Having the opportunity to deliberately keep some time aside in my schedule for the further development of my own writing has definitely been the most beneficial part of this experience so far."

Once the project has wrapped, Dylan has high hopes that he will be able to tour his collection of compositions with a full band around the state and the country.

"Once everything is recorded, filmed, and released for this project I aim to perform live with the band and tour both around South Australia and interstate. I also plan to collate the audio recordings together later to remaster them for release as an album."

"More broadly for myself as an artist I want to continue to diversify my own artistic practice and further my professional skill set in order to seek more opportunities to perform and record original music whilst cultivating ways to share this music with as many people as possible," says Paul.

*Dylan's Helpmann Academy Langley Award of Jazz was generously supported by the K&S Langley Fund.*

DYLAN PAUL. PHOTO BY MORGAN SETTE.



## Meet the Artist

# Helpmann Academy Award for Voice

// KATE LEWIS

Kate was the recipient of the Helpmann Academy Award for Voice at the 2022 Helpmann Academy Jazz Awards event, where she performed alongside seminal jazz vocalist Vince Jones in a thrilling, collaborative hour-long set.

This award will assist Kate in recording, filming and the online release of a live album titled 'Stone Cold Sober – Live at Wizard Tone Studios', which is based on her solo cabaret show of the same name.

"This award will enable me to perform my 60-minute show in front of an intimate audience at 'Wizard Tone Studios' where it will be recorded, filmed, and photographed. I will then use this content to promote a 2023 season at the Adelaide Fringe Festival," says Lewis.

Stone Cold Sober tells the story of a family road trip through New Zealand, when Kate was ten years old, and the mix tape full of Aussie rock classics her parents made to accompany them on their journey. A tape packed full of rock anthems by Cold Chisel, INXS, The Whitlams and Midnight Oil.

Kate says that it has been a long-time dream to get this project off the ground.

"This opportunity means a huge amount to me. This project is something I have wanted to do ever since I first came up with the concept of the show and presented it in the Fringe in 2018."

"To create the content I want, I obviously want to hire professionals in their own right, and to do so of course takes money. It would in no way be possible without

the support of Helpmann Academy, and I am extremely grateful for that," says Lewis.

A fan of the cabaret style ever since she was part of the high school program 'Class of Cabaret' in the Adelaide Cabaret Festival in 2014, Kate says that she loves the spontaneity of the genre.

"I really enjoy how it takes everyone out of their comfort zone. You can never predict what might happen and no two cabaret shows will ever be the same and I absolutely love that."

As for the future, Kate has her sights set on the next Adelaide Fringe season and a country wide tour.

"My short-term goals for the future are to perform 'Stone Cold Sober' in the Adelaide Fringe Festival in 2023 at Gluttony and then use this content to promote the season and expand my audience. Beyond that, I would absolutely love to do a regional tour of the show, or any tour for that matter, to festivals and venues around Australia," says Lewis.

"As cheesy as it is, as long as I am singing, performing, and learning in some way, I will be happy. I quite often think back to little 12-year-old Kate singing her first solo on the Festival Theatre stage and think about how far she has come, and how proud and amazed she would be of all that she's achieved!"

*Kate's Helpmann Academy Award for Voice was generously supported by Dr Rob Lyons.*



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"Helpmann Academy gives artists like myself the step up that we all so desperately need in this fickle industry to pursue the projects that deserve to see the light of day."

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KATE LEWIS. PHOTO BY MORGAN SETTE.

# Residencies, Mentorships & Awards

## RESIDENCIES

### 215 Magill Residency

The Helpmann Academy residency at 215 Magill provides an eligible emerging South Australian artist with a unique 12-month studio residency and provides the recipient with the critical time, space, and freedom to evolve their practice, create new work, be exposed to new networks and skill share.

*2022 Resident*

**Ellis Moseley** (Flinders University)

### George Street Studios Residency

The Helpmann Academy George Street Studios residency provides two eligible emerging South Australian artists with a unique 12-month studio residency. This opportunity is suitable for artists working across sculpture, furniture, or mixed media.

*2022 Residents*

**Oakey** (Flinders University)

**Anika Gardner** (Flinders University)

Oakey. PHOTO BY THOMAS MCCAMMON.



### Adelaide Contemporary Experimental (ACE) Residency

The Helpmann Academy Adelaide Contemporary Experimental residency is awarded at the Graduate Exhibition and provides professional development opportunities, including studio visits with Australian and international curators; participation in public programs; mentorship by ACE staff; and prominent profiling and promotional opportunities.

*2022 Resident*

**Cecila Tizard** (Flinders University)

## MENTORSHIPS

### Project Curator – 2022 Helpmann Academy Graduate Exhibition

The Project Curator undertakes a mentorship with Curatorial Mentor, Patrice Sharkey, Artistic Director, ACE to mount Helpmann Academy's annual Graduate Exhibition.

*2022 Project Curator*

**Lucy Zola** (University of South Australia)

### Helpmann Academy InReview Mentorship

The Helpmann Academy InReview Mentorship seeks to develop the next generation of arts reviewers and re-build the practice of robust discourse and analysis of South Australian performing and visual arts.

*2022 Mentee*

**Gianluca Noble** (University of South Australia)



CASSANDRA CRAWFORD, COMMONWEALTH PRIVATE WITH PROJECT CURATOR, LUCY ZOLA AND JANE MACFARLANE. PHOTO BY SONIA MIR.



## Elevate Mentorship Program

This year marked the 20th anniversary of the Elevate Mentorship Program. As one of Helpmann's longest running programs, an Elevate Mentorship continues to provide specialist professional development, by pairing emerging creatives with industry leaders to broaden their creative practice and support their next steps.

Valued at up to \$3,000, mentorships are tailored to an emerging artist's needs and goals – ensuring they receive guidance or training unique to their current practice.

### 2022 Round 1 Recipients



**Aarod Vawser**  
(Flinders University)

The emerging playwright/theatre maker and Flinders University Honours graduate was mentored by revered performer and writer, Elena Carapetis, who provided guidance in refining the script of his existing play *We Need To Talk About Julia*.



**Philippa McAuliffe**  
(University of Adelaide)

The emerging harpist and University of Adelaide graduate was mentored by Historically Informed Performance (HIP) specialist and classical harpist Hannah Lane (the leading Australian exponent of the Baroque harp) in order to evolve and specialise her technical abilities and open up new professional opportunities.



**Brittany Gallasch**  
(Flinders University)

The emerging actor and Flinders University graduate was mentored by Motion Capture performer Paul William Mawhinney with the aim to expand her technical skills in the relatively new field.

### 2022 Round 2 Recipients

At the time of printing, we were thrilled to announce that the following emerging creatives were awarded Elevate Mentorships for 2023.



**Jonathan Kim**  
(University of South Australia)

The emerging visual artist and University of South Australia Honours graduate was mentored by curator Con Gerakaris, assisting Jonathan in strengthening his technical abilities in the field of curating and work towards a stronger curated exhibition in October 2022 for Nexus Arts.

**Danny Jarratt** (University of South Australia)  
**Erin Daniell** (Flinders University)  
**Holly Phillipson** (Flinders University)  
**James Adams** (University of South Australia)  
**Louisa Vilinnen** (University of Adelaide)  
**Zoe Gay** (Flinders University) & **Felicity Boyd** (Flinders University)

*Helpmann Academy's Elevate Mentorship Program is proudly supported by Commonwealth Private*

## AWARDS

### Neil Curnow Award 2023

After a hiatus during the pandemic, we are thrilled to announce that Brittany Gallasch (Flinders University) was the recipient of the 2023 Neil Curnow Award. This award is made possible through the generous bequest of the late Neil Curnow and Independent Arts Foundation. Brittany will travel to London for an internship at Fourth Monkey and The MoCap Vaults.



**Lucy Stoddart**  
(University of Adelaide)

The emerging opera singer and University of Adelaide graduate was mentored by Dr Margaret Schindler to hone her singing abilities and prepare her for the next stage of her career.

## Meet the Artist

# InReview Mentorship

// GIANLUCA NOBLE

In the first half of 2022, actor Gianluca Noble undertook the Helpmann Academy InReview Mentorship. This is his review of the experience.

"I trained as an actor at Flinders Drama Centre but had frequently considered turning my mind to arts reviewing. My time with the Helpmann Academy InReview Mentorship meant that I was able to attend live art with a new perspective. Previously, my experience attending as a practitioner largely consisted of enjoying my peers' and friends' performances and considering how to approach the director for a conversation in the lobby after the show. Similarly, attending performances as a member of the Front of House team or a member of the general public, you are there to enjoy the experience, and tend to be disappointed when it doesn't meet your expectations.

In contrast, by attending productions for the purposes of published critique, you adopt a unique third role, where you ask the questions: 'What is this production/work of art trying to do?', and "is it working?". This has been invaluable for both my practice and my perception of the creative industries and has enabled me to take a more comprehensive view of the work I see whether in my field of performing arts or across artforms."

Gianluca was the second recipient of the arts criticism mentorship, with the acting graduate being mentored by prominent arts journalists Murray Bramwell and Jane Llewellyn over eight weeks from February 2022.

"I not only gained invaluable experience and knowledge in arts criticism from their formal mentoring, but also were able to engage with them and their perspectives on contemporary practice in more informal settings. 'Just grabbing a coffee with Murray Bramwell to return

his books' is not a text I ever expected to send during my career."

As an Honours graduate of the Drama program at Flinders University, Gianluca applied for the program in order to hone his critical voice, as well as broaden his theatre experience.

"My time with the InReview Mentorship has enlivened my artistic practice and introduced me to the field of arts journalism. I had the unique opportunity to commence the mentorship during the 2022 Adelaide Fringe, and so I could take advantage of the festival's ability to draw both national and international artists of various backgrounds to the city," says Noble.



GIANLUCA NOBLE. PHOTO BY SAM OSTER.





GIANLUCA NOBLE WITH HIS MENTORS AT INREVIEW. PHOTO SUPPLIED.

"I attended works I may not have otherwise and was given the responsibility of writing informed critique, which helped to develop my analytical skills outside of those learnt as a practitioner. It has given me a broader appreciation of the ecosystem of a prosperous arts community, and the role of journalism within that."

*The Helpmann Academy InReview Mentorship is a joint venture between Helpmann Academy and Solstice Media.*

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**"Organisations like Helpmann enable graduates like me, or prospective young artists see beyond a 'pass/fail' mentality of an arts career and help them find enriching roles within the sector. Without Helpmann and similar organisations, Adelaide would have a much greater exodus of young talent, and we would risk becoming totally culturally dependent on interstate and overseas media, losing our unique stories and creative qualities."**

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CONNOR REIDY, REN WILLIAMS, AAROD VAWSER AND MELISSA PULLINGER. PHOTO BY PAMO BOUTROS.

# 2022 Creative Innovator Program

## Class of 2022

**Bridie Walsh** (Flinders University)  
**Brooke Bowering** (Flinders University)  
**Chloe Tornow** (Flinders University)  
**Hannah Ranger** (Flinders University) and **Emily Eilers** (Flinders University)  
**Felicity Boyd** (Flinders University)  
**CRAM Collective** (Flinders University) – Connor Reidy, Ren Williams, Aarod Vawser and Melissa Pullinger  
**Sofia Torchia** (University of South Australia)  
**Susie Althorp** (Flinders University)  
**Tim Whiffen** (University of South Australia)

Following on from a highly successful pilot program, the Helpmann Academy Creative Innovator Program returned in 2022, with nine local creative businesses taking part.

One of those businesses was the CRAM Collective, an independent arts company with a focus on “cramming” a range of creatives and art forms together to create ground-breaking, brave, new work. Made up of Flinders University graduates Connor Reidy, Ren Williams, Aarod Vawser and Melissa Pullinger, CRAM hopes to “redefine the Adelaide art scene.”

Over eight months, the CRAM team joined nine other emerging creative entrepreneurs in the program which provides participants with; \$2,000 in seed funding,



matched one-on-one mentoring from an established arts practitioner, access to workshops and masterclasses delivered by leading business professionals, contact with a pool of industry experts and business advisors, access to a co-working space, and networking and pitching opportunities.

Co-founder Aarod Vawser says that the program came at the perfect time in the creation of CRAM, with the quartet seeking a deeper understanding of the business requisites of their creative endeavour.

"This program has really opened our eyes to the world of creative business. We learnt our creative skills at university, but the business side of things doesn't come naturally to us. We have come a long way over the past six months and have a much stronger understanding of what is required to continue to run our business successfully, and what a self-sustainable future for CRAM looks like," says Vawser.

Melissa Pullinger says that in this crucial early stage of building their business, the relationship that they have been able to form with their Perks business mentor, Andrew Camens through the program has proven vital.

"We have been learning more in-depth business skills, such as creating a business plan, registering the business name and understanding taxes and GST. We are incredibly grateful to have had the opportunity to be paired with our business mentor, Andrew Camens, from Perks and have really enjoyed getting to know him and learning how to operate our business successfully with his guidance," says Pullinger.

This relationship, along with the connection with their creative mentor Julian Hobba, Executive Director at State Theatre Company South Australia, was where the team found the greatest value in the program.

"I think the biggest takeaway has been the importance of mentorship. It can be so helpful to seek guidance from someone who has already experienced all the successes and failures of starting a creative business," says Connor Reidy.

After pitching their business ideas to an esteemed panel of judges, the Creative Innovator Program culminates in an event where the recipients of the major seed funding are announced. All the participants were in the running for \$20,000 in seed funding, along with additional support, to get their business off the ground.

After an already busy start to 2022 (including two sell-out world premiere shows and the development of a CRAM hub on Pirie Street), this could go a long way for the theatre collective.

"Coming away from the Creative Innovator Program, CRAM is keen to continue to build upon the momentum we have been creating in the ten months since our launch. We look forward to putting our goals from our business plan into place, with another two productions next year. We're also looking forward to continuing to foster a creative community in Adelaide with regular CRAM SCRAMS and our Artist in Residence Program," says Pullinger.

As for other trepidatious budding entrepreneurs considering the program, CRAM has a very simple message.

"Go for it. Regardless of where you are in your creative business, what model you operate on or what your dreams are going forward, there is something to be learnt from this program. You will have developed skills by the end of the 6 months that you wouldn't have otherwise, and so many opportunities will open up for you from just completing it," says Vawser.

"It is hard, and often throws up challenging questions, but tackling those questions helped us towards the most valuable learnings we got from this program."

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**At an event held at Pridham Hall on 13 October 2022, CRAM was awarded \$20,000 in seed funding, plus an ongoing mentorship from State Theatre Company South Australia and an incubator space at Flinders University's New Venture Institute, after an esteemed panel of judges deemed their professional pitch the most impressive.**

Each project received seed funding of \$2,000 with these prizes awarded to:

**Bridie Walsh** – 12-month mentorship plus incubator space at University of South Australia's Innovation & Collaboration Centre.

**Chloe Tornow** – incubator space at the University of Adelaide's ThincLab.

**Felicity Boyd** – incubator space at Flinders University's New Venture Institute.

**Tim Whiffen** – incubator space at the University of Adelaide's ThincLab.

The 2022 Helpmann Academy Creative Innovator Program pitching panel consisted of:

**Alexandra Dimos**, Managing Director, Nunn Dimos Foundation

**Eloise Leaver**, ThincLab International Incubator Program Manager & Manager, ThincLab Waite, The University of Adelaide

**Jane Andrew**, Senior Lecturer & Director Match Studio at University of South Australia

**Verity Kingsmill**, Director, New Venture Institute

# Grants & Fellowships

## CREATIVE INVESTMENT FELLOWSHIPS

Proudly supported by the James and Diana Ramsay Foundation, our Creative Investment Fellowships were offered over one round in 2022. The Investment Fellowships assist emerging creatives with ambitious projects and professional development programs, as they forge beyond the challenges of the pandemic and further their creative practice.

**Amelia Watson** (Flinders University)

Received funding to embark on an eight-month interdisciplinary study program, called 'Anfibia' in Bologna, Italy.

**Connor Fogarty** (University of Adelaide)

Received funding to support the creation of a new 30-minute symphony for a wind orchestra.

**Fraser Whitehead** (Flinders University)

Received funding to edit, sound design, colour grade and mix his film entitled "Subject", in readiness to submit the final product to film festivals in early 2023.

**James Watson** (Flinders University)

Received funding for his theatre company, Famous Last Words, to undertake a residency at Goodwood Theatre & Studios.

**Kathryn Adams** (Flinders University) and

**Alexis Luke** (Flinders University)

Received funding to create a 60-minute, multidisciplinary work called "It's Hard To Be Friends with You" that incorporates autobiographical narrative, music, drawing and cross stitching.

**Truc Truong** (University of South Australia)

Received funding to expand on her recent research into post-colonial second-generation Vietnamese diasporic experiences by developing new ideas, skills and a major body of work for her first solo exhibition.

JOSEPH HÄXAN, DAWN, 2021. PHOTO SUPPLIED.





TORNOW EQUESTRIAN, PHOTO SUPPLIED.



## CREATIVE BOOST GRANTS

Our Creative Boost Grants were offered over one round in 2022. The grants of up to \$500 provide emerging creatives with a quick boost of cash while dealing with the continuing impact of the pandemic on the arts industry.

**Ailish Nienhaus** (Flinders University)

**Anna Revesz** (Flinders University)

**Asha Southcombe** (University of South Australia)

**Chloe Tornow** (Flinders University)

**Daniel Isler** (University of Adelaide)

**James Adams** (University of South Australia)

**Joseph Häxan** (University of South Australia)

**Lauren Murphy** (University of South Australia)

**Lingpei Hu** (University of South Australia)

**Mary Angley** (Flinders University)

**Talitha Benson** (University of South Australia)

## CREATIVE DEVELOPMENT GRANTS

Offered over two rounds in 2022, our Creative Development Grants support eligible emerging creatives with grants of up to \$3,000 to kickstart new projects, research and develop ideas or new works, build skills, and creative practices.

**Alice Lawrence** (Flinders University)

**Benjamin Finnis** (University of Adelaide)

**Brianna Speight** (University of South Australia)

**Chloe Tornow** (Flinders University)

**Joseph Häxan** (University of South Australia)

**Sally Craven** (University of South Australia)

**Simone Linder-Patton** (Flinders University)

**Truc Truong** (University of South Australia)

*Round two recipients were not known at the time of printing.*

## Meet the Artists

# Endless Hoist

// FRANCES ROGERS

// Oakey

// STEVEN BELLOSQUARDO

Commissioned by SA Power Networks and facilitated through the Helpmann Academy, the new public artwork pays homage to a monument of the Aussie backyard, the Hills Hoist.

Elevated on the roof of the Hindley Street substation, *Endless Hoist* was created by a team of three emerging creatives, Oakey (Flinders University), Frances Rogers (University of South Australia) and Steven Bellosquardo (University of South Australia) through the SA Power Networks (SAPN) and Helpmann Academy Hindley Street Substation Public Art Commission.

Encompassing themes of nostalgia, innovation and gentrification, the five-metre gold geometric form cuts a new silhouette in the ever-shifting landscape of Hindley Street.

Fabricated at George Street Studios, under the mentorship of Louise Haselton and Tony Rosella, the sculpture was dreamt up by the team of artists as they wandered the streets in the western suburbs looking for inspiration.

"We kind of landed on the Hills Hoist after going for a walk. I think we were like looking over all the fences and looking for the ties between the gardens and something repetitive in the landscape. And that was it," says Rogers.

Living in the western suburbs during the inception of the work, Rogers says that at any given moment you can peer over the fence of your neighbour and see that quintessential image of Australian domesticity – a ritual shared by generations of Australians.

"It's a symbol of that daily process of domestic life and how there's this crossover of, it doesn't matter where you come from, you have to do washing," says Rogers.

Oakey says that the team were also inspired by Australia's history of destination landmarks, with the visual artists hoping to create a distinctly South Australian icon for the west end of town.

"We kept going back to the big icons of Australia, like the Big Banana, the Big Koala, the Big Galah. We kind of wanted to create something like that in the west end," says Oakey.

"We wanted to honour the past in a sense, our nostalgia for the Australian dream, by maintaining a piece of South Australian history, the Hills Hoist, as a beacon in the urbanised cityscape," adds Bellosquardo.

The significance of landing a public art commission of this scale fresh from university isn't lost on the trio, with the placement of the work of special significance for the graduates due to its close proximity to their learning institutions.

"I feel like any opportunity on that scale, fresh out of university is outrageous really. To finish my degree and then to go straight into designing my own public art, with such a solid team is pretty incredible. We wouldn't have got that without Helpmann," says Rogers.

The Hindley Street Substation Public Art Commission is the second public art development that SA Power Networks have partnered with Helpmann Academy on. In 2017 three emerging creatives were commissioned to create sculptures for the front of the SAPN head office in Keswick and the Middleback Theatre in Whyalla.

Kylie Kerrigan, Manager of Sponsorship and Events at SAPN says that the organisation is thrilled to see the substation transformed.



STEVEN BELLOSGUARDO, FRANCES ROGERS AND OAKLEY. PHOTO BY THOMAS MCCAMMON.

FRANCES ROGERS AND OAKLEY WITH THE SA POWER NETWORKS TEAM. PHOTO BY SAMUEL GRAVES.



ENDLESS HOIST. PHOTO BY SAMUEL GRAVES.



"A few years ago, the substation building was just a block structure painted in a dubious shade of mustard brown. Now it's a real focal point for the street, both from the pavement level, and now from various vantage points around the city," says Kerrigan.

"It has given the building a whole new visual life, beyond its very important function of keeping power flowing to that section of the city."

The experience has been just as transformative for the emerging creatives involved.

"This project has started a bit of a fire within me. This was my first time undertaking a public art project, and I feel like it's given me the confidence to apply for similar projects, if not bigger," says Oakley.

"It really has been a catalyst to kickstart that side of my practice."

**View Endless Hoist at the Hindley Street Substation, corner of Hindley Street and George Street.**

*SA Power Networks and Helpmann Academy Hindley Street Substation Public Art Commission was generously supported by SA Power Networks, Helpmann Academy, Arts South Australia, and City of Adelaide.*



## Meet the Artists

# The Stobie Pole Project

// CHLOE NOBLE  
 // DANNY JARRATT  
 // MIRIAM SIMS  
 // NEVILLE CICHON

Local emerging creatives, Chloe Noble, Danny Jarratt, Miriam Sims, and Neville Cichon have given a collection of stobie poles in the City of Port Adelaide Enfield Council a face lift thanks to the Helpmann Academy SA Power Networks Stobie Pole Project.

A partnership between Helpmann Academy and SA Power Networks, the project paired the four emerging creatives with an established artist to help create a number of eye-catching and reflective designs over six months. As mentor to the group, multi-disciplinary artist Dave Court ran a number of masterclasses, along

with a development period at the Post Office Projects Gallery+Studios in Port Adelaide.

The finished artworks were launched in an event held at the Parks Library in Angle Park in October 2022. Attendees were taken on a tour of the works by the participating artists, which explore themes of community, celebrations of local flora and fauna and a nod to the powerlines snaking across the skyline above.

NEVILLE CICHON, CHLOE NOBLE, DAVE COURT, DANNY JARRATT AND MIRIAM SIMS. PHOTO BY JACK FENBY.







MIRIAM SIMS AND NEVILLE CICHON WITH THEIR STOBIE POLE. PHOTO BY JACK FENBY.



## Meet the Artists

### Chloe Noble

Chloe is an emerging visual artist, working primarily in watercolours, oils, and acrylics. Recently they have begun delving into the worlds of video, digital and installation art.

### What enticed you to take part in this project?

I wanted to take part in the Stobie Pole Project because I wanted to build and diversify my skillset in mural painting and public art, whilst working alongside an experienced artist and networking with other emerging artists.

### What has the experience been like to work alongside Dave Court?

Dave has been able to give me invaluable experience and advice that would have been difficult for me to gain elsewhere. Dave has an endless wealth of knowledge when it comes to mural painting and public art that he is always willing to share with us. He is a pleasure to work with and very accommodating to our skillsets and knowledge.



### **Danny Jarratt**

Danny is an emerging queer artist exploring the intersection of queer theory, video games and painting.

#### **How does it feel to become a part of the public space in Port Adelaide?**

It feels exciting to contribute to the Port Adelaide Enfield Council Area. Learning more about the culture, people and history of Angle Park was enriching. Surprisingly, I discovered that Stobie poles were historically manufactured in Angle Park. I am proud to present work in a small, perhaps meaningful way to those who use these public spaces. I hope to contribute more art in the future to this and other public spaces.

#### **How did you find the experience of working alongside other artists on this project?**

This project represented the first time I collaborated and worked with other artists. Through the design process, Chloe and I decided to work collaboratively on a set of poles near the Parks Library. It was educational to learn and develop my communication skills, specifically learning to compromise, be patient and manage our expectations. Working with Chloe has inspired us to consider applying for future public art projects as a duo.



### **Miriam Sims**

Miriam works across sculpture, installation, glass, drawing and performance, where she explores slippages in language, meaning and image making.

#### **What enticed you to take part in this project?**

The opportunity to take part in creating public artworks with permanence and develop ideas I have been working on in sculpture into a two-dimensional, iterative design, was what drew me towards this project. It has been a welcome challenge to translate my ideas into a medium like aerosol which I am otherwise unfamiliar with.

#### **How did you go about formulating your designs?**

I formulated my designs through borrowing imagery from the surrounding area, the vernacular architecture of the suburb, and tactics of 'mapping' into abstract line forms. This was combined with an idea of placemaking through painting a series of coloured beacons in bright gradients up the length of the pole. They draw on the imagery of above-ground powerlines and the distinctive steel lines of stobie poles that form part of the suburban skyline.





### Neville Cichon

Neville is an emerging photographer, whose visual arts practice aims to translate the complexities of climate change, by referencing our relationship with urban environments.

#### How does it feel to be become a part of the public space in Port Adelaide?

Moving out of the gallery and onto the streets opens up access to a diverse audience. People of all ages as pedestrians, cyclists or drivers will form opinions about the work. From using the poles as a landmark or in neighbourly discussions through to scratching their heads about the concepts and impact in the area.

#### What enticed you to take part in this project?

I want to expand the role public art has in my art practice, but there are many challenges to getting a foot in the door. The Helpmann Academy provided an entry point to develop skills, knowledge, contacts and my portfolio. Also, stobie poles as a canvas were a big part of the attraction of this project. From their art history and accessibility through to the manageable scale and opportunities for future projects.

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*The Stobie Pole Project is a partnership between the Helpmann Academy and SA Power Networks and was supported by City of Port Adelaide Enfield and Post Office Projects Gallery+Studios.*



DANNY JARRATT AND CHLOE NOBLE WITH ONE OF THEIR STOBIE POLES. PHOTO BY JACK FENBY.



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The work of the Helpmann Academy would not be possible without the contributions of our incredible donors and wonderful volunteers in 2022. Your generosity and commitment to supporting the next generation of artistic talent in South Australia is greatly appreciated.

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REN WILLIAMS AND MELISSA PULLINGER. PHOTO BY JACK FENBY.



GUESTS AT A DONOR EVENT. PHOTO BY JACK FENBY.

PHOTO BY JACK FENBY.







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