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end of year update

December 2017

A great and varied range of accessible events – and it's about time.

2017 has been a busy year with over 350 interpreted events, but this is a very encouraging number as that is a lot of arts events that have been accessible.

Remember to please get in touch if you would like to access an event, and we can try and contact the organisers to discuss opportunities with them. Let's all work together and keep the momentum going!

There are a huge number of organisations across Australia who already recognise the importance of access and we have, with pride, worked with them to provide quality Auslan interpreted theatre and entertainment this year. They include, but are not limited to: Arts Centre Melbourne, Sydney Opera House, Sydney Theatre Company, ASLIA Vic, ASLIA NSW, Vicdeaf, Deaf Society of NSW, The Wheeler Centre, St Martins Youth Arts Centre, AAV, Turquoise, Malthouse Theatre, Disney on Ice, Deaf Can Do, Next Wave, Sydney Writers' Festival, Melbourne International Comedy Festival, Tasdeaf, Deaf Arts Network, Melbourne Fringe Festival, The School of Life, Circus Oz and State Theatre Centre of WA.

And, of course, we could not deliver this important service without our team of skilled Interpreters, Deaf interpreters and Language Consultants. We thank you and appreciate your dedication to access. We are proud of the network we have all created and we are excited about growing connections and working to further improve the level of access for our Deaf patrons and Auslan users.

Follow us:

Keep up to date with the Auslan interpreted events near you.

@auslanstageleft

Language Consultant Experience

Gemma Galea - Sydney

In May this year, I was asked to consult with two interpreters (Dalia Rosza Brown and David McQuiggan) on the Sydney Theatre Company's performance "*Talk*", at the Sydney Opera House. It wasn't like the 'TALK' sign but merely related to talk as in 'RADIO', because the performance focussed on the main character, John Behan, who works on a radio station announcing current news and events. The play focussed on John who locks himself in his radio booth, and when police arrive to question him, it leads into some very complicated and emotionally disturbing controversy.
When we first discussed the play and the title "Talk" , I thought of RADIO because in the Deaf community, the sign TALK refers to two people communicating with each other whereas RADIO easily conveys the true nature of the play.

Dalia, David and I took a look at the video provided for our rehearsal and we saw, immediately that it was going to be challenging! There was one scene where it had more than five characters talking at once; we had to work out how to break things up using role shift and character division. We also had to make the story accessible, easy to follow and understand with those layers of characters and tensions.
Because it was a somewhat complex performance, we discussed how we would teach the audience about the sign names used as well as other signs that aren't so well set up, but that were important to the performance. David and Dalia did not have time to explain or introduce the characters or signs before the performance started so we decided to put a video online to introduce the characters before the show date. The intention was to help Deaf people understand what signs we were using for certain words/contexts, as well as some characters' sign names.

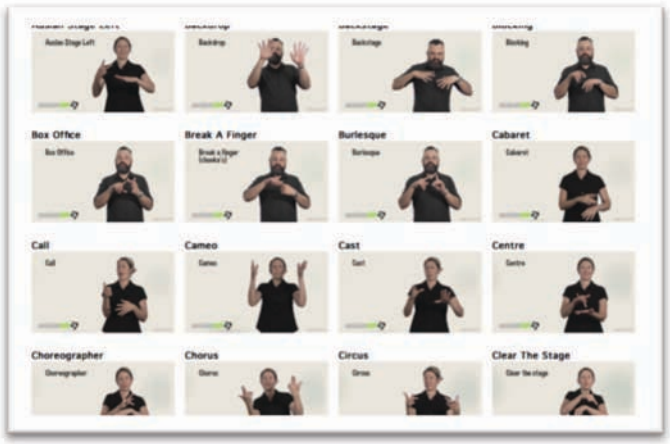
This play was challenging on another level, because it involved so much talking with so many characters, and not a lot of visual action! We really had to work hard to make sure the important messages were relayed and understood, but even more so, our aim was to ensure the Deaf patrons had fully accessible experience and that they could enjoy the performance equally, alongside hearing patrons.

One of the most difficult things about the characters' dialogue was the dry humour. Dry humour is very difficult to understand in Deaf people's terms because it relies so much on vocal tone to create meaning - this can make it hard to translate into Auslan. I encouraged both David and Dalia to be creative with the dry humour, to throw around ideas with signs and contexts. They then showed their ideas to me and I could confirm with my 'Deaf eyes' and experience if it would work well with the Deaf audience or not!
Overall, this project was a proud moment for me as a consultant. David and Dalia's interpreting was well delivered.

Because of their efforts, Deaf people were able to understand a most difficult of performances. Post show, the Deaf patrons were all seen together discussing the play and the messages that were delivered to the audience. It was a very rewarding experience!

101 Theatre Signs:
Check it out…It's FREE!

Medina Sumovic (Auslan Stage Left Director) talks about this free resource and we hope you take a moment to jump online and check it out.



Who is the site for?
For ANYONE who wants to know Theatre related signs

Who has been using it so far?
Students, Interpreters, Auslan Users, International people see this too.

Why did Auslan Stage Left decide to set it up?
Inspire by TechTheatreBSL - so we felt we **needed one in Auslan**

How will people benefit from this resource?
Not to have too many 'made up' signs out there.. Making theatre signs more constant / sustainable

How did you choose the signs and words to include in the list?
We are just clever people! LOL No James Byth, Susan and myself worked on this to create this resource list/signs and research the meaning too

Why do you think it is important to have Auslan signs as a resource online today?
Well! Why not – you can find almost anything online these days! Seriously, I think it's great resources to have for all Auslan users. It is also educational! The fact that it is Free and Online means that at any time of day or night people can refer to it. It would be great to see people using this resource to ensure that they themselves are sign the correct and appropriate signs for whatever arts situation they are working / interpreting in.

VISIT:

http://www.auslanstageleft.com.au/media/101-auslan-theatre-signs/

A huge thanks goes to Susan and Medina (Auslan Stage Left directors) and to James Blyth for his work on this project!

The Book Of Mormon – Interpreter Experience

Benjamin Souter - Melbourne

Ben, Alex and Karen behind the scenes.

Working on "The Book of Mormon" has been something of a dream come true. I had seen a bootleg version of the original Broadway show online prior to being booked to work on this show. With all of the hype that I had heard/seen about this show for the past 6 or 7 years, I was very keen indeed. So when I was asked to interpret the show, I didn't even look at dates/times…I just said "yes"! As it turned out, the timing could not have been much worse…and we faced some additional issues that made the whole experience a challenge. Regardless of considerable time pressures from my "other working life", we made it to the finish line!

"The Book of Mormon" is a show that divides audiences: those that "get it" and find it to be truly hilarious (and I fit into that cohort), and those that don't truly "get it" and find it either completely sacrilegious or, at least, distasteful. Once I had been booked on the show and had seen it several times, as well as having dissected and analysed the script with Karen Clare, I would still find myself laughing uncontrollably at jokes that I KNEW were coming. It took at least a month before I was able to be non-reactive to the humour. In fact, I think the last run-through that we did before the performance (which was during the live show the night before), I was still outwardly chuckling at certain moments.

We were initially assigned a Deaf Consultant who, through no fault of their own, was forced to withdraw at around three weeks before the interpreted performance. Thankfully, Alex Jones was able to step in and get himself up to speed in a very short space of time. His input, then, was invaluable, and he gave both of us a great deal of reassurance in what we had already devised, as well as some ideas about revisiting some of our translation choices. Karen and I initially met with Alex via Skype (we had submitted some videos of key songs online for his perusal and feedback) and then met in person the night before the interpreted performance.

This show is very racy! There is a lot of content that is extremely provocative, both in terms of religious beliefs and ideas of blasphemy. As such, there were many challenges that we faced in the translation process. We tried, in the end, to throw caution to the wind and opt for the more visually confronting and risqué options…for shock value...as does the show itself. When we met with the cast and the band, separately, they both asked us to demonstrate the MOST risqué line of the show (to them) and, of course, they fell into fits of laughter at what we produced

There were a lot of jokes that we were simply unable to convey in Auslan. Similarly, there were a number of times when the English line was less funny than the Auslan interpretation. Ultimately, Karen and I took a lot of artistic licence with our translation choices which diverted from the lines of the script as written, but which aided in conveying the meaning of the show, each storyline and each character's line. We did not stick with "your character/my character" in any strict sense. Instead, we opted to divide "voices" of multiple characters within a given scene (or even at the sub-scene level) to reduce the amount of role-shift required. Hopefully, we were able to find a good balance that conveyed overall meaning. Additionally, this show is very visual! So where humour was lost in the spoken lines, it was often apparent in the visual nature of the show itself.

Our interpreting team with the cast.

One comment that we received from a Deaf audience member - a native signer - was "this is the first interpreted show that I have seen where I understood everything, from start to finish",

Some interpreters choose to stay, in part at least, true to the "text" rather than true to the "meaning"... Karen and I are both very much about meaning rather than strict textual adherence. Translation choices can go either way, and will suit different audience members on different occasions. It just so happens that our approach suited this particular audience member well.

I have used the same approach (going for meaning rather than textual adherence), which has backfired for some audience members, for example on a show I interpreted in London that was based on the songs of Rod Stewart. Several Deaf audience members knew the songs and wanted a more literal translation of the lyrics rather that they remembered from their youth. It's always a fine line…

I think for The Book of Mormon, our approach was, ultimately, successful. That being said, both Karen and I were aware of "anomalies" within our translation choices that came out in the performance, which we would want to change if given another opportunity to interpret the show.

I believe that interpreting theatre is, indeed, a hybrid between translation and interpretation. The final product that is "performed" on stage varies from the decisions that have previously been made and agreed upon in the rehearsal stage, and the final choices are dependent on the a number of factors, including the specific inflection of the actors on "the night", as well as the way that the Deaf (and hearing) audience is responding at the time.

Alex at the team chatting with cast members after the show

This is such a fantastic show! Working with Ben and Karen has been an honour, and I jumped on the bandwagon couple weeks before the show. There was a lot to catch up and they both were well prepared when I started working with them. The language is indeed colorful and it's important to keep a balance of keeping the true "swear" words vs. the meaning. It will be disappointing if the interpreters just focused on meanings and not include the f- - - word and the whatnot. It was fun to work with them to identify and decide where to keep the colorful words and when to translate the meaning. It's my kind of thing. Oh yeah colorful I mean LOL!

It was also challenging to be working remotely but thankful to technology we were able to connect thru videoconferencing. This made a huge difference for us. As a consultant this means I need to invest more time to review interpreters work on a Secret Facebook group and give them feedback. This is effective and something consultants need to be prepared to do if they work with interpreters remotely.

Alex Jones

Thank God You're Here

Recap by Medina Sumovic (Melb, May 2017)

The funniest and everyone's most favourite part was Jennie giving birth to a rubber doll and Erin being a weird and enthusiastic doctor! I guess Erin was trying to be hands on and very visual for the birth mother to follow instructions! P.S. There were cameras, tongs and blood! (Fake of course!)

No one likes the funeral but this one was very unusual with so much money owed, Good riddance! Unsure how this person died but it was so challenging for the audience interpreter Daniel to try and relay with the mother (Tania) crying hysterically and interrupting his interpreting! Too funny!

Who has bad neighbors? Well maybe you would want to think again and not have neighbors like these ones with James and Susan being full on "bogan", rough dole bludger complaining about the rich neighbors for not paying for the fence!

Our famous Sam Quinn who went to the Deaflympics was trying so hard to handle this bunch of monkeys who would not have a bar of what advice he was trying to tell them on teamwork! Oh what terrible sportsmanship!

This was so hilarious with Susan being the twisted CODA and critizing the interpreter of saying the wrong thing (but were they?). Poor parents couldn't decide whom to trust!

Thank you all those who came for a laugh and left with sore cheeks! We all did have a great time and we hope to have another one soon! Keep an eye out…we may need you!

Circus Oz - Penrith, NSW

Interpreting team: Rosanna Delvecchio & Yasmin Dandachi (May 2017)

Working with Circus Oz was a fun and amazing experience that I will never forget!
The incredibly talented cast and crew were so great to work with - full of energy both on and off the stage! We didn't get to meet the crew until the day of the performance but they were all very welcoming, made time to go through last minute changes to the script with us and allowed us to watch their last minute rehearsals before the show.
The performances were so visual and active which meant it was easily accessible for everyone.
At times we were able to move to the side of the stage and enjoy watching the show with the audience during the non-speaking acts. The performances were absolutely jaw dropping and seeing the audience's reactions was priceless.
There were a few safety risks we had to be aware of which the crew were able to brief us about and we were able to find the best place to position ourselves so the Deaf audience members had full access. The Deaf audience loved the show and were so happy to meet the performers afterwards for a photo and a chat.
I am so grateful to have had the opportunity to work with Circus Oz.

Rosanna Delvecchio

This was such a great experience!
It was challenging at times as the dialogue is mostly songs and there was also a lot of slang, however, as it is a very visual show it allowed Rosanna and I to use 'classified' signs and more facial expressions to match the highly visual and active show that was happening on the stage.
The Circus Oz crew were amazing. They showed a keen interest in interpreting and they loved the idea of sign being incorporated into their show.

Yasmin Dandachi

SYDNEY DEAF FESTIVAL
SAT 21st OCT '17

We had a blast at the Sydney Deaf Festival in October! It was great to see such a vibrant community event. Thank you to Deaf Festival NSW!

We enjoyed meeting new faces and sharing our news about Auslan interpreted theatre in NSW with everyone we met. If you were there, we hope you had a chance to meet our team and our special helper – Julia Murphy. (You can read more from Julie here in this newsletter). If you did not get around to meeting us, please get in touch and we can tell you all about the upcoming Auslan interpreted events. And, of course, if there is an event you would like to access, please tell us and we will investigate and find out how to make it happen!

(Below): Some photos from the wonderful NSW Deaf community who enjoyed having fun on our photo booth!

Festival attendee feedback:
Dave Brady (CEO Hear For You)

What did you enjoy about the festival?
It was a great opportunity for everyone to catch up and for mainstream Sydney to check out the deaf community and the many wonderful services on offer.

Why do you think it is important for businesses to be at these events around the country?
Best approach is face-to-face interaction with the clients who will use their services. Not everyone has social media and it is easy to forget a posting unless they really are interested in it.

Thank you for visiting our Auslan Stage Left stall. Did you enjoy it!?
The Instagram dress up was Fun and Engaging!

What is your view on access to the arts/theatre/musicals…etc?
It would be even better if all had full communications access - that is, Auslan interpreter, Loop, and captions on offer. I am waiting to see the first of this in Australia.

What shows/ theatre / events / comedy show would you like to see with Auslan?
The ones that have the most speaking in them….for example, plays and comedy. These are the hardest to work out, as one has to spend a lot of effort to concentrate on everything to get the story.

Any words of wisdom for the Auslan Stage Left team?
Keep on promoting and break barriers!

My experience with Auslan Stage Left, the National Anthem and the Sydney Deaf Festival – by Julia Murphy

AFL Grand Final
National Anthem in Auslan
SAT 30th SEPT ' 17

It was an incredible experience to stand on the ground of the Melbourne Cricket Ground to sign the National Anthem in Auslan. It was such an honour to do this because I have lived and breathed football ever since I can remember as a Carlton supporter. It was truly a privilege to work with Auslan Stage Left on the day and in preparation before the AFL Grand Final Day with Susan Emerson and Medina Sumovic, who were instrumental and supportive in the process.

The new version of the national anthem was created by Auslan interpreters and language consultants from all around the country. After lots of hard work towards to the big day, it was interpreted on the big screen in the bottom right corner. The moment of realisation I had when I was getting ready to do the anthem was a surreal feeling. When I saw the crowd in their team colours opposite to where I stood, I thought to myself, "This is happening, no turning back. A dream come true." Overall, the atmosphere was nothing short of amazing, especially witnessing a Victorian team winning the Premiership. It was special to be a part of this to showcase to our country on a national scale our beautiful language of Auslan at the Melbourne Cricket Ground.

I would like to acknowledge the Australian Football League for creating this positive experience for Deaf and Hard of Hearing people who attended on the day so that they could be a part of the game that we love. The people behind the scenes who worked with us on the rehearsal day and the Grand Final Day were absolute professionals and ensured that we were able to deliver on the day, full access in our language, Auslan. I also would like to say thank you to the Deaf and Hard of Hearing community, your support and encouragement is amazing.

Lastly, I would like to say thank you to Auslan Stage Left for this wonderful opportunity. Without your organisation, this wouldn't have been possible! It is a day I will never forget for the rest of my life and is something I will look back on for years to come with a smile on my face.

By Julia Murphy (cont).

Sydney Deaf Festival at Parramatta River - SAT 21st OCT '17

The Auslan Stage Left team travelled to Sydney to be a part of the Deaf Festival which was held at Parramatta River on Saturday 21st of October. The atmosphere was buzzing with excitement and there were lots of Deaf and Hard of Hearing people who stopped by our stall to say hello.

Our stall consisted of goodies, giveaways and freebies, but there was a catch! Before they could take an Auslan Stage Left mobile stand, they had to pose for a photo to win TWO tickets to watch a show with Auslan Stage Left interpreters in Sydney! It included dressing up in numerous costumes and quirky accessories to capture a great shot of themselves in order to win!

Susan, Melissa and myself gave a short presentation about Auslan Stage Left and the services they provide to ensure equal access to theatre and the arts for Deaf and Hard of Hearing patrons to receive the full experience. As a theatregoer, I love going to watch shows with my family and friends but have been unable to do so in the past because there were no services to provide full access to the experience. However, that has now changed because of the work that Auslan Stage Left does. It has changed my lifestyle and social life as I can now go to shows and performances with my family members to enjoy the show together with full access.

Sydneysiders, whenever you are free, check the dates of different Auslan interpreted events on Auslan Stage Left's website or Facebook page to book yourself a ticket to watch a show in Sydney with Auslan Stage Left with full access to Auslan!

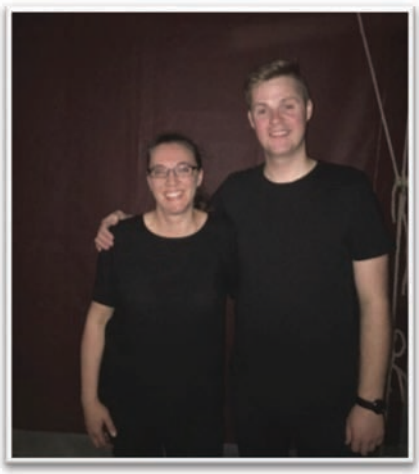
Auslan Stage Left sincerely thanks Julia for her support of our projects. Without her dedication and passion, we would not have been able to do these things. We believe she is an outstanding representative of the Deaf Community and we have felt privileged to have her work with us.

Comedians working with Auslan Stage Left to share laughs with everyone!

Read from one of our fav's – Tom Ballard

Stand up for Medhi (VIC) with interpreter Kirri

Problematic (NSW) with interpreter – Nicole Clark



Problematic (SA) with

"I encourage any and all comedians and performers generally to consider disability access in their work and to go the extra mile to make sure your shows are inclusive. You won't regret it. " Tom Ballard

Inspired by seeing big comics like Adam Hills have their shows Auslan interpreted and after receiving advice and support from the Melbourne International Comedy Festival, I've been having my shows interpreted for about five or six years now. I love it. It's a hugely rewarding experience as a performer. I love being compelled to consider how my act translates into Auslan, learning about the deaf community, having cheeky fun with an interpreter onstage, finding new jokes and seeing people who wouldn't be able to come to my shows otherwise laughing and showing their appreciation.

I'm hugely indebted to Amy in Adelaide, Mike in Brisbane and Kirri in Melbourne for their work. Kirri in particular signed my stand up show, my 70-minute comedy lecture AND the charity show I organised, featuring 8 different comedians and a musical act. What a champ!

I encourage any and all comedians and performers generally to consider disability access in their work and to go the extra mile to make sure your shows are inclusive. You won't regret it.

Also: sorry I talk so quickly, everyone. I'm working on it!

Interpreting for Comedy

Interpreter Experience – Kirri Dangerfield

"I investigate the comedian's sense of humour to decide whether-or-not my humour is complimentary to the performance."

Every year as MICF fast approaches, and you're considering which Auslan interpreted performances you are going to see, there is much work done behind the scenes to prepare for comedic fast paced delivery and snappy punch lines.

Firstly, when initially offered to work with a comedian, I need to investigate the comedian's sense of humour and whether-or-not my humour is complimentary to the performance. Lucky enough the majority comedians who requested interpreters this year are the left wing cynical type, so I was pretty well safe in knowing that our humours would align. But, to be sure, many hours of YouTube scouring the online comedy scene before I come back with a resounding 'YES'.

I also consider my availability.

- Do I have enough preparation time leading up to the interpreted performance?
- Will I get to view the show prior to the interpreting the gig?
- How will I receive preparation?
- Have I worked with this comedian in the past/will I get to meet the comedian prior the gig?

My usual request is to obtain an audio recording of the performance, and a script, if this is at all possible. Fortunately, most of the performances I interpreted this year were audio recorded at least a week prior to the interpreted gig so I had plenty of time to download the file and don my headphones to repeatedly listen to the recording. Did I say repeatedly? Well in fact, at every chance I get. While making coffee in the morning, I'm listening. Running for the tram, I'm listening. In the car, on lunch break, walking through the dog park, roller-skating around the kitchen, I'm listening. I will listen to the audio track so many times that I could probably recite it backwards if the need ever arose. This is not to say; I'm still super ready for some adlibbing, improvisation, or even forgotten punch lines, to occur during the gig. This is where the paper version script comes in handy, I scrawl notes all over the pages, try different meaning equivalents, discovering various ways of making the intended musing/punch line visually palatable.

However, some comedy gigs this year were not conducive to my obsessively repeated use of preparation. One such event was the 'Stand up for Medhi' fundraising gala. All the comedians involved volunteered their time to showcase their material, mostly off the cuff so it was impossible

Kirri with some of the comedians who worked on Stand Up For Medhi Show in Melbourne!

Interpreting for Comedy (Cont.)

to even contemplate garnering any preparation, particularly as the comedian line up was constantly changing even right up to the day of the gala. All I had to go by was the brief description of the running order and some MC notes. I did go ahead and do the You Tube stalking with each amendment of the comedian line up, but nothing could have prepared me for the pace of each delivery, the seven guest comedians certainly had their ever-ready batteries charged and they were all in fine (fast) form! This called for a mammoth task of being prepared for absolutely ANYTHING, and of course an alcoholic beverage to calm the nerves beforehand (which is totally acceptable, even dare I say, endorsed by the comedians themselves).

So many comedians have completely different styles of delivery, some embracing an educational hour of laughs complete with show tunes. Keeping yourself up to date with the current political climate is imperative, as every year; there will be a dig or two, guaranteed. Approaching each gig with a very open mind and embracing the creativity needs to be reflected through the interpreting choices carefully made. I cannot stress enough how important it is to be able to view the performance and have opportunity to meet the comedians prior to stepping on stage together, even if it is a brief rendezvous in the green room 20 minutes before the house opens. Most venues by now have had some experience with interpreters being present, so lighting requirements are usually catered for. On the odd occasion, lighting needs be negotiated with as much poise and grace as one can muster It is always good to know where the lighting crew are situated so you can directly eyeball them if they haven't brought up the interpreter lights while on stage. Also, make friends with these guys, as they have the all power during the gig, quite literally.

Having described the intensity of working on the comedy scene, some handy take home advice for you budding comedy interpreters out there:

- Do some comedy interpreting PD, talk to other interpreters who have worked in the comedy scene, go and see some interpreted comedy shows in action.
- Consider the preparation time, and make sure you have plenty of time to devote to the gig.
- Get creative with your interpreting. The more you try out different translations, you will develop a handy tool kit of being able to keep to the comedian's delivery timing. Nothing worse than having the final punch line delivered, you're still interpreting, and the lights go off.
- Enjoy the afterglow of the interpreted performance. Guaranteed you will be buzzing from the adrenalin and nerves you'd brought on stage with you.
- Mandatory: an after gig beverage.

☺

Kirri

Nursery Rhymes in Auslan - Coming in 2018

Have you ever wanted to learn Auslan nursery thymes?

Have you wanted to teach your children? Or use signs in schools?

We recognised a need for this and decided to take on a little project.

What a fantastic energy we had when filming this project!

We have a library of 15 Nursery rhymes now and we know this will be a helpful resource to many.

We are currently working on an efficient cost effective way to get this out to you so…stay tuned.

In the meantime we would like to take this opportunity to thank our Deaf talent - Maya, Oliad, Alex, Jennie and Medina.

Big thanks also goes to Alex Jones – our Deaf Consultant, Trudy Fraser – for filming and to the original Auslan working group - Rachelle Stevens, Michelle Ashley, Trudy Fraser and Alex Jones.

And finally a huge thanks to our partner in this project The Deaf Society NSW and Sign Language Video Production for the use of the studio.

the Deaf Society
Equity for deaf people

vicdeaf
Communication is the key

Interpreting a Pantomime

Interpreter experience – Rosemary Profilio (NSW)

I really enjoy interpreting on a Pantomime. **The audience is the focus of the show - not the stage - and the characters interact with audience throughout the show** so you get to share in the silliness and the jokes. It is a lot of fun!
A pantomime can bring out your 'inner child', and in my experience the shows have been based on stories that so many of us know from our childhoods. A panto can appeal to people of all ages and let's face it; everyone wants to be able to fly!

Behind all the fun there is a serious side to what I do though of course! To prepare, I learn the script – but not necessarily to memorize the lines (because so often, they change!) but to know and understand the intent of all characters. Panto often involves a fair bit of ad lib from the characters that can vary between shows…so you have to be prepared for anything.

I've been lucky to work on a number of Bonnie Lythgoe Production – Cinderella and Peter Pan – and the crews I've dealt with are very supportive of interpreters and even 'use' us during the show to create an even more exciting atmosphere (especially for the Deaf audience!)
Bonnie ensures that she includes the interpreters when preparing for the show so it's important to be a part of the rehearsals. In the rehearsals you can see what the producer is intending for the audience to experience and this assists with choices of signs or perspective of interpretation.

I like to attend a show, in preparation, and participate in the audience to get a better sense of how it will go. And, when I am working with a co-interpreter, we use this time to discuss the characters and 'group' them ….for example 'good and bad'.

Recently for Peter Pan, Nicole Clark and I split between good and bad and adults and children. Nicole did Hook and his pirates and I was Peter Pan and the children. Then, when adults appeared with Peter; Nicole would take on the role of the adults.
Watching the show a second time around, on the same day as the Auslan show (from backstage / side of stage) allowed us to have a mock run through the show and make clear of any challenges that may arise.

One of the most challenging elements to a panto is that there is always banter and there is always on play on words by the characters. It can be difficult to keep up and ensure true interpretation.
The bantering between characters can be fast and quick witted so this needs to also be portrayed, however it's sometimes impossible to interpret every line of this banter as the two interpreters try to maintain the 'roles' they are interpreting for.

Actually, there is a high level of trust needed between interpreters to back each other up when the characters do engage in banter and start to ad lib, and if one of you miss part of the information that is important to the story, then it is great to be able to rely on your fellow interpreter to incorporate it into the following dialogue.

With Cinderella, I worked with a language consultant and I found it extremely valuable to my preparation as, I was observed, and I received feedback and we were able to make adjustments where needed.

Rosemary and Dahlia Rosza Brown with Language Consultant Gemma Galea in Cinderella

Interpreting a Pantomime (Cont.)

The Deaf people I've seen at pantomimes have given plenty of positive feedback. They really enjoy the silly behaviours of characters and even the children are fully engaged with the characters – it shows their level of enjoyment.

It is always lovely to see the cast wave with a 'Deaf clap' to acknowledge the Deaf audience and interpreters.

One of my most memorable moments in a panto was in Peter Pan: Todd McKenney – playing the part of Captain Hook – put his arm and hook around Nicole and I during his solo and he sang to us in character while Nicole was trying to continue signing… this made the Deaf feel very included.

The reward I feel when interpreting a pantomime and any theatre production, is always related to access. It makes me so proud to see Deaf to be on par with others! Professionally, a Panto is a chance to be free with translations and be creative with your signs.

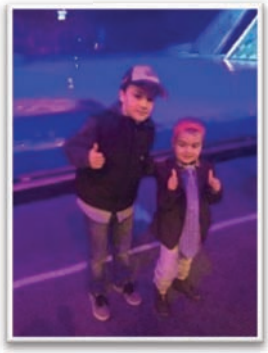
We have worked with some amazing production companies and organisations throughout 2017 and we have been overwhelmed with the increased support of access.

We would like to thank these groups for their dedication and provision of Auslan access and we look forward to working with you in 2018.

In no particular order...and we apologize if we have missed someone!

The School of Life Australia
Melbourne Fringe Festival
The Wheeler Centre
Writers Victoria
Disney On Ice
Melbourne International Comedy Festival
Sydney Theatre Company
Melbourne Theatre Company
Sydney Opera House
Midsumma Festival
Black Swan State Theatre Company
Arts Centre Melbourne
CDP Productions
Casula Powerhouse Arts Centre
Sydney Festival
St Martins Youth Arts Centre
Malthouse Theatre
Cricket Australia
AFL
Gordon Frost Organization
QPAC, Qld
The Deakin Edge
Councils who supported Auslan access in Christmas carols, Australia Day ceremonies etc.

Audience Feedback



"My son loved the show! Not sure what he loved more – the show or the interpreters!

It was very special. He recently asked why he is deaf when the rest of us are hearing so I think it's important that he has access to his own culture and language.

I was also touched to see a deaf dad with his hearing daughter. They could share the experience together without the daughter having to play interpreter.

It is a wonderful thing that you do".

Natasha Dee – hearing mother of Deaf son - Melbourne

We appreciate learning your opinions about access and about interpreting and we love to receive feedback. Here, you can read from a supporter of access and from someone who knows the value of an interpreter. Thanks for sharing Dianne!

Gratitude: thanks to our wonderful Auslan interpreters everywhere who put in so much effort to translate everything beautifully. I feel privileged in Australia to have such access, as this is not an easy job. I've tried interpreting once by lip reading a teacher in a classroom to help out a deaf student (when an interpreter went home ill) and you really have to know the meaning of a word. For example....if you are not good at math's and you need to know different terminologies such as "equation" you will need to sign this correctly otherwise it could change a whole new meaning or create confusion.

Sign language is visual. Its completely different to just signing away with others, having a casual conversation.
At last night's theatre 'The Bodyguard' the two interpreters were absolutely wonderful...they signed everything so beautifully. I turned to look at some of the hearing audiences and they were watching the interpreters as well as the play! Interpreting is not easy...these guys have to rehearse...read the transcripts beforehand and take several hours to revise the right signs and then consult with others for agreement. There may be a sign for 'running' but in what context? Water running from the tap? Nose running? How would you sign it? The word 'run' is not just one sign for all. Also, big gratitude to all the interpreters at my work - you guys rock!!
Yep...I've come on here to say "thanks!" You guys are so underpaid for what you do in the educational setting and you do it just for us - making sure the Deaf students have access and even coming into my classroom to help me out with understanding the hearing students! What hearing people do not understand...you guys can easily leave and work for an organisation. You all have plenty of jobs out there that will take you on and pay you so well and with support of another interp in your presence. But you guys sign nonstop solo, risk RSI, hardly complain about tiredness even though we know in our hearts and you just keep going. What I love most about you guys. Its not just a job...we also have a fun working relationship. This is what has kept me going at work as my heart and strength really is being a primary teacher as I am naturally creative and can think of fun games and songs. Bigger kids are a whole new level lol but but they are awesome.

Anyway, I'm rambling on as usual but many parents tell me that their students love Auslan and I'm also proud to say that I've changed at least one students perspective in year 8....she would like to become an Auslan Interpreter in the future and she seems very determined. Hope she still will by the time she finishes year 12. I explained to her that it won't be an easy job but it will be very interesting and fun. So, interps...you all should make sure you spoil yourselves, have bubble baths, spas, lots of wines, cocktails, cheese platters and spend like there is no tomorrow! Cheers to you guys!

Dianne Herrmann - Melbourne

More access to theatre and the arts in WA

We are excited to see an increase in 2017 in the number of requests for interpreters and bookings for theatre, arts and festival events in WA.

We are grateful for the talented team in WA and thank our dedicated language consultants who help to make the events authentic for the WA Deaf.

LIGHTHOUSE GIRL – MAY 2017

The Black Swan Theatre Company provided interpreters at 3 shows! This was a fantastic show of support and we appreciate their understanding of access.

Our language consultant was Josie Hodgetts (who also loved watching Matilda!) said:

"Thank you for the opportunity to be a LCC, it has been an enjoyable experience working with two talented interpreter"

Thanks Josie and thanks also goes to Linda Beales and Grace Busing!

MATILDA – APRIL 2017
"I am a big fan of Roald Dahl's Matilda and the musical was coming to Perth... Add Auslan interpreters, a sure bet that I would be going!!

Walking into the theatre, seeing the stage set with a lot of books and letters on them - it was a word galore! It felt like I was in a library and that set the scene fabulously! Christy Filipich and Karen Clare were the interpreters and they blew it out of the library! See the word play here?

Thank you to Auslan Stage Left, the Royal Shakespeare Company, Crown Theatre, the interpreters and the language consultant who worked together ensuring another amazing production was fully accessible for the Deaf community in Perth"

Josie Hodgetts - Deaf Patron - Perth

Many Thanks to Our Partners

We have partnered with these organisations around Australia and we value their continued support of what we do.

DAN DEAF ARTS network

the Deaf Society
Equity for deaf people

ARTS ACCESS VICTORIA

SLC VICTORIA

vicdeaf
Communication is the key

ASLIA VICTORIA

ASLIA NSW

Deaf Can:Do

Fun with Friends!

SIGN KARAOKE / AUG'17 (Melb)

What a fun time this was! We would like to thank Aslia Vic for their support and of course, we thank the courageous "performers" on the night! Well done!

Would you like to have one of these events in your state?? Get in touch with us!

Upcoming Shows

Melbourne

- Vision Australia Carols – 24th December
- Cricket - AU v ENG – Boxing Day Test
- Shrek The Musical – 31st December
- Emily Brown and The Thing – 12th January
- Children's Republic of Melbourne – 12th and 14th January
- Cricket – AUS v ENG – 14th January
- The Cocoa Butter Club – 19th January
- Deadly 60 – 21st and 25th January
- Nigella Lawson on Why Food Matters – 24th January
- Midsumma Comedy – 24th January
- Australia Day Whittlesea – 26th January
- Australia Day Whitehorse – 26th January
- For the Love of Mrs. Brown – 3rd February
- Midsumma event: Park Lounge – 3rd February
- The Curious Incident of the Dog In the Night – 17th February
- 78 Storey Treehouse – 14th April, 20th April
- Creature – 12th May
- The Wizard of Oz – 29h June

Brisbane

- Aladdin – 12th MAY 2018

Sydney

- The Gruffalo - 20th December
- Cricket - AUS v ENG – 5th and final Ashes
- You Animal, You - 7th January
- Puss in Boots – 12th January
- Circus Oz – Model Citizens -12th Jan & 20th Jan
- Mission Songs Project – 13th January
- Riot – 17th January
- The 78 Storey Treehouse – 18th January
- Tribunal – 20th January
- Butterfly Lounge (Albury) – 24th January
- Briefs – Close Encounters – 24th January
- Wilde Bore – 26th January
- The Wizard of Oz – 2nd February

...And many more!

Perth

- The Gruffalo – Friday 5th January
- Cricket – Gillette ODI – 28th January

Adelaide

- Cricket – ODI – AU v ENG - Friday 26th January
- The Wizard of Oz – 27th April

Tasmania

- Keep an eye on our Facebook and website

Auslan seats are available to deaf community members, families, friends, Auslan students and interpreters. Come along and enjoy a show together!

Major Events Coming soon – Book Now:

CRICKET AUSTRALIA – various events around the country

Take a look at our website for details

Shrek The Musical – Melbourne, VIC

Sunday 31st December

Drum Theatre, VIC

Sydney Festival, NSW

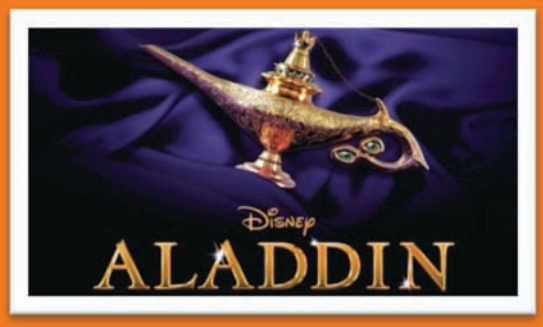
A huge list of shows in the Festival!

Take a look on our website for details.

The Wizard of Oz

Adelaide, Sydney and Melbourne

Take a look on our website for details



Aladdin

Saturday 12th May

Lyric Theatre, Brisbane QLD

More Info: www.auslanstageleft.com.au

Auslan Nursery Rhyme Project- Medina, Jenni, Susan, Trudy and Alex (VIC)

Mia Freedman with Marnie Kerridge (VIC)

MABO Oration with Maree Madden (QLD)

Some of the Deaf patrons at Book of Mormon in December (VIC)

Rachelle Stevens, Luke King & Jo Dunbar from St Martins Youth Centre (VIC)

Mike Webb & Michelle Ashley with Michael J Scott (Aladdin VIC)

Dignity of Risk show with Rosemary Profilio (NSW)

Judith Lucy, Susan Emerson & Denise Scott (VIC)

Marnie Kerridge, Karen Clare & Melissa Martin

Disrupted Festival with interpreting team: Christy Filipich, Brooke Buise,

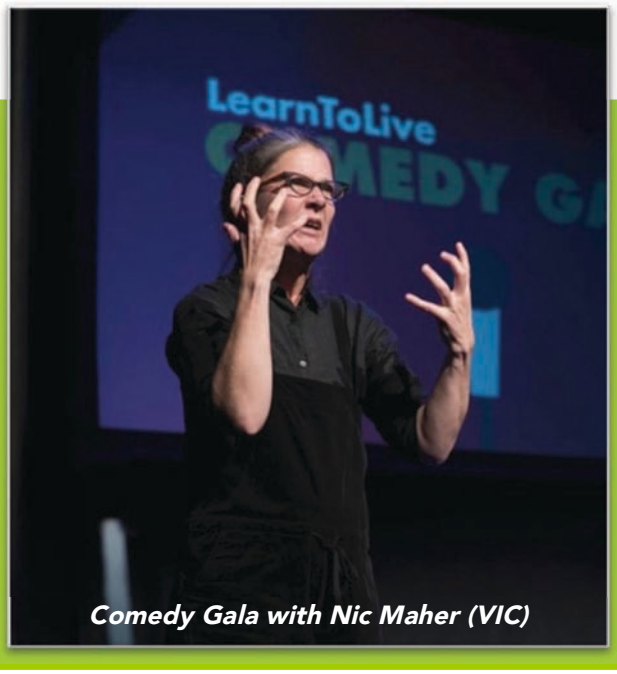
The cast of The Elephant Man with Susan Emerson & Linda D'Ornay (VIC)

Comedy Gala with Kirri Dangerfield (VIC)

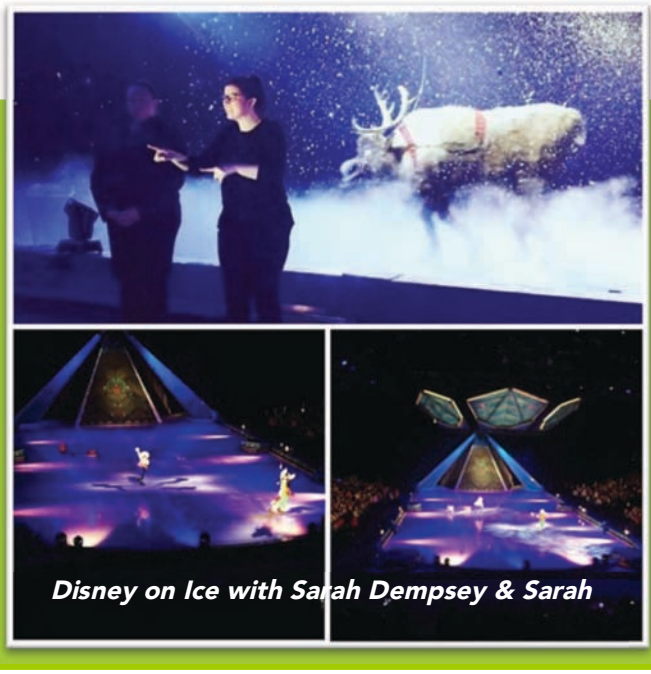
Linda Beales at Men's Ashes in WA

The cast of Away with Erin Gook ad Stef Linder (VIC)

Peter Pan Pantomime with Rosemary Profiliio



Comedy Gala with Nic Maher (VIC)



Disney on Ice with Sarah Dempsey & Sarah

COMING SOON!

World Class Spectacular Events

2018

Disney on Ice presents 100 Years of Magic
Mamma Mia
Evita The Musical
Priscilla: Queen of the Desert
Beautiful: Carol King Musical
Book of Mormon
Rocky Horror Show

Dates, locations & ticket info will be shared as soon as possible.
We look forward to seeing you at an Auslan interpreted event in 2018!

Keep a look out on our social pages for all the details:

@auslanstageleft

We wish you a
Merry Christmas &
Happy New Year!

From Susan, Medina, Linda & Melissa

auslan STAGE LEFT