

**ADSA annual conference,
The Australian National University,
29th June to 2nd July, 2010**

STRIPPING BARE...!

JUNE UPDATE – FINAL EDITION

***the balloons are up; it's winter in
Canberra; pack your woollies***

Official Opening, Tuesday 29th June, 5 pm

Professor Sharon Carnicke
University of Southern California
Wednesday 30th June, 11 am
Dr Jacqueline Lo
Australian National University
Thursday 1st July, 11 am
Dr Julian Meyrick
Latrobe University
Friday 2nd July, 11:15 am
Conference dinner
Teatro Vivaldi Restaurant
Friday 2nd July, 7 pm



REGISTRATION

On-line registration: <http://cass.anu.edu.au/ADSA-conference-2010>

Conference presenters must be members of ADSA.

<http://www.adsa.edu.au/membership/membershipform.pdf>

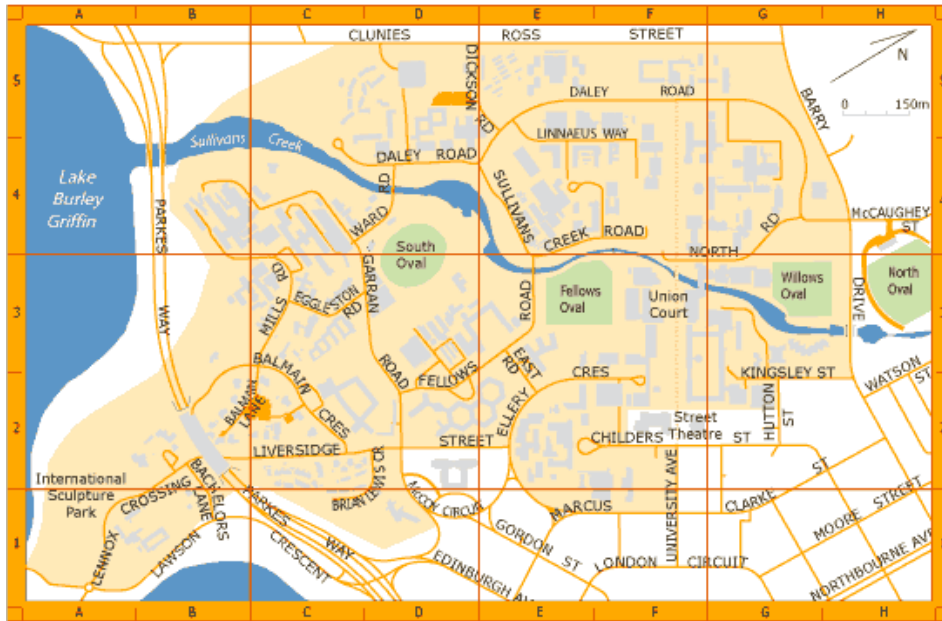
Post-graduate presenters who wish to nominate for the Veronica Kelly prize for the best conference presentation by a post-graduate student MUST nominate either by email or on arrival at the conference.

Maryrose.Casey@arts.monash.edu.au

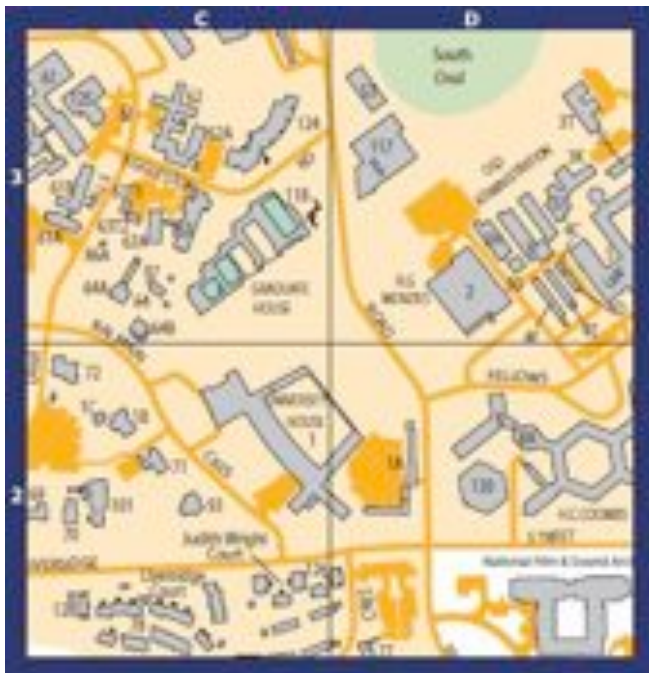
ALL CONFERENCE ACTIVITIES WILL TAKE PLACE AT THE ANU ARTS CENTRE

Maps of the ANU Campus, University House and Arts Centre (conference venue)

1. ANU Campus Map. For an online, zoomable and searchable version, go to: <http://campusmap.anu.edu.au/default.asp?script=true>



2. Map showing location of University House, Building 1



3. Map showing Location of the ANU Arts Centre, Building 16



KEYNOTE SPEAKERS:

Wednesday 30th July, 11 am

Professor Sharon M. Carnicke,
Professor of Theatre and Slavic Languages; Associate Dean of Theatre, University of Southern California

“The Bare Bones of Stanislavsky’s Active Analysis”

During the last four years of his life (1934-1938), Stanislavsky and a small band of actors developed an innovative rehearsal technique known as *Active Analysis* in Russia. They worked behind the closed doors of his home, where he was confined by Stalin who deemed the elderly director’s experimental work subversive of Socialist Realism. Drawing upon traditional archival research, I will trace the technique’s history of suppression and its re-emergence. I will also examine its key theatrical assumptions: that plays are scores for performance, akin to operatic scores; and that the inherent music of acting emerges from the actor’s interactive dynamics.

I will then describe my current experimental work with *Active Analysis*. For the last two years, I have been the theatre consultant for a team of scientists and engineers who are investigating the physical expression of emotion. In this capacity, I have organized a small company of eighteen student actors to rehearse scenes from Shakespeare and Chekhov using *Active Analysis*. Our rehearsals are recorded using motion capture photography. Like x-rays that expose bones under skin, motion capture exposes the bones of the actors’ interactions with each other as they embody texts. The resulting screen images, like dancing skeletons, make possible an intensely close analysis of what happens from moment to moment in the rehearsal hall. While the scientists and engineers concern themselves with measurable physical movements, I have been asking a different question. How does *Active Analysis*, developed for stage in the first half of the twentieth century, adapt to twenty-first century cinematic technologies, like motion capture, which now, more often than not, frame the actor’s art?

In my talk, I hope to do more than dissect *Active Analysis*, however. By exploring how archival research and practice-based experimentation come together in my project, I also intend to raise a broader issue for the members of ASDSA: How can we, as a field, better research and understand the histories and practices of those arts, like acting, that depend upon ephemeral and embodied knowledge?



Sharon Marie Carnicke is an internationally known expert on the Stanislavsky System for actor training and on film acting. Her works have been translated into five languages. Her books include *Stanislavsky In Focus: An Acting Master for the Twenty-First Century* (Second Edition), *The Theatrical Instinct: Nikolai Evreinov and the Russian Theatre of the Early Twentieth Century*, and the co-authored *Reframing Screen Performance*. Her translations of Anton Chekhov’s plays have been produced nationally, with her *Seagull* winning an American College Theatre Festival Award at the Kennedy Center. These translations are published as *Chekhov: 4 Plays and 3 Jokes*.

Because Dr. Carnicke began her career as an actor (first at the American Shakespeare Festival Theatre in Stratford Connecticut and then in New York) and

because she has directed theatrical productions in New York, Los Angeles, and Moscow, she is dedicated to bringing theatrical practice and scholarship together in every area of her work. For example, with funding from the National Science Foundation, she has created a company of USC undergraduate actors who are investigating how actors create roles in the cinematic technology of motion capture. She also conducts a private laboratory in Los Angeles for professional actors on Stanislavsky's last major technique--Active Analysis. She has given master classes at such notable institutions as the Moscow Art Theatre School, the Russian Academy for Theatre Art (formerly GITIS), at the Sorbonne in France, and Australia's National Institute for Dramatic Art.

At USC, Dr. Carnicke holds a joint appointment in Theatre and Slavic Languages and Literature. She is a founding member of the USC Center for Excellence in Teaching and received the USC Associates Award for Excellence in Teaching. She teaches both practice-based and academic courses such as Greek and Roman drama, Shakespeare, the performing arts, and acting theory for both stage and screen.

Thursday 1st July, 11 am

Dr Jacqueline Lo
Head of the School of Cultural Inquiries, The Australian National University; Chair, Asian Australian Studies Research Network

'B(e)aring Memory: Invoking the Dead'

There is a long history of cross-cultural relations between Asians and indigenous peoples that have resulted in polyethnic or mixed-race indigenous communities located in the northern parts of Australia. Despite some important scholarly work in this field, these stories remain largely absent from dominant accounts of the nation. The non-British histories of Australia have, according to Regina Gantner, "never been unknown, but they have also never been privileged into the master narrative of domestic historie". The histories are "not remembered very hard" because they do not extend British history, and yet they continue to surface and trouble settler Australia. The making of memory has been controversial in this country, as evidenced by the so-called "history wars" centering on the representation of settler occupation of indigenous land. As Gay McCauley points out in *Unsettled Ground*, "At stake, it seems...are not only questions concerning the moral (and financial) responsibility of the present generation for the political and social consequences of wrongs committed in the past but also a profound anxiety about the moral legitimacy of the modern nation state". Within this context, memory-work, and especially the making of monuments to commemorate the past, cannot be disengaged from larger issues about the politics of reproach and culpability. This presentation will focus on *In Repose*, a site-specific collaborative multi-art form project developed by Mayu Kanamori, Wakako Asano, Vic McEwan and Satsuki Odamura. The artists describe the work which began in 2008 as a kuyo, an act of ceremonial prayer to respect and calm the spirits of the first-generation Japanese migrants who landed on our shores in the late 19th century, and whose remains are interred in marked and unmarked graves in the North. By approaching *In Repose* as a study in hauntology, I will explore the ethics of invoking the dead through performance. How do we dance for the dead to create a new future for the living?



Associate Professor Jacqueline Lo is Head of the School of Cultural Inquiry at the Australian National University and Adjunct Research Fellow at the Centre for Interweaving Performance

Cultures at Freie Universität Berlin. Her research interests are strongly cross-cultural and interdisciplinary, drawing on performance, critical race, postcolonial and diaspora studies. She is the author of *Staging Nation: Postcolonial English Language Theatre in Malaysia and Singapore* (2004), *Performance and Cosmopolitics* (2007, 2009 with Helen Gilbert) and editor of 8 volumes of essays including a forthcoming special issue of *Amerasia*. Jacquie is Chair of the Asian Australian Studies Research Network and editor of the Diasporic Asia section of *Asian Studies Review*.

Friday 2nd July, 11.15 am

Dr. Julian Meyrick
Research Fellow
Theatre and Drama Program
La Trobe University

‘Flesh or Bones? Qualitative and Quantitative Descriptions of Theatre Practice’

I’m looking at you with something in mind. Can you stand it? Some people can’t. Some people run for the hills. When I say hills, I don’t think of whatever hills you think of. We can try to overcome that. The fact that we use the same words for things but don’t have the same things for words.

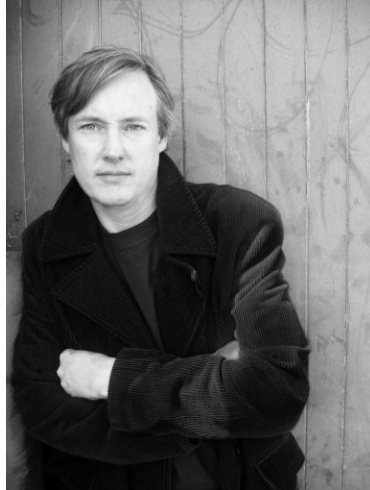
Lady Grey by Will Eno (2005).

If we try to grasp a concept as such, it is fatally transformed into an object, and the price we pay is no longer being able to distinguish it from the conceived thing.

Giorgio Agamben, *The Coming Community* (1990 trans. 1991).

This paper is a response to concerns at the ADSA 2009 Conference with the application of academic methods of description to performance-as-research projects. What is the role of description in accounts of theatre works and practices? How do ‘outside’ critical descriptions rank against ‘inside’ self-descriptions? Can different types of account be compared in terms of their absolute value or are all such judgements necessarily partial and perspectival? There are functional, epistemological and ethical issues with how techniques of literary analysis, history and the social sciences frame and describe different aspects of theatre practice. From creative development to financial management, technical production to strategic planning, theatre as an object is complex and multifaceted, yet also holistic. I will argue it is unacceptable to cede to methodological relativism, not to subject descriptive techniques to fundamental questions about their nature, scope and domain assumptions.

The paper will then compare two different descriptive approaches, that of Clifford Geertz’s in *Notes on a Balinese Cockfight* (1973), a famous example of qualitative description, and Ouellet, Savard and Colbert’s in *The Personality of Performing Arts Venues* (2008), a contemporary example of quantitative analysis. The different traits and values of these methods will be examined, and comment made on their utility for describing theatre practice. Using the work of Giorgio Agamben and Alain Badiou, I will then further argue that the Real of theatre presents as a figure lying *outside* the means used to capture it (outside language), so potentially committing different descriptive methods to a common focus. I will end with a reflection on Agamben’s notion of ‘example’ (drawn from *The Coming Community*) and Badiou’s conception of ‘event’ and ‘truth’ (drawn from *Being and Event*, 1988 trans. 2005.)



Julian Meyrick: A Research Fellow at La Trobe University, and until recently Associate Director and Literary Advisor at Melbourne Theatre Company, Julian has directed many award-winning theatre productions including for MTC: *The Birthday Party*, *Thom Pain*, *Enlightenment*, *The Ghost Writer*, *A Single Act*, *Cruel and Tender*, *Dinner*, *The Memory of Water*, *Blue/Orange* and *Frozen*; for STC: *The Vertical Hour*, *Doubt* and *The Snow Queen*; for the Griffin: *October*. Other credits include many new Australian works such as Luke Devenish's *Grace Among the Christians*, *St. Rose of Lima* and *Fun and Games with the Oresteia*. He directed *Fever* and the inaugural production of *Who's Afraid of the Working Class?* for the Melbourne Workers Theatre and won the 1998 Green Room Award for Best Director on the Fringe. He was responsible for expanding

the Affiliate Writers Scheme at MTC and for initiating the Hard Lines new play program. He is Deputy Chair of Play Writing Australia and an Honorary Fellow at Deakin University. As a theatre historian he has published an account of Nimrod Theatre, *See How It Runs* (2003), a history of MTC, *The Drama Continues*, a Currency House Platform Paper, *Trapped By the Past*, and academic articles on post-War Australian theatre, the theory-practice nexus, and contemporary dramaturgy. He is currently researching a series of case studies from Australian theatre in the post-Whitlam era, focusing on the relationship between cultural policy and creative practice. He is a member of the federal government's Creative Australia Advisory Group.

REGISTRATION

On-line registration: <http://cass.anu.edu.au/ADSA-conference-2010>

SPECIAL EVENTS:

Tuesday 29th June, 5 pm: Opening ceremony, ANU Arts Centre foyer. Official opening by Robyn Archer. Welcome to country by Ngunnawal elder 'Auntie' Agnes Shea

Tuesday 29th June, 8 pm: Performance of *Go By Night* by Stephen House. Performed by James O'Connell. Stephen House will be present at the performance. \$10 entry for conference delegates



Playwright:

Stephen House – Writer / Director / Actor:

Stephen has had 6 plays and 4 short films produced, and 4 Solo Exhibitions. He is commissioned often and directs / performs his work. He has won AWGIE awards from The Australian Writers Guild in 2002 & 2004, Adelaide Fringe Award in 2000, many press awards and was Shortlisted – 2002 Patrick White Award & 2006 Queensland Premier Drama Award. He has received

International literature residencies from The Australia Council to Canada, USA and Ireland, a 2007 Asia-link literature residency India and a 2008 Island Of Residencies to Tasmania. His plays have been read, toured / produced and he has performed nationally and internationally. His plays have been profiled, published and are available from The Australian Script Centre and Currency Press.

2005 – 2009: 8 new commissioned plays funded & produced:

Miss Blossom Callahann (Commissioned by ABC Radio National & produced for stage at The Bakehouse Theatre SA – sold out / 2nd season / regional tour - Sunday Mail Award SA)

A Thing Called Snake (The Adelaide Festival Centre's In Space program – sold out)

Vin (Commissioned / produced by Jigsaw Theatre Company Canberra 2005, Adelaide Come Out Youth Festival 2007 – sold out / 2004 AWGIE, USA production 2009)

Just Like That (Commissioned by Radio Adelaide 101.5fm / Produced for stage at The Bakehouse Theatre SA / Messenger Press Award SA)

Meeting Reg (Commissioned by Hepatitis Australia / collaboration / forums)

The Whyalla Monologues (d faces theatre of youth Whyalla / Country Arts SA)

The Yum Yum Room (City Mount Gambier commission / production, Come Out 2009 production, Whyalla d faces youth arts production) Published by Currency Press 2009 / 2010 production scheduled – University Wisconsin USA

Borrowed Time (Positive Ageing / Arts SA funded / Bakehouse – sold out)



**Director:
Shane Pike**

Shane graduated from the Australian National University this year with a BA (Drama Honours) after completing a LLB (Graduate) in 2009, also at the ANU. Before moving to Canberra in 2007, Shane was directing educational theatre in Seoul, South Korea, as part of a cultural investment programme coordinated by Austrade, where he was involved in adapting well-known Australian children's stories to the Korean stage. Shane began his tertiary study of theatre at the School of Visual and Performing Arts, UTas, where he graduated with a BCA (Theatre) in 2005. Shane's experience in theatre is varied and includes directing, stage-managing, LX designing and performing for various companies and groups in Tasmania, Victoria, the ACT and East Asia. Shane is particularly

interested in directing and in Australian theatre and hopes to continue building his skills and knowledge in these two areas. Shane will be directing *Go by Night* for the second time as part of the ADSA Conference 2010, *Stripping Bare...!* Previously, he directed the show in partial fulfilment for the requirements of his honours degree.



**Performer:
James O'Connell**

Originally from Melbourne, James moved to Canberra to study at the Australian National University in 2003 and has been consistently seen on Canberra stages in a range of different roles ever since.

James' notable theatre credits include *Hoods* for Street Theatre / NORPA (Kyle), *Go by Night* for ANU (Johnny), *Deathtrap* for Canberra Repertory (Clifford), *Hot Audio Wallpaper* for Centerpiece / Canberra Fringe (Fabric), *Much Ado About Nothing* for Papermoon (Benedick), *East for Moonlight* (Les), *The Return* for ANU (Trev) and *Loot* for ARTS (Dennis). Musical theatre credits include *Les Miserables* (Combeferre/Montparnasse) and *Fiddler on the Roof* (Motel) both for Canberra Philharmonic.

James has appeared in the short films: *A Holy Union*, *All in a Day's Work* and *Mad Score* for the Holgate Brothers and Simon Weaving's locally produced feature film *The Competition*.

James holds a Bachelor of Arts (Drama) and a Bachelor of Laws from the Australian National University and was admitted to practice in the Supreme Court of the Australian Capital Territory in 2008. In 2010 James returned to Melbourne where he is currently in his first year of a Bachelor of Dramatic Art at the Victorian College of the Arts and Music.

Wednesday 30th June, 2 pm: 'Directing Inspiration' seminar/demonstration by Egil Kipste (Head of Directing, NIDA) of the application of Stanislavsky's later-developed approach to the craft of directing (known here as Active Analysis). Directing students from NIDA's Directing course will role-play a typical rehearsal to illustrate the process.



Egil Kipste, Head of Directing, NIDA

After graduating from NIDA's directing course Egil has worked with most theatre companies in Australia as director, assistant director, dramaturg or casting director. He was Associate Director at Nimrod and Artistic Director of the Q Theatre. He worked as casting Director at STC for over 6 years before joining Disney Theatrical in New York as Global Casting Director. Since his return to Australia Egil worked as Artistic Associate/Company Manager at STC and is currently Head of Directing and Post-graduate Studies at NIDA. He holds an MA in Theatre Studies from UNSW.

Egil's area of practice-led research interest is adapting Stanislavski's *Active Analysis* to contemporary theatre practice. In 2009/10 he visited St Petersburg to survey director training and has been invited by the Ernst Busch theatre school in Berlin to teach *Active Analysis* to their acting and directing students at the end of 2010. Egil is also working on compiling a sourcebook of Maria Knebel's director-training exercises.

Wednesday 30th June, 8 pm: Presentation of film by Dominique Sweeney, "masked corroborees of the northwest". Dominique Sweeney will introduce his film and research.



Dominique Sweeney:

Dominique trained and works as a performer. His education included two years in Paris at L'ecole de Théâtré, Jacques Lecoq, while his work has seen him on stages, screen and other locations throughout Australia. Dominique is a core member and chairman of the board of Theatre Kantanka, a company that specialize in site specific performance (www.kantanka.com.au). He has directed for and was a teacher in theatre studies at Griffith University and in masked performance at the Institute for Cinematography and Dramatic Art, St. Petersburg, Russia. Dominique was the artistic director of The Anvil Theatre, Melbourne, producing a number of masked productions performed nationally and internationally. Most recently he works with the Fine Line, a Lecoq based Sydney theatre group.

Working with masks, (directing, devising and performing) led to Dominique's PhD research and the making of this film. He raises concern over whether the conceptual categories 'performance' and

'mask' are sufficient to describe what is happening in Australian traditional performances? The relationships between the living and the dead, the creation, the people involved in the creation, the preparation for performance and the potential for trading corroborees are the subject of the film.

http://www.anu.edu.au/culture/students/sweeney_d.php

Wednesday, Thursday, Friday (9 am) workshops by Tjanara Goreng

Goreng, MSA, PDM, Grad. Cert, Soc.Sc. (Couns.) PhD Candidate. Founder of FIRDA, Foundation for Indigenous Recovery and Development, Australia



Tjanara is a **Wakka Wakka/GorengGoreng** woman and carries the traditions of her clan through Ngungkari medicine practice, being a Songwoman and teaching Aboriginal Law & Spirituality to people throughout the world. Tjanara has family ties to Anangu Pitjanjatjara people of the Central Desert, Australia through Uncle Bob Randall (www.kanyini.com) a Yankunytjatjara Elder and Traditional Custodian of Uluru in Central Australia and his extended family. Tjanara has been a meditation practitioner for 28 years.

Tjanara has worked in Australia, Denmark, France, Italy, the USA, Mexico, and Canada and is currently based in both Canberra and Sydney, Australia. Tjanara is a published poet, writer, a performer

of traditional song and dance and contemporary artist.

For 30 years Tjanara has been working with groups and organisations in Australia, the USA, Europe, Mexico and India with a focus on systems change in self, groups, families, government and corporate bureaucracies and in Universities. She has been an academic at three Australian Universities, a Senior Advisor to the Prime Minister and a senior manager in a number of community base, government and corporate organizations. Each year Tjanara spends time 'on country' at Uluru/Kata Juta, and in Central Queensland learning and being with her Elders, studying and learning the knowledge which sustains the Earth and each other in order to pass this knowledge onto all who want to learn to sustain the Earth, their relationships, communities and organisations into the future.

The Workshop Process:

An experiential process of sharing Indigenous cultural dance, song and story in a CIRCLE in which Tjanara will engage all the participants in sharing based in her community cultural traditions so that you experience what it feels like to be with Aboriginal culture on country. Each day will have a new theme embodied with dance, music/songs, performance and sharing for all participants. Everyone will be taught and engage in the performance and process so they have a deep experience of BEING with Aboriginal business, on country, in performance and ceremony. This is intended to be 'a ceremonial sharing of culture' with all.

DAY 1 Dadirri –Deep Inner Listening/Contemplation. We begin the CIRCLE with Dadirri to establish our relationship to each other, to the Land you walk on for the conference, to the people of the Land and to each other. Dadirri is the deep inner listening and contemplative tradition of Aboriginal culture - it will be shared and you will create the CIRCLE for your conference through dance and song.

DAY 2 – Munyina – the Three Laws of Respect. We continue the journey of experience and learning by sharing an important Foundational Law for all clans.

Day 3 Kanyini – the Law of Harmony with all things – Finally an experience of inner harmony, harmony with self, others, the Land, and the Tjurrkurrpa through sharing, dance and ceremony.

NB. This is an abbreviated version of the workshop outline.

Friday 2nd July, 7 pm: Conference Dinner Teatro Vivaldi Restaurant, with a special performance by Maude Davey and Paul Cordeiro, two of the cast from the acclaimed *The Burlesque Hour*. \$60

REGISTRATION

On-line registration: <http://cass.anu.edu.au/ADSA-conference-2010>

Registration fees:

Full conference attendance: \$330 (Early Bird – before 19th April, 2010)
\$380 (From 19th April)

Concession/Postgraduates: \$180

Daily registration: \$110

Performance of Go By Night \$10 (for conference delegates) 29th June, 8 pm, ANU Arts Centre

Conference Dinner: \$60

NB Postgrad/ECR Day – no extra charge

THE FIRST ANNUAL ADSA MASTERCLASS FOR POSTGRADUATES AND EARLY CAREER RESEARCHERS

Tuesday 29th June, 9 am to 4 pm

Postgraduates and early career researchers who register for the whole conference can attend this day at no extra cost!!

The ADSA Conference 2010 will incorporate a day allocated to the needs and interests of postgraduates and Early Career Researchers.

The aim of this Masterclass is to devote the opening day of the annual conference (prior to the traditional opening at 5 pm) to ECRs and Postgraduate Students. It is envisaged that each year the day will be convened by a different member of ADSA and each year will have a slightly different focus depending on the areas of need and interest generated by Postgrads and ECRs as well as the interests of the convener and the conference theme.

The main focus, however, will be on discussing both research matters and career planning issues. For the first Masterclass the plan is to split the day in half and to spend the first session of the day working with ECRs and Postgrads who will be presenting at the conference. It is envisaged that session 1 will comprise a number of panels and roundtable discussion that focus on the key ideas and arguments presented in the papers. (Papers will be read beforehand by panel members and questions and discussions generated in response). For the second session the focus will be on key matters of concern to Postgraduate Students and ECRs. Issues that will be addressed include: publications, the ERA, collaborations, managing

workloads, planning and organising your research time, keeping administrative (and other) tasks under control. This second session will be guided to a large extent by the needs of participants (these will be canvassed before the conference). The day will end at approximately 4 pm so that everyone can enjoy the conference opening and registration.

Please contact Helena

Helena Grehan: h.grehan@murdoch.edu.au, 2010 Masterclass convener

OUR THEME:

STRIPPING BARE...!

- Applied to performance, the words “stripped bare” often suggest an honesty of approach, or even a guarantee of some kind of authenticity or, perhaps, a connection with a real or imagined original truth.

- Do we really learn anything of value by retracing the past? By getting back to basics? By challenging accepted knowledge?

- Ever since Stella Adler claimed that Strasberg had ‘got it wrong’ and that the emphasis of the American *method* on *affective memory* was based on a misconception of Stanislavski’s work, the controversy over the ‘correct’ interpretation of Stanislavski’s actor training system has continued. Recent work by Sharon Carnicke and others has sought to correct past misconceptions by re-examination and re-evaluation of Stanislavski’s work, with the result that the practice of *active analysis* is now being seriously employed in directing processes and actor development.

- Just how does a director create a nude scene?

Thank you to those who have offered responses to this theme. The conference proceedings will include the following:

- a. individual papers (20 minutes duration)
- b. themed panels (90 minutes duration)
- c. performances
- d. workshops

The Abstracts submitted interpret theme in many ways but include the following:

- minimalism
- fundamentalism
- authorial intention and performance interpretation
- revelation; unveiling
- the actor stripped bare
- vulnerability
- censorship
- histories – burlesque, striptease, nudity...
- the body
- exposure
- directing the nude
- exhibitionism
- uncovering the hidden
- back to basics
- what is truth?
- risk-taking
- ancient theatre
- technologies

Conference presenters must be members of ADSA.

Inquiries : Cate Clelland (cathie.clelland@anu.edu.au)

Accommodation options for ADSA 2010 – as at Thursday 25th Feb 2010



*All prices are listed in Australian Dollars. Link to currency converter: <http://www.xe.com/>

Uni house - convenient

On-campus accommodation, 5-10 minute walk from conference venue

Some rooms have been held for our group

Anyone wanting to book a room should call before 1/06/10 and quote “ADSA”

Booking number: + 61 2 6125 5211

Free call: 1800 814 864

Email: accommodation.unihouse@anu.edu.au

Types of room available and room rates (approximates) as follows:

Basic single room with shared facilities \$125 per night

Basic twin room \$138 per night

Queen bed suite \$137 per night

Queen bed superior (double occupancy) \$147 per night

For details and location, see: <http://www.anu.edu.au/unihouse/accomm/accommodation.html>

Liversidge Street apartments - convenient

On-campus accommodation, 5-10 minute walk from conference venue

Some rooms have been held for our group

Anyone wanting to book an apartment should call before 01/06/10 and **quote “ADSA group”**

Types of apartment available, and rates as follows:

One bedroom studio apartments \$145-160 per night

Two bedroom apartment \$181-200 per night

Two bedroom apartments have one room with a queen bed and one room with two single beds

Booking number: +61 2 6125 1100

Email: reservations.uas@anu.edu.au

For details and location, see: <http://accom.anu.edu.au/UAS/189.html>

Waldorf apartments – good price, close to town

Canberra City Centre, close to the Canberra Theatre, 15 minute walk from conference venue

Some rooms have been held for our group

Anyone wanting to book an apartment should call before 1/06/10 on the following number and **ask to speak to group reservations. Ph: +61 2 6229 1234**. You should **quote the booking code “ADSA10”** when you call to book.

Types of apartment available include:

Two bedroom apartments for 4 people \$305 per night
Two bedroom apartments for 3 people \$290 per night
Two bedroom apartments for 2 people \$275 per night

For details and location, see: <http://www.waldorf.com.au/>

**Novotel Canberra City – Northborne Avenue
very nice, bit more expensive, but Great location for both the city and the conference**

Between the ANU Campus and Canberra City Centre – 10 minute walk to conference venue

Some rooms have been held for our group

Anyone wanting to book a room should quote the following code when booking: **ARTS280610**

Booking number: +61 2 6245 5000

Email: h2796@accor.com

Types of room available and room rates per night:

Standard room, 1 person \$200

Standard room incl breakfast for 1 person, \$215

Standard room incl breakfast for 2 people, \$230

For details and location, see: <http://www.accorhotels.com/gb/hotel-2796-novotel-canberra/index.shtml>

Medina Executive Apartments, James Court, Northborne Avenue – good price, location

Between the ANU Campus and Canberra City Centre – 10 minute walk to conference venue

Some two bedroom apartments have been held for our group

Anyone wanting to book should call and mention that you are part of the “ADSA Group Booking”

Booking number: +61 2 6240 1234

Email: mej@medina.com.au

Types of room available and room price per night:

Two bedroom apartments, \$201 per night

For details and location, see <http://www.medina.com.au/medina-executive-james-court/hotel>

Extra, budget, option

Canberra City YHA

Where is it?

In the city, roughly 15 minute walk from the conference venue

Address: 7 Akuna Street
Canberra City ACT 2601

Map

Click this link, then type in “Canberra City YHA” for directions

http://maps.google.com.au/maps?sourceid=navclient&rlz=1T4DBAU_enAU207AU233&q=canberra+maps&um=1&ie=UTF-8&hq=&hnear=Canberra+ACT&gl=au&ei=s3FFS6_sEIqTkAW665j4Ag&sa=X&oi=geocode_result&ct=title&resnum=1&ved=0CBEQ8gEwAA

To book

To book for the YHA you need to call or go online and make an independent booking. No rooms have been held specifically for our group.

Booking number: (02) 6248 9155

Email: canberracity@yha.com.au

Website: <http://www.yha.com.au>

Rates as at 1st Jan 2010

10 share dorm \$30.50/night, \$27/night for YHA members

8 share dorm \$33/night, \$29.50/night for YHA members

4 share dorm \$37/night, \$33/night for YHA members

Single rooms \$97/night, \$87/night for YHA members

Extra option – for the discerning traveller

Rydges Lakeside, Canberra

Where is it?

London Circuit Canberra City ACT 2600

10-15 minutes walk from the conference venue

Close to Lake Burly Griffin and a short walk to the city centre and restaurants

Map and directions

http://maps.google.com.au/maps?f=q&source=s_q&gl=au&g=4-14+Woolley+St%2C+Dickson+ACT+2602&q=rydges+lakeside+canberra

To book

To book for Rydges Lakeside you need to call or go online and make an independent booking. No rooms have been held specifically for our group.

Ph: 1300 857 922

International: (+61 2) 9261 4929

Online: <http://www.rydges.com/ratesandreservations/index.asp?name=Rydges-Lakeside-Canberra&hotelCode=RACANB&cat>

n.b if you sign up as a “Rydges Priority guest” when booking, you will be entitled to a 10% discount

Rates as at 1st Jan 2010

Between \$200AUD and \$275AUD per night, depending on room type

For details, see the hotel website:

<http://www.rydges.com/ROBE/availability.asp?hotelCode=RACANB®ion=&startDate=28%2F6%2F10&endDate=3%2F7%2F10&numAdults=1&numChildren=0&numRooms=1>

Getting to and around Canberra



Travel information for ADSA 2010

This document is designed to give you some travel options for your visit to Canberra - both for getting here, and for getting around while you are in town. Most of the information below is taken directly from a website that I found quite comprehensive – you may wish to go straight to the website (if so, click on <http://www.visitcanberra.com.au/Visitor%20Info/Visitor%20Information%20Centre.aspx>).

However, as a brief overview:

Getting to Canberra is easy, whether you're travelling internationally or locally.

Flying

Fly into Canberra airport with Qantas, Virgin Blue, Tiger Air or Brindabella Airlines.

International travellers should fly into one of the bigger cities (e.g. Sydney, Melbourne or Brisbane), then take a connecting flight. Alternatively, if you fly into Sydney you can take a Murrays Coach to Canberra from Sydney International Airport. This connecting trip will take approx 2hrs 45mins. See info on coach travel below.

Qantas

Qantas has regular flights to Canberra from Sydney, Melbourne, Brisbane, Adelaide and Perth. Website www.qantas.com.au

Tiger Airways

Low budget airline. Does the Canberra-Melbourne route. www.tigerairways.com.au

Virgin Blue

Often has good deals, esp. if you check out their daily 'happy hour'. Flights available from all major cities and some smaller ones. www.virginblue.com.au

Brindabella Airlines

Offers flights to Canberra from Albury, Newcastle, Port Macquarie, Coffs Harbour and Brisbane. Brindabella is a Qantas affiliate airline (you can redeem Qantas frequent flyer points on their flights). www.brindabellaairlines.com.au

For information on Canberra airport

Go to <http://www.canberraairport.com.au/>

Airliner Shuttle

There is a shuttle bus from Canberra airport to the City centre, running every half hour. For timetable information Ph +61 2 6299 3722 or go to <http://www.airliner.com.au/>

Trains and Bus/Coach

Train

CountryLink has two rail services from Sydney to Canberra, daily. There is also a daily service to Cootamundra that connects with the XPT train service to Melbourne. <http://www.countrylink.info/>

Murrays Coaches

Murrays offer approx 9 express services between Canberra and Sydney each day.

Services between Canberra and Wollongong are available also. www.murrays.com.au

For international travellers who fly into Sydney and are looking for the most cost effective mode of transport, Murrays do offer a service from Sydney international airport to Canberra. This trip takes approximately 2hrs 45mins. See the Murrays website for details.

Coach travel between Canberra and Melbourne/Adelaide/Brisbane is possible, but not recommended. It's a long trip from these places and flights are relatively affordable, especially if booked well in advance.

Driving to Canberra

From Sydney

Driving direct route: 3.5 hours

Leave Sydney via the M5 tollway, connecting to the Hume Highway 31. Turn left after Goulburn on to the Federal Highway to Canberra. This route is a dual carriage freeway.

From Melbourne

Driving direct route: 7.5-8hours

Follow the City Link tollway to the western ring road then join the Hume Highway. Near Yass, take the Barton Highway turn off to Canberra. This route is a dual carriage freeway.

From Adelaide

Approx 14 hours

Take the South Eastern freeway towards the Mallee Highway and Sturt Highway. At Yass, take the Barton Highway turn off to Canberra. This route includes single carriage highway.

Local Transport and Car Hire Options

ACTION Buses



Canberra's public bus service, ACTION BUSES, will take you to all the major tourist destinations and suburbs. There are a range of ticket options available, including daily tickets and single trip tickets. You can purchase tickets from the bus driver as you board the bus, or from any ACTION ticket agent. For more information, call 13 17 10 or view ACTION's printable routes and timetables online: <http://www.action.act.gov.au/default.html>

If you're staying in the city and don't want to walk to the conference (15 min walk), the number 3 bus runs between the City Interchange and the ANU Campus.

See: http://www.action.act.gov.au/Routes_25_May/Route_3.html

You can refer also refer to <http://transport.anu.edu.au/index.php?pid=66>

Unisafe bus

There is an on-campus shuttle bus available. See <http://facilities.anu.edu.au/unisafe/?pid=9> for timetable info and <http://facilities.anu.edu.au/unisafe/index.php?pid=20> for a route map

Explorer Bus – Canberra Day Tours



This is a Hop on Hop off service that visits most of Canberra's tourist attractions. You can arrange for the Explorer bus to pick you up from your accommodation. Pre-purchase ticket from the Canberra and Region Visitors Centre, 330 Northbourne Avenue, Ph: 1300 554 114, or www.canberradaytours.com.au

Taxis



To catch a cab in Canberra, it's best to phone ahead or wait at a taxi rank. Hailing cabs is not customary.

If you're booking a cab to pick you up from the conference, avoid directing the driver to pick you up from the ANU Arts Centre (conference venue). If you do so, chances are they'll drive to the Canberra School of Art, which is located elsewhere on campus. **The best pick up spot/drop off point for taxis if you are coming to/leaving the conference, is Union Court, near the Student Union Building, off North Road. (This is close to the conference venue and cab drivers will know where it is).**

There are a number of cab ranks in the City, including one in the bus interchange (outside the Pancake Parlour) and one on Bunda street (near Gus' café).

Canberra Cabs

Phone 13 22 27 or SMS your name, pickup address and time to be collected to 0417 672 773

Cabxpress
Phone 6260 6011

Silver Service
13 31 00

Premium service. They have 7 seater vans as well as regular cabs, and offer guaranteed delivery times for bookings.

Car Hire Options

There are a number of car hire options. The best thing to do if you are planning on hiring a car, would be to look online at the “Visit Canberra” website.

<http://www.visitcanberra.com.au/Getting%20here%20and%20around/Vehicle%20hire.aspx>

Links to Maps

The following links may be helpful to you when trying to find your way around Canberra and the ANU Campus.

ANU Campus map: <http://campusmap.anu.edu.au/default.asp?script=true>

Canberra map: <http://www.thisweekinaustralia.com/canberra-map.php>

Visitor Information Centre

The Visitor Information Centre website is very helpful. Go to:

<http://www.visitcanberra.com.au/Visitor%20Info/Visitor%20Information%20Centre.aspx>

Facts and Figures – for demographic and tourist info on Canberra the Nation’s Capital!

<http://www.visitcanberra.com.au/Visitor%20Info/Facts%20and%20figures.aspx>

Enquiries about accommodation and travel to Bec Clifford: rebecca.clifford@anu.edu.au

Enquiries about the program to Cate Clelland: cathie.clelland@anu.edu.au

REGISTRATION

On-line registration: <http://cass.anu.edu.au/ADSA-conference-2010>

Conference presenters must be members of ADSA.

<http://www.adsa.edu.au/membership/membershipform.pdf>

Q: How many actors does it take to change a light bulb?

A: One to change it, and the rest to watch and say, "I wouldn't have done it like that."

Q. How many directors does it take to change a light bulb?

A. I don't know, what do you think?

Q. How many writers does it take to change a light bulb?

A. I'm not changing anything!