

CREATIVE access

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ABN 21 290 434 934

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To Whom It May Concern,

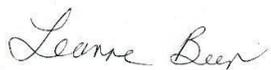
I would like to lend my support to Fluxus in their submission to gain funds for access and inclusion for their national tour of the opera, Lorelei.

I recently had the pleasure of being the Auslan interpreter for the Brisbane season of Lorelei, presented by Opera Queensland. As such, my organization, Creative Access, was able to work with both the Deaf community and those producing this event to put in place a plan to provide access and inclusion for Deaf and hard of hearing patrons to this specialty area of the arts. The plan, in part, provides for regularly including Auslan interpreters in their productions and a commitment to audience development for the Deaf community. This type of commitment is not common in the arts sector, and even less common in the realm of opera. It did, however, immediately bear fruit. One Deaf patron had been attending the opera for many years, sitting through many a production without much comprehension other than what she could see generally and what she read from the program. She was there to accompany her elderly mother who had been attending and loving the opera for many years. And whilst she enjoyed the experience for that fact alone, she had not really understood nor enjoyed the experience for herself. We discussed this at length after the interpreted Lorelei performance, and this patron divulged that she finally understood why her mother enjoyed the opera. And while she had been able to previously use the surtitles, they did not convey all of the emotion, drama and much of the artistic value of the music and lyrics that are at the centre of this medium. The written English of the surtitles are very linear, where as the interpreter's job is convey both they lyrics of the piece, and to present it with the same intent as the spoken (and in this case, sung) word. The interpreter is also to convey the feeling and intent of the music surrounding the lyrics, something that surtitles are unable to do. This, for the Auslan user, is as close as they can get to accessing the performance for themselves. And for this reason, this patron was able to truly enjoy the opera with her aging mother for the first time in her life. A truly spectacular outcome, in my view.

These efforts do not come without a cost. And while larger funded organisations such as Opera Queensland are able to afford these as yet little thought of budget items, it is not something that is able to be provided by independent artistic groups, such as Fluxus. And yet these organisations do provide entertainment and educative opportunities to the wider community and would be able to provide the same to a greater number of Auslan users if they were able to access the requisite funding. A case that I wholeheartedly support and encourage funding bodies to do so as well.

Please do not hesitate to contact me should you have any questions.

Kind regards,



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