Interviewee Name: Pat Rix
Interviewer Name: Jung Yoon
Date of Interview: 18th of October 2022
Location: Pat's House
Length of Interview: 88:44 minutes

Transcript

Jung: Hello, Pat. Obviously, you know me. I'm Jung from Queensland University of Technology Community, and I'm here to interview about your experience being as a witness of the disability art in disability art as their evolution. So can you tell me about yourself and including what do, what do you think we need to know about you, where you are from and what you experiences have you helped you become the person you are today?

Pat: Yeah, my name is Pat Rix. I'm an Adelaide person. I've lived here most of my life, worked overseas from time to time. I've been working in the arts since 1985 and as a composer and a writer, a playwright predominantly. But I also led a number of choirs and I really loved working with people, so I knew very early that art was a really powerful means of finding out who I was. I had a very difficult life as a child, so I think I always knew from the beginning that I was interested in issues of equality and access. First of all, when it came to women because I was a woman but then as I grew older, that extended to people I worked with in African National Congress, the ANC and the anti-apartheid movement, land rights for Aboriginals here in Australia and then people's disability because I'd grown up with an aunty who was born with disability.

Jung: Yeah. So are you. Is that how they all the circumstance?

Pat: Yeah. So I began life as a visual artist. I did a visual arts degree, but I was always interested in music. I'd studied music all my life. I'd studied literature at university. I had a number of degrees. I didn't know what to do with them. And someone suggested I do a Bachelor of Education, which I did and because I had a child quite young, my son, I had him when I was 22, it seemed a really good way to support him and be there for him, you know, during school holidays and it was a really great… So I taught art for

many years in music and worked with young adults, particularly in their senior year of school. I worked in a school which was a re entry school, so it had people in their last years of school, but also people who'd come back to school because they'd left, you know, early for various reasons and wanted to come back and finish their education and do something post school so that kind of prepared me in a way for the work I was doing as an artist, which when I left the education system and around about in my mid thirties, I then became very involved in the arts here in Adelaide as a writer and a composer and wrote work which then toured the country and then after that began to work with various community groups all over the country, from brain surgeons to rodeo riders to kids at risk to victims of domestic violence, people with a disability a little bit, women in prison, a whole lot of groups, homeless people.

Pat: I wrote many plays, I wrote many music, theatre works. They were all produced and I had the luck to work with a man called Geoff Crowhurst, who worked here and led Junction Theatre Company. He was a very good mentor to me and produced a lot of my work and I…I learned a lot from Geoff. In 1997 after being introduced to disability arts through Tony Doyle, who at that time led an organisation called Arts in Action now Access to Arts, and Helen Flinter-Leach, who began No Strings Attached. I felt able to run a choir for people with disability down at Minda Incorporated, which was to grow into Tutti.

Jung: Okay, so you started from a tutti from that idea, or were you invited to the project, or did you produce that seed idea of tree?

Pat: No I've done some work with the Trade Union Choir. Whenever the director was away, they'd get a subdirector in. Conductor I'd go along and jump in and conduct them and often there wouldn't be a musical score, there would be like words, etc. And I really love conducting spontaneously once I'm, once I've got a sense of the music and there was a woman in that choir who was the liaison officer for Minda Inc at the time. Her name was Ann Thoday. And she said, “Pat, they'd done a survey down at Minda Incorporated, and the survey from residents and some staff was that they want more music in their lives. And I don't know…. I've been watching you as you've been working with the Trade Union Choir and I've seen some of your other work. Would you be interested in coming down and just running some singing workshops with us at Minda?” I was really busy at the time on a number of projects and I said: “Well, if you're prepared

to wait for six months, maybe". So I went, I think it was after six months in August 1997, and there were nine people and some support workers who just sat outside and smoked, and I tried to work with these Minda residents who were lovely people to get them to sing but it was very, very hard and it was partly because they were so institutionalized. They had really not had a chance to develop any kind of social skills or listening skills and it was very, very hard going. If I'd had a guitar and I could have played "Morning Town Ride" or "Yellow Submarine", we would have been fine but I was a pianist. That wasn't my… so I had to, it took me a long while. It took me a couple of weeks actually, to get a sense of what they really wanted to sing and to find out where that might take us.

Jung: Oh. This is a whole new story I haven't heard from you. So how did you end it up? Like. Maybe it's not ended up this. How did you become? Because you… sounds like you're doing lots of other work and this is tiny little time you just kind of sharing with this residency Minda

Pat: It was 2 hours a week.

Jung: 2 hours a week.

Pat: For three months. Yeah.

Jung: And then how it becomes like Tutti. How did you start? Become a big part of your life. Can you tell me about how we become your journey to build that Tutti?

Pat: Well, it was only ever going to be a choir, and it was only ever going to be for three months and after about a month I thought, I don't know whether I'm going to last the distance, it's really, really hard. And there were so many interruptions, and there were so many people had so many behavioural challenges and so many triggers, and I was very inexperienced and if something went wrong, the support staff would simply take people away and you wouldn't … you didn't have a chance to work stuff out about what you've done. So the breakthrough came one day when I… we were doing "Little Liza Jane", which they all liked, and I was playing it and they were all kind of singing it and I said, "I'm going to record us, kind of record us, and then play it back so you can hear how good you sound. You're really starting to, you know, good. You're starting to gel as

a choir” and I was very excited and so we recorded it and then I said, “Okay, now let's all get around and let's listen to it, listen to what we've done”. And we listened to it and … and people were so fascinated because they'd never heard their own voices, and they began to be able to pick out each other's voices and then after that, I thought, well, you know, we're getting some listening skills. We're getting, we're bonding as a group. Maybe it's time we wrote our own song.

Pat: So we went down to the beach and I got people to choose things they loved and bring them back into the room. And from that we developed word patterns which we chanted, I originally chanted, and then I started to put a musical line to them. And by that time people were following my hand for a musical line and we and we, I taught them about parts. So one person were.. one group were singing some words and another group were singing other words. And we put them together and they sounded so beautiful and I recorded that and I played it back and it was like all our faces went. Aagh! And I said. “That is so good. Let's finish it” and we finished it and that actually turned out to be one of the songs that we used in the opera that I wrote four years later for them. Okay? But it had its seeds in that very first, I think the three months extended to six months and then the six months extended to 12 months and people from other choirs I was conducting at the time said, “What are you doing in that choir that you're running on Wednesday night?” And I said, “Oh, well, it's down at Minda and you can come and see if you like”. And they came along and they said, “Can we… some people say, can we join?” And I said, “I don't see why not” and then some people just came and they couldn't bear it and they just left straight away.

Pat: That was just too confronting some of the behaviour, and some of them and others kind of stayed, and then the following year I said, “Well, how about we do a leaflet drop around the district and see if there's people who'd like to come, you know, into Minda and join the choir?” and that was pretty revolutionary because that was a reverse integration. Yeah. So you had people from the wider community coming into this place, which they found very strange because it was a… this was a world that was owned by people with disability and the outside rules didn't apply. So people with disabilities were the majority and I know that, you know, I mean, there's all sorts of stuff around institutionalisation. I mean, Minda certainly, you know, had it's had its challenges and issues, but what there was on that campus was a real sense of community because people had been living there often since childhood. So it was their ‘hood’, these were

their friends and they knew where everybody lived and they would all come together as a group. There was never a problem getting to choir. People in the community would fight their way through, through the traffic and be late, you know, and come in. You know, everybody who lived at Minda would be at choir early and ready to go, and they would have picked each other up on the way and it was a real social occasion.

Jung: Actually. You it's like Spark me almost on me. When you say we often call Minda or, you know, sometimes we call segregation. So we always are looking at those community as, you know, exclusions or segregation but what you explained, this is their community. This is… they are majority and actually they, they are the one who opened the door for the mainstream, that we call the mainstream people to come in to comply with their own rules. So different to what they are used to. This is kind of flipside. Maybe when we say that segregations or exclusion, they also can be ableism. Maybe we see them, we don't acknowledge or recognise their own community.

Pat: Yeah,

Jung: with their own rules and their own culture. That's a really a lot there.

Pat: Well, it was a bit of an eye opener for me, you know, and … and I had to go with it because I wasn't going to be able to change it and there were attitudes from support staff and, you know, staff who were there that I didn't see eye to eye with but people themselves were so sure of who they were and their connection with each other and their neighbourhood and all of that, that that was actually really refreshing. It was good and I think when people from the outside came in and they got used to it, they really liked it and so at the end of choir we'd always have a news sharing thing and everybody would find out what they'd been doing at the end of the week and that was kind of fun too, you know? So people got to know each other and then Tony Doyle, who was a really important and leading light here in Adelaide throughout the eighties and into the nineties and beyond with Arts in Action, had this dream of creating a disability arts festival and it was the first one in Australia possibly, you know, I think there'd been one in the UK before, but I don't think there'd been one like this. And he got people from overseas here to Adelaide, people from New Zealand and companies that were doing good work in … in England here and we could actually for the first time see disability arts in a different, in a different way.

Pat: So he conceived of the … of this High Beam Festival and he was very excited about Tutti because I'd done some work for him years before in drumming and music and stuff for Arts in Action, and he said, “It's great to see, you know, the choir. Would you open the festival?” And it was in Hindmarsh Square in town and I said, “Yes”. So we did a big backing track and we wrote the “High Beam Rap” and we learned it. And I think Caroline Ellison had a little solo verse, if I remember. And then … but it was really funny because it was, there was a big lantern parade leading in, and then there was the choir all on bleachers in Hindmarsh Square, and they hadn't thought about the conductor or where I'd be or how … whether I'd be visible. And there was nothing for me to stand on that the choir could see me on. So in the end we just got some music packing, packing crates and put them one on top of the other. And I perched on top of that so the choir could see me and, and we opened I opened this, this festival. Well, there were people there who'd come to Adelaide from all parts of the world, and there were some Canadians there who were just so excited about the choir.

Jung: So they all have a disability - the people?

Pat: Not necessarily in the choir at this stage. There were probably about 50 people in the choir. It had grown from nine and I would say probably about 35 people in the choir identified with the disability, mostly Minda residents but some people had found out about us from the community, the outside community, and they come in and there were other non-disabled people from other choirs I'd been involved with who'd also joined.

Jung: Wow. Do you have any photo?

Pat: Or I mean, there was no documentation in those days. It's really sad.

Jung: Yeah, I thought.

Pat: Sad? Yeah.

Jung: No one take a photo of this beautiful festival.

Pat: Arts in Action or Access 2 Arts might have it in their archives, but I never saw any.

Jung: Maybe it's worth it for us to just.

Pat: That would be amazing. Yeah. So anyway, they said, “Can you come to Canada? nd we've got a festival happening next year”.

Jung: So it was not disabled, a disability art festival?

Pat: Yeah, it was.

Pat: We wanted to have a disability arts.

Jung: Festival in Vancouver,

Pat: in Vancouver.

Pat: So they said, “Come, come to Vancouver and show us how you did it and see if we can put a choir together there”. So I went to Vancouver, worked with, for about four weeks with a number of disability organizations and we actually got a choir together but the challenge was to keep it going after I left because there are many, many choir conductors, but not everybody is up for it. Yeah, yeah. For a start. I mean, most of us as choir conductors, we read music, you know, and we want everything to sound like the music on the page. So you've got to really .. and in those days it was hard to find someone who would do that, who would throw that out and say, “Well, actually, for this choir to interpret this work, we need to think out of the square. We need to you know, we need to actually consult. We need to find out what really works for these voices and make it work”. “Yeah, we don't want to just be doing what everybody else does because we're not like any other choir”. Yeah, so we're, very hard to find somebody like that in Vancouver who would continue it. So what we decided was I would come back for the festival, I would develop something here in Adelaide with the Tutti Choir and that we would bring as many people from the Tutti choir as possible over to put them with the Swamp Angels who were the Vancouver choir, and we would all sing together because they had no performance experience and by that time Tutti had been going for three years. So we were ... we were starting to really get a big sound, and by that time the

choir had grown to about 80. Anyway, 22 people decided they were going to come to Vancouver.

Jung: From Adelaide?

Pat: From Adelaide. From the Tutti choir.

Jung: So the people with disability too?

Pat: Oh yeah, absolutely over half the people.

Jung: So that's almost a first, first internationalisation of disability art ?

Pat: It was. It was

Pat: And we the arts SA gave us $20,000 I guess.

Jung: When was it?

Pat: That was 2001.

Jung: Oh 2001. Wow

Pat: And we went for just over two weeks, which is a massive undertaking and we.

Jung: You must be very exciting journey?

Pat: Oh it was.

Jung: Taking 22 people from Adelaide to Vancouver.

Pat: Yeah, Yeah. So what was exciting was that by that time we had some very strong support staff who could see what I was doing and how different it was and what a difference it was making to the lives of to residents who are in the choir and how they were growing and developing and changing through the experience because they now

had friends, friendships and relationships with people from the community who they saw every week who would. Yeah, who were there for them. Like if we went out for dinner afterwards or if we decided we were going to have a social day, everybody would kind of look after each other and, and make sure everybody was included. So of the 22 people, I reckon probably 13 or so identify with disability, then there were, I think, three support staff who work regularly with those people and that other people were from the community and they self-funded themselves and took their holidays. So off we went to Vancouver and we worked for two weeks non-stop with the Swamp Angels. There were friendships made in those two weeks that exist to this day, 20 years later, and we opened this festival.

Jung: That's very exciting.

Pat: There's still a bit of footage from that somewhere, which is amazing.

Jung: They'll be nice if we can just search this digital information resources. There are, there are another team to who doing the archival data collections that will probably inform them as well about these resources.

Pat: They are very precious and that's very historic footage. So we then came back and by that time here in Adelaide, people were thinking, “Well, who is this choir then and how, how can we support Pat?” Because I mean, I'd worked in the arts since 1985, so I had a really strong professional network and I'd worked with everybody in this town and quite a few people interstate and so I called on professional colleagues to come and see what we were doing. One of them was Rosalba Clemente, who was then the director of State Theatre, and she came down. She was just so amazed and she said, “What are you writing with them?” And I said, “I'm writing an opera”. Yeah. So I said, I said, She said, “What's it about?” And I said, “Well, I had, my brief is it has to be a love story because everybody wants a love story. It has to be … it has to be about Reconciliation because we've got Aboriginal people in the choir who really, you know, think it's time that we, we put Reconciliation on the Australian agenda and it has to be local because we're here in Brighton, so it needs to relate to, to, to, to the area that we're growing in”.

Pat: So I said, I think I found a story and I showed it to her and she said, “I think we could do something with that”. So I wrote it and all the while I was composing the music and State Theatre and the Adelaide Festival picked it up. And that year I won the South Australia Mid-career Fellowship, which gave me some money because by this time Tutti was taking up a lot of time, but I wasn't really paid for it. So it was great to have this fellowship that I could actually write the work. And then the following year it was in the 2002 Adelaide Festival and it won an award and people it was the first time in Australia that disabled artists had taken roles in a major international festival alongside professional opera singers on the stage.

Jung: Yeah,

Pat: and sold it. You know, they, they did a great job. And the choir had been their backing. I mean, you know, looking back, it was … it would, it would be lovely one day to, to do it again and have a chance to do it again because, you know, it sold out. And it really was quite extraordinary. But I don't know whether we could do it again, you know, but…

Jung: I'm sure you have more support now.

Pat: Yeah, but I'm a lot older. So anyway, that after that I thought, that's enough. Okay, I can find somebody else to take over Tutti. I can go back to my work as a playwright and a composer for other things, because all that time I was taking other commissions and writing other work. It wasn't as though Tutti was my only, and then and after that, everybody was so excited. By that time there were 100 people in in the choir.

Jung: Wow. At Tutti?

Pat: Yeah. So they had to, we had two choirs. There was a performing choir, and then there was a choir of people who just wanted to sing together. And so we were called, Yeah, In 2001 we changed our name to Tutti because before that we were just like the Holdfast Bay Choir, because that's where we were. And 2001…..

Jung: And then 2001 you change the name to Tutti.

Pat: To Tutti because people in the choir said we want we really want our own identity and we want it to express who, who we are. And I can remember people's disability and people from the community sat around in my kitchen and we looked at all of these names and someone said, “What's that word that you have on music? That means everybody”. And I said, “Oh, it's Tutti”

Jung: Is that Italian?

Pat: Yeah, it's Italian. Tutti..

Jung: Oh Tutti.

Pat: You know, you have, like, solo violin or solo soprano or solo this or both. But when you see the word Tutti, it's everyone.

Jung: Oh, this is how they found a name?

Pat: Yep and because it just included all of us and … and it didn't separate, separate people out.

Jung: No.

Pat: And I thought they're right. This is, this is perfect. This is the name.

Jung: I like the idea of how Tutti actually grow out of the Minda, which is the people with the disability are the centre is not someone who just comes and, “oh, I'm going to set up something for people with disability and let's get people”. It was not it … was more like grow out of the people, their community.

Pat: Yeah. And I think because of that, because I felt like this little person in this really amazing world that I needed to listen and learn. I didn't have all the answers.

Jung: Yeah. I can hear that your story for, you know, on and on and on. We have to move to the next question. So what was your experience like in disability art? Is any different to your other kind of art?

Pat: Yeah it was very different. I mean, the first time I worked in disability arts was through Tony Doyle and Arts in Action, where he had a camp up on the river and he was determined to, you know, expose people with a disability to the arts because he saw it. It had been very liberating for him as a vision impaired man and he wanted other people to understand that because that had given him confidence that he could do something and he'd become a really strong advocate and activist and so he asked me to come and do drumming workshops and voice workshops and …and music workshops sort of combine them. So over that week, we, we did a lot of drumming and we did a lot of singing, a lot of chanting, and then some … some musical instrument workshops too, where we made them and found what people like so there were lots of rain sticks, there were lots of instruments we could pluck, strung …yeah strung instruments and finding sounds and again, beautiful stuff because people really loved listening to those sounds and we could record them and then sort of layer them and create musical compositions that were very exploratory and beautiful. So, and I'd really enjoyed that. But then I'd had Tony and other people in the mix who were also really supportive and good people like Bob Petchell, who was very important in the … at the beginning with disability arts . And he then went on to specialise particularly in the mental health area. But he, he was there too. And so I felt very supported, I wasn't on my own, so and that was great and also having disability leadership because Tony identified with disability was great too, because, you know, again, I could take my lead from him and ask questions if I didn't understand. Yeah.

Jung: So almost you, you had a mentor?

Pat: Yeah…

Jung: To learn from

Pat: …He was very important.

Jung: And then you become the mentor to others?

Pat: Yeah. And then I had the luck to meet Helen Flinter-Leach, who desperately wanted to start a theatre company here in Adelaide and she approached me because

she'd…. she'd seen my work as a playwright, and she really liked the stuff I was writing about and she said, “Could you … could you help me?” And I said, “Sure, I'll help you”. So I remember running workshops with her and developing a script with the people she was working with at that time. Some of them of whom are still in No Strings today called “Norwood at Work”. And it was just about the people in Norwood on a daily basis that people interacted with. And that was very, very special and we wrote the songs for it and I suppose I was kind of the complete package because I could develop …. listen to the stories and, and interpret them and write them in a way for people's voices and then I could also, like work with them to create the songs for their characters and that added another whole layer that people really loved. So I really enjoyed working with Helen and, and I found I really loved the writing process.

Jung: So in terms of you, you can, you have a so long history where you begin from til, until actually you left last year was it. Yeah I.

Pat: Was last year.

Jung: How come … Was feeling like we lost, you're not there for like so long. I feel like we all missed you.

Pat: But, you know, it's okay because some of my best friends are people that I've worked with in Tutti, both artists and stuff, you know? And I'm. I will always be connected with the organization.

Jung: Yeah. So what was the … of course, when I asked about the evolution or momentum to make changes over time in terms of disability art contact, there are probably not in a one sort of incident, but what was the main event or momentums to make that evolution of disability art?

Pat: Well, I've been working with Helen off and on for a couple of years and she'd realized that, you know, running a theatre company was pretty challenging, you know, and took its toll on her and she asked me if I would be artistic director. And I said, “I, I don't think I can. It's not, it's not where … where my heart is”. I had too many other projects I was working on and then a while later, she came back. “Would you share the artistic directorship with P.J. Rose?” And I said, “No, not even that. I just don't think I'm

ready for that level of responsibility and commitment". And so I … that would have been in about 1995. I'd also worked with Sally Chance and Sally and I had a lovely rapport when we worked together and I could see how alive and responsive and talented she was and how she really listened to the people she was working with and, and some of the beautiful dance work she was doing, and dance was a mystery to me. It still is, but I love it.

Jung: Yeah,

Pat: but it's a mystery, and so, and Restless Dance had started by then, too. So there was Arts in Action, there was Restless Dance, there was No Strings Attached and in 1997, quite casually, I started this little choir so that by 2001, when we were starting to do major work, that was really getting noticed and I knew that we had to become an organization. We had to become incorporated in our own right so that people didn't get us confused with Minda and so I had to become almost by default, an artistic director but at that stage we were just a choir, and I think that was a big shift. I think it was going to Canada with the choir and the responsibility of that and thinking, "Well, actually I can't just walk away now. I can't just hand them over to somebody else because we're in the middle of writing this major work. So I've got to commit at least for two years and two years seemed like a long time"

Jung: back then.

Pat: Back then, you know, you.

Jung: Couldn't even imagine you're going to stay for another 20 years.

Pat: No, that's right. So, so it was very gradual. And so I realized I couldn't walk away. We incorporated, I became the artistic director. I didn't have any staff, although Minda said, "All right, you know, you need to start paying for these support staff if you're getting funding". So suddenly there was this administrative load, but then it was over the next few years and this is the real crunch after … after that opera and then the subsequent year, we had a project with the Adelaide Symphony Orchestra for a piece I'd worked on with them that was up at the Bundaleer forest and at the same time Arts in Action had asked me if I would be interested in starting a regional choir based on the

Tutti model. So in 2003, I began working with what was to become the Big Country Choir in Clare in the Barossa Valley and up in Wallaroo. There were three bits and so we, Rachel Fisher was appointed as like project assistant manager, project coordinator, and she and I would drive up into the country and I would run rehearsals with these, these choirs and they would each write pieces from their area, which was lovely but, I know it sounds like a convoluted story, but at the same time I was also … I had had a commission back in 1999 from the town of Melrose in the mid north of South Australia. They were having their Jubilee celebrations and they wanted a big musical work to celebrate the history of Melrose for their jubilee and there weren't that many people living in Melrose. There were only about 160 people in the township.

Jung: Oh, really?

Pat: Yeah, but I mean, but there was a big diaspora who'd gone all over the world, but they're all coming back for the for this amazing celebration. So I wrote this work with the people of Melrose and involved the farmers, it involved the school. It involved the churches, it involved every community group.

Jung: So almost everyone?

Pat: almost everybody there and by the, by the time we'd written it, we'd discovered there was nowhere for miles that we could even put it on because there were so many people involved. Plus it had tractors, it had horses. It had, oh, it had sheep, it had children and in the end we hired a circus tent and I brought it across from Sydney and we put that up on the school oval and then there was all this wonderful music that the town had written with me in workshops, but there was no one to sing it and I said “I could ask Tutti if they'd sing it”.

Jung: Oh, okay

Pat: and so I went back to the choir and I said, “I know that we've got a show for “Come Out” [festival] in the cathedral, and I know that we've got the show for with the A.S.O. [Adelaide Symphony Orchestra] up at the Bundaleer Forest event but Melrose would really love you to sing in “Melrose Under the Big Top”. Would you be interested?” And they said, “We can do anything. You know, we've been to Canada, we've done an

opera, let's do it all”. So over that year, I developed the big country choir. Everybody came together for Melrose under the big top.

Jung: So that was another, like, one step.

Pat: Yeah, moving and that was exciting because people in the country had felt very isolated and, and yeah, they'd felt no connection with the city at all and suddenly we were singing together with people from the city and people from the city were coming up and we were doing events in the country and they were singing with the Adelaide Symphony Orchestra and I was singing out under the stars in the forest and then they were singing up in a circus tent and everybody was going up together and looking after each other.

Jung: So almost like other people, I really love the idea like Tutti becomes the main that who actually go out to support people who are isolated in the country as well.

Pat: Yeah, but that seemed to be our brief. Once we'd adopted the name Tutti, it meant everybody.

Jung: Yeah everybody

Pat: Who is everybody? Yeah, well, it's all of us and it's grandmothers and it's little children and it's people with and without disability and, you know, and it's people from all cultures and that was the next thing that happened. And so, so no, just to go back to 2003. So when we were doing all of this, I think word was beginning to spread in the disability community and we began to get young people joining the choir who were either finishing at school or who were just finishing up at school or who had just left school and they loved it. They came along to choir and some of those young singers had really good voices and I'm thinking here of Alastair Brasted, who's a fantastic tenor Aimee Crathern, and Annika Hooper, Jason Crowhurst, who was a blind singer. They had great voices and they … they naturally performed and they said, “Well, if … we love doing this, but why do we only have to do it like once a week?” And I said, “Well, because choir only happens once a week”. And they said, “That's why we love the productions, because when we got productions we're rehearsing a lot more than that. And then, like we're working on the production every day and that feels like we're really

being artists. What do we have to do to be artists?" And I said, "Well, it's a lot of work. I mean, you can't …. you can't do it on 2 hours a week. You know, you really got to commit to a program that builds your skills to a level where you know, you can be employed and that takes well, it takes a lot of contact time so you'd need at least three days a week, like 6 hours a day contact time".

Jung: So that's how I started?

Pat: Well, that was … that was the biggest stumbling block. You wouldn't believe I'd bang on people's doors. I'd I'd go and see the CEO of Minda. I'd go and see David Caudrey, who was up at, you know, disability head office in town and he everybody was really sympathetic, but they couldn't see how I could do it because it was a moribund system. It was all locked up in block funding.

Jung: Yes.

Pat: And the block funding all belonged to the big disability service providers and they just put people in and then the block funding covered all of that and there was no way that you could separate out for a day options program or let alone a professional program that gave people what they wanted. It was unheard of and I couldn't see how to do it, but I'd heard of other countries that were doing it and I went to America and I met Jeanne Calvit, and I saw her, her Interact Centre in Minneapolis, where by that time in that state, they had … they had individualized funding.

Jung: Oh, back then,

Pat: yeah.

Jung: In America.

Pat: In America. Not in all states, but in some states and she'd been able to start her centre with that individualized funding. People could use their funding how they wanted, and they could go to a workshop or a place of employment or cooking or whatever they wanted and she started an art centre and people came to that. And I said, "That's what we need. That's what we need. We need individualized funding and I can't see how I

can start it here anyway". I must have been very squeaky. Hmm and there was a wonderful man at Minda called Ian Thompson, who was director of client services, I think, at that stage and he got me. Okay. He'd. He'd come up and he'd seen the changes in people who were in the choir and how vocal they were and how confident they were and how they were interacting quite differently to people who weren't in the choir. So he could sort of see there was something happening and I said, "And now we have these young people and they want to do it professionally. Then I don't know how long it will take. It could take ten years, but we'll get there. I just have to find out what they need, where they're at, and find out the people who can take them on that voyage, because it's going to be a voyage. It's not going to be, you know, plain sailing". So he, one day he tapped me on the shoulder and he said, "Pat, come in here". And I went into his office and he said, "Close the door. Nobody must ever know about this". And I think he bent the rules and he, he said, "How many artists, how many people have you got wanting to do this?" I said, "seven". He said, "I can find you seven places within the current system, and I am not at liberty to tell you how that would be" but he did that and he, he said with them, with each place comes $9000.

Jung: $9,000 per month?

Pat: Per year.

Jung: Per year. Ok.

Pat: For each artist. He said, "Could, could you get back to me and find out how many days a week you could run for that?" Because he was thinking in terms of day options programs that would, you know, people would sit around and do whatever they wanted and basically there were adult babysitting things and I said, "No, that's not what I want. This will be really intensive. They're going to have artists working with them. They're going to be, you know, it's very focused work. It's not sitting around playing cards" and so I've got back to him and I said, "I think if we include the choir as part of it, we can run it for three days".

Jung: Yeah.

Pat: And so we began performing arts with three days, and two of those days were very focused on theatre. And then the third day was very focused on speech and music and I. Yeah. So that we did that for a whole year and then David Caudrey announced that in the disability sector he had found $20,000 for each arts organization. So that was primarily, I think, Restless, No Strings and Tutti, and they were called. Arts Access at that point, they changed their name from Arts in Action, and this was in 2005 and with that I started visual arts.

Jung: So they're all performing at the performing arts?

Pat: First year was, yeah, they're all performing arts, so no visual arts whatsoever except that Freddy Brincat out of Community Bridging Services had a visual arts program out there and I'd talk to him about that but there was nothing at this side of town.

Jung: Yeah, so that's the visual art is almost the latest one would join to the program.

Pat: Yeah and it was interesting because the people who are in performing arts were loving it so much. They also wanted to do visual arts, so they became the core, core group of visual arts and then bit by bit, some people came in who weren't doing performing arts. So between 2004, end of 2004, October, I think it was that I started that first program and the end of 2006, which was just two and a little bit years later we were up to around about … we doubled our number of artists. I think we had about 15 or 16. And then in the next year, year or so, we got up to about 38…

Jung: and really,

Pat: … and within two years, within three years, visual arts was three days a week and within four years it was four, four, four days a week. So it had actually taken over from performing arts.

Jung: Yeah. And now it's become a big part of your .

Pat: It’s full time

Jung: Yeah.

Pat: To the arts and that was really, really clear but as part of that, what happened was that there were families coming and saying, “Well, there's nothing for children. What … can't you start a program for children?” And I remember. Karen… Oh gosh, I've just gone blank.. Uni S.A. [South Australia] very vivacious, vivacious woman, wonderful woman. She said, “I'll help you start a kids program in 2007”. And we did a trial program, and that was wonderful to see children coming after school to TKY and get beginning to get involved because by then they could, you know, they were coming to TV shows and concerts and they were seeing that there were other people. And we were saying, well, “if you want to see a theatre, go and see No Strings. If you want to see dance, go and see Restless. You know, there's now you've actually got a palette to choose from. It's really exciting times”. But also what was happening within Tutti, because by that time we had performing and visual arts going gangbusters. We had people who were starting to use Photoshop. We had people who were starting to use computers and they wanted to understand film. They wanted to understand digital art and so we began a program called Digital back in 2007, and that began to grow and that's where James Kurtze got his start. Yeah.

Jung: Yeah and this is all the program, actually. This is aspiration from the artist. Yeah, from the people with disability not okay this is a program you should do it It's almost this is the demands.

Pat: Grew out of conversations they were having and the need they had to express themselves like in different formats so it was really exciting times. We so, you know, on any given day, we'd have people, you know, one group would be working on music and singing and composition and another group would be working on their visual work, other people would be on their computers and so there was this kind of buzz and the staff were really engaged and supportive of the artists and, and I think, you know, I'd learned so much by then, like, you know, Tutti had taught me so much between 1997 and 2004 when we began Tutti Arts but then in 2004 to 2008, I … I went to another whole level because instead of just once or twice a week, I was interacting with people all day, every day. I was actually realising that sort of massive talent and hunger and the other thing that began to be really obvious was that a lot of these young people had been at school and had left school unable to read and write, and I thought, how can they be at

school for 13 years and not be able to read and write? I don't take low expectations of people with disability.

Pat: I just don't accept that, because they're learning to read here. Yeah, because they want to and there was this wonderful woman in Tutti who had been in her previous life a junior primary teacher who had done her Master's in early childhood education and reading, and she volunteered to come and just work an afternoon a week with people who wanted to learn to read.

Jung: Wow.

Pat: And so all these people, you know, who would not even pick up a pencil because they were so afraid, so inhibited or so demoralised by the whole educational experience, started to learn to read and write and some people became quite fluent and everybody just took a step up and that was because we were writing material, we were writing songs, we were writing plays. Everybody wanted a part. They wanted to be able to pick something up and read and so people who had also been pretty non-verbal, the motivation to participate was so huge that even one, one girl whats, what's the condition so called who don't speak?

Jung: autism?

Pat: No, no other condition. It's a medical term, which I that's probably why I banished it anyway.

Jung: Language disorder?

Pat: Yeah. I think it'll come back when I'm not expecting it. It's she b, she began to speak when we worked with a drummer. Oh, not words, but sounds and then over a couple of years, those sounds became words, simple words.

Jung: Oh, is that Katherine? No.

Pat: No, no but she's come along way Oh, yeah. Wow. Yeah. So that takes us up to around about 2007, 2008. And they were very important years because what happened

then is after four years, the leadership skills of some of the artists were really developing and just wanted, I wanted to find a way that artists could lead projects and that was hard. That was, that was quite a hard thing to do but I just decided that in 2010, I went to London. I was working with Back to Back Theatre as their voice coach on a show they were developing called “Ganesh versus the Third Reich” and I had huge respect for Bruce Gladwin, and the, the performers I was travelling with were just astonishingly gifted and articulate people and while I was in London, I was at the Barbican and I'd always known Gaelle and she said to me, “While you're in London, if you get a chance, check out, ring up the guys at Oska Bright” because they had their own film festival learning Disabled Film Festival because I'd said to her, “Look, we've got people making the most astonishing films in our little programme. It's just a little programme and they want to connect with people, you know, other people who are doing the same thing and there's not … can't find anybody in Australia”.

Pat: And she said, “Oh, there's this company in Brighton in England called Carousel, and one of the groups that they umbrella is Oscar Bright Film Festival”. So I researched Oska Bright Film Festival, rang them up and these two guys came to London to meet me and we had this lovely lunch and Matthew Heller and Mark Richardson. Matthew Heller was a learning disabled man who was on the committee and a very good spokesperson, and he talked to me for 2 hours about how they'd set Oska Bright up. And I said to him, “Would you come to Australia and would you talk to our artists about how you did this and see if there's interest in our artists and particularly our regional artists to see if they'd like to start a film festival here?” So the following year I got a grant and he and some others from Oska Bright came out and they stayed for a month here. They ran workshops and that was the birth of Sit Down, Shut Up and Watch.

Jung: And then it still goes really well now.

Pat: Yeah, yeah but, but it was but it's that communication between disabled artists and at that point I just got to the stage, right? So that was 2011 and I thought, we need more. We need more groups who are autonomous, who have creative control of their material, who call the shots and who are actually leading those, those collectives. So by that time, I knew Julian Jaensch who'd been, started Company At under Autism S.A’s Umbrella with Katharine Annear and Autism S.A. [South Australia] were ready to let them go. I don't think they knew what, they're not, they're not an arts organization.

They're a service provider and they, they didn't really yeah, they felt they'd done everything they could and so Julian asked if Tutti would be interested in umbrella-ing Company AT, and I said, “Yep, that's exactly that's exactly a really good fit”. So to Company AT and I said, “You know, you retain your name and your identity. You know, you're the leader of that collective or that theatre company, whatever you want to call it and you know, we support you, we give you administrative support, support you with funding, help produce the work, etc. because we know what's involved”. It's a shitload of work, you know, and it…

Jung: really great….

Pat: … You need great. Yeah….

Jung: … I went to watch the Intimate space.

Pat: Yeah

Jung: It was, it name was really great by the company end.

Pat: Yes. Yeah. Yeah. So they, they became the second disability Collective under Tutti's umbrella and then also there were the young women who had great singers who had started back in 2004 who’d come right through the choir, had also taken solo roles at concerts and who wanted to form their own little group. I said, “How about you form your own group? How about we find you, you know, somebody who can take you on the voyage you need to go on to become a girl group, a pop group because I love working with you. I love, you know, playing the piano, etc. I love writing songs with you but let's face it, I'm old enough to be your grandma. You need someone from your generation. You need someone here and now who, who, who's exactly where you're at to work with” and so serendipitously, about the same time as I got the Oska Bright guys across here, I met a young chap called Michael Ross.

Jung: Yeah, I met him.

Pat: Yeah. And after that, he said, “I really love what you're doing at Tutti. If there's any chance I can ever work with you, let me know”. And I said, “Well, you know, you write songs, you write, you're a singer”.

Pat: Would you be interested in working with the Sister, with the girls”. They weren't called Sisters of Invention and I said, “But, you know, they have to lead later. You have to be guided by them. You have to listen” and so I worked with Michael that first year until I felt and he felt absolutely confident in what he was doing and I said, “now you have to find a name because before that they were calling themselves “Hot Tutti” because they thought they were hotter than the rest of us. I said, “I know it's okay, you know, but it's just not, not, not quite there yet”, you know. So kind of maybe, maybe, maybe dream up a whole lot of names”. They went through a process for about six months and they got down to a couple at the end, and they chose the “Sisters of Invention” because they felt like a close knit group of sisters and they were doing something that nobody had ever done before. They were really, you know, like inventing the first girl group who identified with learning disability in the world.

Jung: So is it Michael still working with them?

Pat: No, no. Unfortunately or fortunately, he, he met Zaachariaha Fielding and they, they were just such an amazing team and they became “Electric Fields” and their career took off. So he left at the end of in 2018 and since then, the sisters have actually we had them working with some terrific music producers because by then they had a lot of skills, you know, and they're making their second album. They worked a lot with Mario Speight and Kathie Renner and many others in the music industry and Carol Young has done a lot of work with them and so they've been very well nourished and they're on their journey, you know but so they became the third disability led collective where the artists themselves and people with disability call the shots, have creative control, determine the direction and, and can ask for support, ask for advice but it’s their, it's their voyage yeah

Jung: yeah that's sorry that's a lot of happen and then and then by the time

Pat: And then in the meantime of course what was happening, so you've got all these stars and these fantastic collectives who, you know, really got a lot of runs on the board

between 2013 and 14 and now but in the visual arts, which is incredibly powerful area, you've got Scott Pyle, Jackie Saunders, Kurt Bosecke, Elise McLinden, Jasmine Jones, you know, and a whole raft of people coming through in, in film. You've got Michael Need, who's a powerhouse. You've got James Kurtze working in film. So you've got all of these extraordinary artists coming through as individuals who are doing astonishing work and making a massive contribution to culture here in this country. Yeah, yeah.

Jung: They have become really popular. They are. They are also invited to many different exhibitions. Exhibitions? All the exhibitions, yeah.

Pat: And some of them you can't afford their work now. Yeah.

Jung: You're lucky if you've got one from early days. So what, so eventually you have to hand like leave, decide to leave your baby.

Pat: Yeah. Yeah.

Jung: Tutti is that 20, 21 to 21?

Pat: Yeah. Yeah. And I mean I done everything I could plus I think, you know, 72 is a long, it's a long time to work and a long time to put your heart and soul into something and I and you know, there are other things I want to do, but I want to retain that connection with Tutti but the most important thing to me, there were two things we had to find our own premises outside of Minda, and that was, that took a huge amount of work. We had to get the leadership structure right because for so many years I was the CEO and the artistic director. Massive job and I'm not a manager, I'm a visionary, you know and so yeah, to get the leadership structure right was very important for the board and there's many, many ways of doing it but. I thought it was important to split those roles into artistic director and general manager and make sure that both of those reported to the board. Now, the artistic director could be a creative director, which is what Gaelle prefers to call herself but the most important thing, once we'd got out of Minda and we had our own premises where we could grow because we're very hemmed in, the most important thing then was to make that building completely accessible.

Pat: Make sure I had really great staff in place who could carry, carry it forward, and most importantly, to make sure that we had disability leadership at the top of the organization, which while I was there, we didn't have, maybe age related disability but, but not, you know disability leadership in that deep sense that would take the organization forward so I basically headhunted Gaelle, but and we went through a very rigorous process with others but, you know, she's, she's a great fit for Tutti and she'll take Tutti on it on the next part of its journey, which is, you know, I think going to be really exciting but it's just a, it's just a big organization. It's, it's a complex organization. There are many personalities, there are many levels. And with over 200 artists and then a lot of community members and also the Barossa program and the Port Adelaide program and also the little choir that I'm still running up in the hills. It's very, it's a very diverse group of people that you're working with so I think just it'll take time to really settle into the role but she's the right person. She'll be great. Yeah, Yeah.

Jung: So now we've got last question is a bit tricky bit. Some people find a bit harder to answer, but do you think disability art should be political in terms of changing people's perceptions, actions or even treating each others?

Pat: I don't think that Tutti could have grown if we hadn't have been it. I mean, sorry, I think, I think any minority group trying to be heard in this world has to take a political stance and I think anybody who's an ally working with that group has to be political. How you choose to do it, I think, is very much up to your personality. Some, some people are very strident, some people less so. I guess what I, when I think how hard it was to, to begin a program, a serious program that would shift the paradigm from this notion of adult babysitting for people with significant learning disability when they left school to actually being engaged, active, productive, learning to an active, productive, fully engaged learning environment which would one day give people the skills to be employable, was a political action in itself. It, it took so much energy and it took so much talking. I, I don't know how many conferences I spoke at around the country just hammering this point that we had to get beyond the block funding and the day options and stuff and I think people did hear because I remember back in 2007 when Bill Shorten and Jenny Macklin were starting to talk all these different topics, And I think having been around people like Tony who are very, very vocal and very clear about what needed to change here in South Australia, I kind of I really, really picked up that mantle and ran with it.

Pat: And then I found myself, like working with people with learning disability, which is which at that time, seems like learning disability was the final frontier of human rights in Australia, and I've heard it called that by by people who really spearheaded the NDIS. I, I think that for people who, for all of their lives been either spoken for or spoken about there has to be a really deep education at a very fundamental level … of people being given the language to articulate what oppression is for them, you know, and people speaking for them and about them. That doesn't cut it so part of, I think part of the deep educational process that's gone on at Tutti is that people learn on many levels, on a social level, on a … an intellectual level, on a heart level, and on a physical level, what it means to fight for what you believe in and not to be afraid to speak up and art is really important in that process because art is an expression of the deepest part of who you are and I think the more involved people become in their own artistic practice, the surer they are of themselves and what they want to say to the world so through art, people are exploring all kinds of topics that, you know, heretofore people with learning disability wouldn't have.

Pat: And I'm thinking here of the amazing Project “Reaching Out”, which was the last project that I initiated at Tutti before I left, which was, put Jackie Saunders and Laura Wills together to, to go into the museum and begin to look at what fascinated Jackie about collections in the museum and that was a stunning exhibition to look at, Kurt and Emmaline in the Art Gallery of South Australia and like winning the fringe award for “Nutritional Index”, which was a beautiful show and such an insightful show and such an intelligent and funny and quirky show that people started to look at the art gallery’s collection in an entirely different way … and that's those different perspectives but it's taken years for an artist to, to, to get the skills, the knowledge, and to know what they need to support them to do their best work and that's a political act. You know, I think art is politics. You can't separate the two because it is about being heard. It is about being seen. It is about getting people interested in what you're interested in and following through on it.

Jung: Yeah,

Pat: you know,

Jung: that's a really important point.

Pat: It's incredibly important and then I think William and Mawar are up at Carrick Hill, which I was away and didn't see. I could … I was in Melbourne for the Melbourne Film Festival being a grandma, I didn't get back, but the work was fantastic and William's take.

Jung: Yeah,

Pat: on Carrick Hill and, and the, the role of.

Jung: Priest, he was costume like priest.

Pat: Yeah, yeah, yeah. And, but also his, his love of the Christmas pageant and the fact that it was the creators of Carrick Hill who, you know, created the Christmas pageant and the connection between that, I really think that neurodiversity is amazing and it shows … and I think neurodiversity is the way of the future because it shows us solutions to things that we can't see at the moment for the problems of the world that we can't see. Neurodiversity will help us put to put together things in a different way, give us a different view, different lens, and make connections that previously we couldn't and unless we accept the human mind in all its fantastic diversity, I think as a human race, we're doomed. We have, we have to use the resources that are there of everybody in society, not only the neurotypical population.

Jung: That's a really great message that to take. And do you what? How would you how would you define the success of disability art or the art? So this is really difficult to explain, but how would you describe or define the success of artwork created by people with the disability? because it can be seen like someone who enter into the mainstream art can be measured as a success or can be, can be aesthetic outcome as a measured as a success. What would you define? How would you define the success of disability art?

Pat: Defining the success of disability arts. There are quite a few things here that's a hard one to unpack because you have the success of the individual and then you have many, many individual artists have a desire to collaborate, and collaboration is a very

exciting area to be in. For me, when individual artists can go through the process of having creative control of their work and the skills to execute it and with the support of an organization or a producer to get their work out there into the public realm and attract a strong audience and a diverse audience. So it's not you know, it's not all neurotypical or neuro diverse people, but it's speaking to the human race. Then then I think for any artist that is a that is like that success, when your message is getting out there, when people are interested in your work and they're listening to you because it's all about being heard, being taken seriously. I think the other, the other area success of, the other area for that…. for some artists, it's about connections and it's about public success. So for some artists, even at a very early stage of their career, it's about selling their work in the visual arts. Have I sold work? Have I got a red sticker on my work? That, that becomes very, very important but for some artists, it's, it's just being able to do their work, having the space and the time and the resources to make the work and that is success so it's a for any artist, it's many things. It's being able to sustain yourself, pay your bills, just, you know, being able to live by your art, that is the measure of success for many artists. For some artists, it's the number of projects that they're involved in and how much they're in demand.

Pat: Who wants to work with them, whether they've got work lined up for years in advance? I do. I do think that Tutti visual artists are very blessed, I think, to have the financial resources through the NDIS and these packages to be in a studio environment where you have all of the equipment, the tools, the expertise around you to actually make the work. There are people who can be your mentors. There are people who can be guides, people who are there for you that, that is so enriching and then when you've got your body of work together to be able to say, well, I, I can do the leg work, I can contact the gallery, I think your work would be really good here. We can get the work framed here to take that administrative load off an artist so that they can concentrate on their work is a gift and I think that success for some artists, however, for others, I think "it's actually I want to understand this administration stuff. Yeah, maybe I could be the producer. Maybe, you know, I, I can be the curator". And so I know that it took me, over the last number of years, Patricia's been working with artists to support them, to learn how to curate. So I think it's a very complex answer to a very to an apparently simple question. Yeah. Whereas for, say, a singer, it might be how many gigs you're getting, whether you've been able to make your album, whether that's selling or yeah, who you're working with, like which musicians you're working with. I think for theatre artists,

it's a very different proposition. I think that. Yeah, that, that's, that's a much harder one because.

Jung: I think this is a lot of layer of answers and it's almost sounds like the same way the same measure, measurement as the just any other artist. We often kind of narrow down to it for any artist with a disability, if they being recognized by mainstream artists artwork, that's the success. That could be a very narrow kind of interpretations and then there's like a one superficial way of to see.

Pat: Yeah, that is very, very superficial but I mean, you know, the general measures of success for any artist are, yes, recognition, being taken seriously, opportunities for work and collaboration or opportunities to do your own work and, and promote your own practice but it's all about developing your practice and the connections you make from that and being able to pay your way in the world. I think that's a very important thing and increasingly I'm noticing that for all of our artists, particularly performing artists who, who are paid standard rate award rates for any performances they do, and for visual artists whose work is increasing in value all the time, that that that is being employed. Yes. And I think there's a real dilemma in the disability sector at the moment. I think, you know, this is the next thing that has to be fought for that because people aren't doing 9 to 5 paid work every day doesn't mean they're not employed because a person who's going out and getting paid two or $300 for a couple of gigs a week is probably earning more than someone who's, you know, making coffee in a shop for and said to be employed or working at a fast food chain. So there's this. Yeah, it's it depends on how you look at it but so many of the Tutti artists now are earning serious money from their craft and they're building their practice and they are being taken very seriously and they are making wonderful contributions to art and culture in this state and further afield.

Jung: Yes.

Pat: And I think that possibly through film, which is an amazing medium for getting out there. Yeah, I think more and more of them will be like looking to get their work out to a global audience through film and television in the years to come.

Jung: Yeah

Pat: and yeah. There's one thing one … one other thing about that I don't think yet in Australia that we've got that layer in the disability sector where we have disabled. disabled arts critique. I don't think we've got that right. Yeah.

Jung: Oh, okay. That's. That will be the harder one.

Pat: Well, and it's. I mean, and then you because even within the disability sector you've, you've got non learning disabled artists who are working in a very different way to learning disabled artists. Yes. And I think for many years there was quite a division between them. Less so now but, but I think it's, it's that capacity within our media to, to genuinely critique disability arts is it's still it's still in its early stages but we need we need writers, we need thinkers, we need people, journalists who are disabled journalists. Disabled writers. Disabled critics.

Pat: Okay, so I think we're just at that very early stage in Australia of having disabled journalists, disabled, disabled media people who, who can, who can, who can take disability arts to that next level. Hmm.

Jung: But I guess that is something I will be harder on because often journalism or some media, they often think they need to have a balance of thinking or something rational, losing logic, kind of understanding, logical understanding.

Pat: And very factual.

Jung: Yeah. And then then I there's one thing I've just probably from my perspective that could look like excluding people who have intellectual disability, they tend to go with more like physical disability, who are very intelligent, who can actually. So but yeah, that's, I think that's really for me is fairly kind of big agenda.

Pat: It's huge and I think I think in terms of learning, learning disabled artists, they've come so far in the last two decades. I mean the, the amazing artistic outcomes that people are achieving now were unthought of, they weren't, people didn't dream that they would ever be as Sisters of Invention or a Sit Down, Shut Up and Watch film festival or I think the most the latest Restless collaboration with “Chunky Move”, which is a fantastic film. I mean, the level that people are working with now was inconceivable two decades

ago, and I think it's just a matter of time before learning disabled artists also demand that there are learning disabled journalists, that there are learning disabled reviewers, and that there's an acceptance of that and, and there's a place for that.

Jung: I think that's the maybe future directions we have to look into. And maybe that's another level of maybe the evolution of disability art.

Pat: Look, everything is evolving all the time, and that's what's so exciting about the world. In London a friend of mine, Matt Gilbertson, who was there, he'd had a bad accident and I went to see ABBA voyage and it was an amazing experience to see the technology that has produced a band on stage that looked just like ABBA looked back in the late seventies, early eighties. This and you, you cannot believe that there are not these four people there on stage talking to you, singing to you, just as they would have much so much more than film, so much more than holograms, so much more than any kind of virtual reality you could possibly imagine. That technology is phenomenal. It's the beginning of the future and then at the end of the show, to have ABBA come on stage as they are now, and to believe, to believe that they every night come from Sweden across to London, to appear on stage but they too….

Jung: Yeah.

Pat: …are, are something else. And that's, that's the beginning. Beginning of of the future of a whole new field in art and, and film.

Pat: And I mean, it's just mind-blowing. And I mean, the wonderful thing about disabled artists is that they are definitely adapters of technology. And I mean, that's one of the things I found back in 2007 and people said, “Oh, no, no, don't give people computers and, you know, they’ll just muck them up”, you know? But no, like, it didn't take long and the guys in that program were ahead of where I was and I was already learning from, from them. So never underestimate anybody. Never for a moment have low expectations of learning-disabled artists because they will astonish you, they will delight you, they will, you know, blow, blow your mind. So I, I think that, as I said, we're at the beginning of that next stage and I personally can't wait to see where it is in ten years time and I'm just so happy that I had that opportunity to work in this in this field just by chance.

Jung: Yeah.

Pat: So all those years ago, and count among my very best friends in the world, some of the people I've helped upon that voyage.

Jung: That's a wonderful story. You know, it's been like 2 hours, but it doesn't feel like Thank you very much. This is the whole question is, is there anything else you want to add in?

Pat: No. I think I've said everything I need to say. If I think of anything else, I'll. I'll write to you. But yeah, no, I mean, there probably as we have mentioned, the politics, the politics of disability can become an end in itself and, and if that becomes if the politics becomes the end in itself, then we, we could … we could lose some of the really valuable art, the powerful art that's being made.

Jung: Thank you. Thank you very much for your time, your energy, your story. And it's good.

Pat: To have this time with you, too. Yeah.

Jung: And I'm honoured to have this opportunity, actually.