



Perspective Shift

EXPLORING NEW DIMENSIONS IN THE ARTS



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**STUDY
GUIDE**



Running time:
3 x 28 minutes

EXPLORING NEW DIMENSIONS IN THE ARTS

PERSPECTIVE SHIFT (2019) IS A THREE-PART TELEVISION DOCUMENTARY SERIES PRODUCED BY ATTITUDE FOUNDATION THAT CHALLENGES LIMITING PERCEPTIONS OF PEOPLE WITH DISABILITY. THE SERIES PROFILES THREE CREATIVES WITH DISABILITY, HIGHLIGHTING THE INDIVIDUALITY OF EACH CREATIVE'S PRACTICE AND THE MULTIDIMENSIONAL NATURE OF DISABILITY.

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CURRICULUM LINKS

Perspective Shift was created in an effort to drive a change in attitudes toward disability in Australia by sharing real stories of people with disability told by people with disability. Attitude Foundation commissioned the series to highlight the challenges for people with disability including experiences of marginalisation and discrimination and the unique perspectives people with disability bring to their chosen field or industry.

Perspective Shift challenges us to consider our unconscious bias towards people with disability, the effects of this bias and how this bias can be addressed. Through viewing and studying the documentary series, students are able to identify the importance of expanding individuals' choices; enhancing individuals' capabilities and their freedoms; and enabling people to live full, productive and creative lives.

This study guide to accompany *Perspective Shift* has been written for students in Years 9 – 12.

It provides information and suggestions for learning activities in Years 9 – 10 in the following learning areas:

English – The Arts – Physical Education and Health

AUSTRALIAN CURRICULUM CONTENT DESCRIPTIONS

English	Physical Education and Health	The Arts – Media Arts
<p>Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts (ACELT1635)</p> <p>Interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts (ACELY1742)</p> <p>Evaluate the social, moral and ethical positions represented in texts (ACELT1812)</p> <p>Explore and explain the combinations of language and visual choices that authors make to present information, opinions and perspectives in different texts (ACELY1745)</p> <p>Identify and analyse implicit or explicit values, beliefs and assumptions in texts and how these are influenced by purposes and likely audiences (ACELY1752)</p> <p>Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features (ACELY1746)</p> <p>Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1756)</p>	<p>Evaluate factors that shape identities and critically analyse how individuals impact the identities of others (ACPPS089)</p> <p>Investigate how empathy and ethical decision making contribute to respectful relationships (ACPPS093)</p> <p>Critically analyse and apply health information from a range of sources to health decisions and situations (ACPPS095)</p> <p>Critique behaviours and contextual factors that influence health and wellbeing of diverse communities (ACPPS098)</p>	<p>Experiment with ideas and stories that manipulate media conventions and genres to construct new and alternative points of view through images, sounds and text (ACAMAM073)</p> <p>Manipulate media representations to identify and examine social and cultural values and beliefs (ACAMAM074)</p> <p>Plan and design media artworks for a range of purposes that challenge the expectations of specific audiences by particular use of production processes (ACAMAM076)</p> <p>Produce and distribute media artworks for a range of community and institutional contexts and consider social, ethical and regulatory issues (ACAMAM077)</p>

Teachers should consult the Australian Curriculum online at <http://www.australiancurriculum.edu.au/> for further information.

In Years 11 and 12, *Perspective Shift* is a suitable text for students undertaking the following subjects:

Community and Family Studies – English – Ethics – Health and Human Development –
Media – Society and Culture – VCAL Literacy and Personal Development Skills

Teachers should consult the study designs and curriculum outlines relevant to these subjects in their state or territory.

CURRICULUM LINKS (continued)

Activities in this study guide provide opportunities for students in the listed learning areas and subjects to:

- respond to *Perspective Shift* both personally and in detached and critical ways;
- examine beliefs about ability and develop strategies to challenge narrow views of ability;
- discuss how resisting stereotypes and challenging discrimination can influence individual and community health and wellbeing;
- investigate the benefits to individuals and communities of valuing diversity and promoting inclusivity;
- identify attitudes and behaviours to support people with disability;
- access, synthesise and apply health information from credible sources;
- analyse the construction of *Perspective Shift* and comment on the ways it represents an interpretation of ideas and experiences, particularly how it tells the story of people with disability;
- draw on appropriate metalanguage to discuss the structures and features of a documentary series;
- use their own written, spoken and multimodal texts to explore concepts and ideas and to clarify their own and others' understanding.

Perspective Shift is also a valuable resource for students undertaking certificate and tertiary studies in Community

Services and Health. While the study guide has been specifically written for students, many of the suggested activities may support the professional learning of health and disability support workers and facilitate discussion in community groups supporting people with disability and carers of people with disability.

The suggested activities promote student engagement and active participation via individual reflection, class discussions, and small group and teamwork. Multiple activities are provided to allow teachers to select those which will best suit the demands of the subject and the needs of the students. Teachers may select from the information and activities to support students' viewing and close analysis of *Perspective Shift*.

Students should be briefed about the content and purpose of *Perspective Shift* before viewing. Teachers need to provide students with a safe and supportive classroom environment, particularly those students who may have a disability or live with family members with disability. Teachers need to respect the personal circumstances of these students and remain aware of their sensitivities. These students may be willing to share their experiences and understandings of the ideas and issues explored in *Perspective Shift* with the class.

Teachers are advised to preview *Perspective Shift* before classroom screenings.

SERIES SYNOPSIS

Perspective Shift is a three-part documentary series which explores the triumphs and trials of three of Australia's top practitioners in the arts industries, who also happen to be people with disability. Each episode features an individual excelling in an area of the Arts and explores their craft and their life experiences. The series highlights the valuable contributions to our society that each of these creatives makes and sheds light on the barriers that they have encountered or continue to endure.

Recommended link: <https://www.attitude.org.au/perspective-shift>

EPISODE SYNOPSES

* *Episode 1 - Daniel Monks*

Daniel Monks is the first Australian filmmaker to have received the Busan Bank Award at the Busan International Film Festival for his acclaimed independent feature film, *Pulse* – a story about a gay, disabled teenager who undergoes a body swap procedure to try to make his best friend fall in love with him.

Told at 13 that his career as an actor would be limited due to his physical impairment, Daniel was nervous to pursue his dreams. He boldly took on the risk to write the script of *Pulse* and rose to the occasion in the lead role, earning himself a nomination for Best Lead Actor at the 2018 AACTA Awards.

Through Daniel's journey, we discover what it takes to resurrect and see through a dream long believed unattainable and impossible



* *Episode 2 - Prue Stevenson*

Prue Stevenson is one of Australia's top emerging visual artists, having exhibited and performed her artwork nationally, including notably at Sydney's Museum of Contemporary Art Australia.

Prue's art practice was birthed from her identity as an autistic woman and is an integral way that she connects with the world around her. Many of her art pieces invite audiences into her autistic culture, sharing and celebrating her unique Prue version of Autism.

We too are invited into Prue's story, travelling through the triumphs and the trials, on her journey to becoming a leading artist in Australia.

* *Episode 3 - Jana Castillo*

Jana Castillo is one of Australia's leading female contemporary dancers, who has performed with the prestigious Australian Dance Theatre and was recipient of the 2018 Australian Dance Award for Outstanding Performance by a Female Dancer.

Growing up in regional Victoria, it was evident from a young age that Jana was born for the stage. As a child, Jana excelled at ballet, often sacrificing social time for rehearsals and eisteddfods. She went on to study dance full-time at leading institutions in Australia and New Zealand, furthering her career with performance contracts and secondments.

As her career progressed, Jana acquired impairments, which led her on a new journey of self-discovery and advocacy. Her dedication and passion for her art are infectious and her undeniable skill and artistry is challenging perceptions of disability in the dance industry.

Through Jana's journey, we encounter the dedication and passion required to become one of Australia's most acclaimed contemporary dancers.



WHAT IS DISABILITY?

Firstly, there are different ways of thinking about disability. Importantly, the way disability is understood has moved away from a “medical” perspective that focuses on an individual’s impairment or condition, to a broader perspective that identifies the role played by society in excluding people with disability from full participation.

A contemporary understanding of disability recognises that disability results from the interaction between a person’s impairment or condition and attitudinal and environmental barriers. This understanding is reflected in the United Nations Convention on the Rights of Persons With Disabilities.

Experiences of disability are diverse.

Disability can be visible or non-visible and results from impairments that are inherited or acquired due to illness or injury. Disability can also be temporary or permanent. The impacts of disability for individuals can differ significantly.

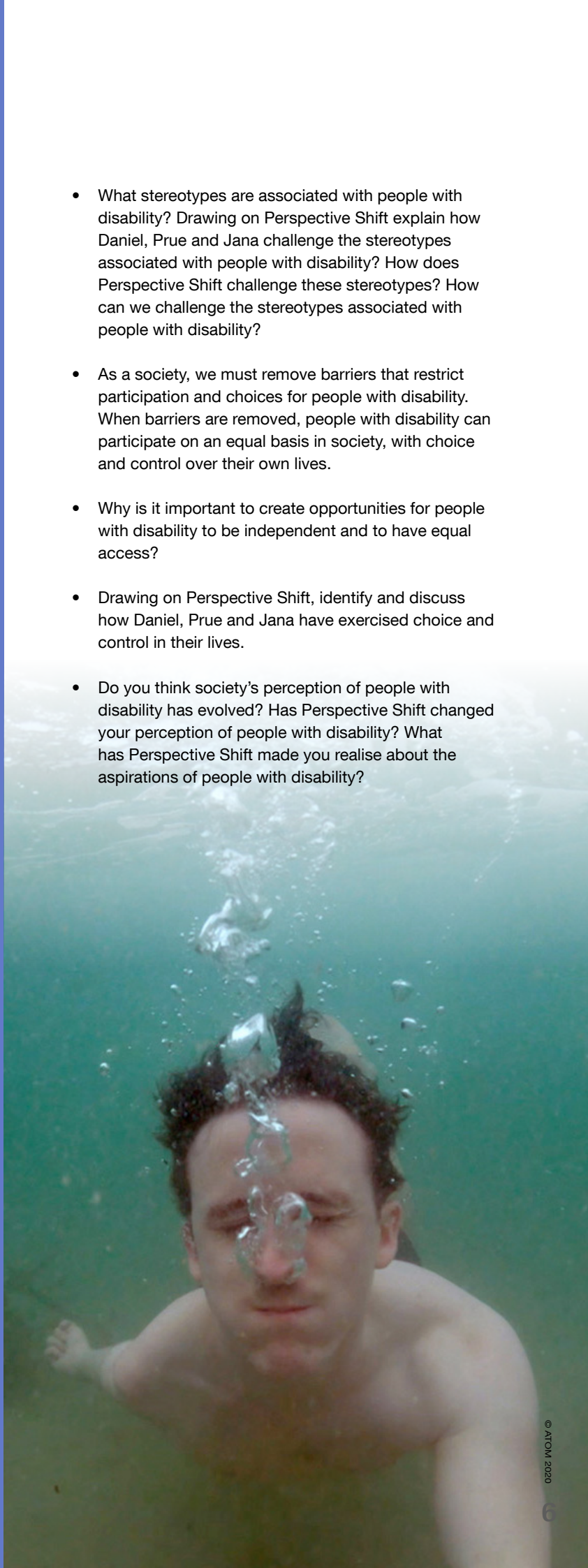
People with disability may require some form of adaptation or adjustment to enable them to participate on an equal basis with people without disability. Much more needs to be done to make the world more accessible for people with disability.

Both person-first and identity-first language are used in Australia to refer to people with disability, or disabled people. People with disability often have very strong preferences for either identity-first or person-first language.

See the Disability Discrimination Act: <https://www.humanrights.gov.au/our-work/disability-rights/brief-guide-disability-discrimination-act>

- See the Convention on the Rights of People with Disability: <https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities.html>
- What is the dictionary definition of disability? Do you think the dictionary definition of disability needs to be revised? Use a thesaurus to look up the synonyms and antonyms for the word ‘disabled’. What do the synonyms and antonyms for the word ‘disabled’ suggest about the way society views disability?
- Do you know someone who has a disability? What are their interests? What are their talents? What are their achievements?

- What stereotypes are associated with people with disability? Drawing on Perspective Shift explain how Daniel, Prue and Jana challenge the stereotypes associated with people with disability? How does Perspective Shift challenge these stereotypes? How can we challenge the stereotypes associated with people with disability?
- As a society, we must remove barriers that restrict participation and choices for people with disability. When barriers are removed, people with disability can participate on an equal basis in society, with choice and control over their own lives.
- Why is it important to create opportunities for people with disability to be independent and to have equal access?
- Drawing on Perspective Shift, identify and discuss how Daniel, Prue and Jana have exercised choice and control in their lives.
- Do you think society’s perception of people with disability has evolved? Has Perspective Shift changed your perception of people with disability? What has Perspective Shift made you realise about the aspirations of people with disability?



ABLEISM

Ableism is the favouring of typical body abilities. Ableist attitudes mean that people experience prejudice when their bodies and functioning capabilities are seen as 'abnormal' or as a diminished way of being human. Ableism may not be intentional but it is nonetheless harmful. Ableist language is language that is offensive to people with disability. It can also refer to language that is derogatory, abusive or negative about disability. One way of thinking about ableism is as corresponding to disability in the way that racism corresponds with race, and sexism corresponds with gender.



* *Social model of disability*

The social model of disability proposes that what makes someone disabled is not their medical condition, but the attitudes and structures of society.

- What is the medical model of disability? What is the social model of disability? How do these two models of disability influence the way that society views disability?
- What sort of barriers do people encounter due to their

disability? In considering this question, think about physical, social and economic and attitudinal barriers.

- How can modern life be organised so that people with disability are not excluded or restricted from being fully participating citizens on an equal basis with others?

Recommended link: <https://www.afdo.org.au/social-model-of-disability/>

WHAT IS A SHIFT IN PERSPECTIVE?

You shift your perspective by thinking or doing something differently to change yourself, your situation or others.

Can you think of a time when your perspective about someone or something shifted? Can you think of a time when you wanted people's perspective about you or something that is important to you to shift?

Write a personal or imaginative narrative titled 'Perspective Shift'. Your response should be 350 – 500 words in length.

KEY IDEAS

Use a dictionary to define the following terms.

- Ability
- Ableism
- Adversity
- Challenge
- Dependence
- Dignity
- Disability
- Diversity
- Exclusion
- Empowerment
- Hope
- Inclusion
- Independence
- Resilience

Choose one of the key ideas from the list and explain how this idea is portrayed in *Perspective Shift*. Use your words, the words of the script and screenshots from *Perspective Shift* to shape your explanation.

VIEWING CHART

	DANIEL MONKS	PRUE STEVENSON	JANA CASTILLO
Artistic impulse			
Challenges stemming from disabling attitudes			
Resilience			
Career achievements			



EPISODE 1

* *Daniel Monks / Actor & Filmmaker*

Daniel Monks is an award-winning actor and filmmaker from Western Australia, currently based in London. Since graduating from The Australian Film, Television and Radio School (AFTRS) and participating in PAC Screen Workshops, Daniel's passion and determination for acting have brought him incredible success. He has directed films that have screened at multiple international festivals and have won various awards; and he has acted in many theatre and TV productions in Australia and UK, and won awards. He played lead roles in *The Real and Imagined History of the*

Elephant Man (Malthouse Theatre, 2017), *Lord of the Flies* (Sydney Theatre Company, 2019) and *Teenage Dick* (Donmar Warehouse in London, 2019). His feature film *Pulse* (2016), which he wrote, edited, acted in the lead role, was the first Australian film to win the Busan Bank Award. He is also the ambassador for Starlight Children's Foundation, People with Disabilities Australia, Northcott, Cerebral Palsy Alliance and the National Disability Insurance Agency.

Recommended link:
<https://www.imdb.com/name/nm3399361/>

AFTER VIEWING

- Having viewed Episode 1, provide students with an opportunity to share their thoughts and feelings about Daniel Monks' story.
- Why do you think Daniel decided to share his experience of disability with the audience of *Perspective Shift*?

* *A sense of self*

When Daniel was in Year 6, Daniel acquired a disability.

- What is an acquired disability? Drawing on Daniel's story, identify the challenges that individuals may experience because of an acquired disability. How has Daniel responded to the limitations imposed by his disability?

Daniel's life had suddenly changed. The challenge of dealing with the physical adjustments was compounded by Daniel's realising that he liked boys.

Daniel used to go to bed every night, hoping that when he woke up that he would be different. His awareness of people's limited perceptions of people who are gay and people who are disabled negatively influenced his sense of self.

A stereotype is a fixed and general image that many people believe represent a particular type of person or thing. Stigma is a negative stereotype. Stigma involves three elements; a lack of knowledge (ignorance), negative attitudes (prejudice) and people behaving in ways that disadvantage the stigmatised person (discrimination).

* *Artistic impulse*

Daniel acknowledges that all he has ever wanted to do is perform.

In Year 2, Daniel 'adapted' the Disney film *Peter Pan* for the stage, taking on the lead role. He followed this production with an adaptation of *Alice in Wonderland* in which he played the White Rabbit.

- How is the audience of *Perspective Shift* positioned to view Daniel's desire to perform? What do his childhood productions suggest about his understanding of opportunity?
- 'I didn't see anyone on screen, on stage, in media who were proudly and openly disabled that I could look up to.' – Daniel
What does Daniel's recollection suggest about the importance of role models, even if they are fictional characters from film and television?
- What role does acting and filmmaking play in Daniel's life?



Whether perceived or real, stigma fuels myths and misconceptions, and can influence choices. The stigma associated with disability can severely limit the life experiences of people with disability. People with disability may also self-stigmatise.

- 'So much of my challenges and my hardest times were due to internalising the perception that society had of gay people or disabled people and turning that prejudice or hatred onto myself.' – Daniel
What does Daniel's claim reveal about the impact of stereotypes and stigma on his sense of identity and belonging?
- In *Perspective Shift*, Daniel acknowledges the close-knit nature of his family. Explain the role that Daniel's family have played in shaping his sense of identity and belonging.
- 'My only knowledge and experience of gay people was *Will and Grace* and *Queer Eye for the Straight Guy*, who were both very much presented as clowns. And I didn't think that as a gay person you could be powerful, I didn't think, as a gay person, you could be someone that people would respect and admire.' – Daniel
'Stereotypes are dangerous.' Do you agree?
What does Daniel's recollection expose about the dangers of stereotypes?



* *Ableism*

Daniel did not know any people with a disability. Without any disabled role models to change his mindset, he found himself thinking of himself as he believed mainstream society thought of him as 'lesser'.

When Daniel was 13 years old, he emailed one of Australia's leading drama schools to ask if they accepted disabled people. The response was not encouraging, suggesting that given the limited career prospects for a disabled actor, they could not recommend that Daniel should undertake an acting degree.

- 'I feel like the greatest challenges we as disabled people face aren't our impairments. What's hard is really facing the prejudiced attitudes or obstacles that our society put against us.' - Daniel
Describe Daniel's experience of ableism. How did the rejection that he experienced as an adolescent shape his sense of self-worth?

* *Rejection*

After the film's first screening in Perth, Daniel and his filmmaking partner Stevie were motivated by the positive audience feedback and submitted the film to top-tier mainstream festivals. Every festival rejected their entry. The top-tier LGBT film festivals also passed on *Pulse*.

- 'I think when we first started doing the festival circuit, we were a bit too early. At that time, the diversity discussion was definitely present, but disability was not a part of that discussion. It was often, as disability usually is, is invisible or forgotten.' – Daniel
Why does Daniel think *Pulse* was overlooked by so many film festivals? How did rejection impact on Daniel personally and professionally?



* *Becoming a filmmaker - Pulse*

Daniel decided he wanted to be a film director and studied filmmaking at AFTRS.

Encouraged by one of his teachers at AFTRS, and guided by his film partner Stevie Cruz-Martin's mantra that in terms of storytelling there is nothing more interesting than the truth, Daniel decided to make his first feature film, *Pulse*.

In *Pulse*, a gay disabled teenage boy decides to go through with a medical procedure that will transfer his mind into the body of a beautiful woman, so that he can be loved. The script contained powerful messages about attitudes to their bodies and their sexuality. But Daniel and Stevie could not convince a producer to invest in the project.

- 'It was kind of all or nothing for us. Like, whenever it got hard, I just thought about me at 13 watching this film.' – Daniel
Explain the importance of *Pulse* to Daniel in terms of his life and his career. What setbacks did he face during the making of the film? What motivated him to overcome these setbacks? What does the account of the making and marketing of *Pulse* suggest about Daniel's resilience?
- '...I can't think of another actor who is more right to tell this story than me. It's literally based on me, based on my experiences and feelings and everything. So, it was quite an exciting, terrifying, empowering thing when I finally decided that I really wanted to play the character of Olly.' – Daniel
Explain Daniel's decision to cast himself in the lead role of *Pulse*.



* Recognition

Finally, Dossin Pak, a programmer at Busan International Film Festival agreed to watch *Pulse*. At Busan, *Pulse* was nominated for and won the Flash Forward Busan Bank Award. Speaking at the award ceremony, Daniel thanked the Korean audience for accepting the film. At the encore screening, the film received a standing ovation. After Busan, Daniel was nominated for Best Lead Actor in a Feature Film at the Australian Academy of Cinema and Television Arts Awards

- Explain Dossin Pak's decision to include *Pulse* in the Busan International Film Festival program.
- Why was the recognition that *Pulse* earned at Busan International Film Festival program both personally and professionally important for Daniel? What were the outcomes of the screening and *Pulse*'s success at Busan International Film Festival?
- Annie reads aloud a newspaper headline published at the time, 'Gay, disabled, and on the shortlist for Best Actor'.

Why is recognition important? Why did the recognition that Daniel earned for his performance in *Pulse* matter to Daniel? Why did the recognition that Daniel earned for his performance in *Pulse* matter to his family?

'My parents always raised my sister and my brother and I that you can do anything you want in this life, and you can be and do anything you want. But no-one is going to give it to you and you're not entitled to it. But if you work hard enough, then you can achieve it.'

Why is *Pulse* a perfect example of Daniel's belief in his capacities, following his parents' encouragement?

Given his performance in *Pulse*, Daniel was cast to play Joseph Merrick in a production of *The Real and Imagined History of the Elephant Man*. The dream of acting that he had once given up on was now being realised in ways that he had never thought possible.

- Explain the significance of Daniel being cast in *The Real and Imagined History of the Elephant Man*.
- What contribution has Daniel made to Australian society and culture?



* Shifting perspectives

- 'Storytelling has such power, and media has such power.' – Daniel
Do you agree with Daniel's claim? Do you think stories, real and imagined, about people with disability can make a difference? In terms of disability issues, do you think the media uses its influence to educate and empower?
- 'The tragedy and the struggle of my experience when I acquired my disability wasn't the fact that my arm doesn't move, wasn't the fact that I acquired an impairment, the... the tragedy and the struggle of it was facing society's expectations of me, their attitudes towards me, the barriers they put up and then me internalising those expectations and attitudes into my perception of myself.'
– Daniel
How has Daniel's perspective about disability shifted during his adolescence and adult life? How is Daniel encouraging people to see disability from a different perspective?



EPISODE 2

* *Prue Stevenson / Visual Artist*

Prue Stevenson is a Melbourne-based fine artist, currently working primarily with textiles, sculpture, installation and performance. Prue's artistic practice uses repetitive and tactile processes to allow for experiences of sensory play and creates spaces and opportunities for downtime. Using her artwork, Prue advocates for the identity, empowerment and sensory awareness of the autistic community, intersecting and colliding against preconditioned stigmas and resultant systematic oppression. She aims to celebrate and progress autistic culture while creating experiences that are accessible to a broad audience.

Prue founded 'Stim Your Heart Out', a set of concepts and beliefs that advocate an understanding of the benefits of the autistic culture of stimming and establish it in mainstream society. Prue has exhibited and performed artworks nationally, most notably at the Australian Museum of Contemporary Art (MCA) in 2018, and she has received numerous awards and nominations for her work.

Recommended link:

<http://www.pruestevenson.com/press>

AFTER VIEWING

- Having viewed Episode 2, provide students with an opportunity to share their thoughts and feelings about Prue Stevenson's story.
- Why do you think Prue decided to share her experience of disability with the audience of *Perspective Shift*?



* *A sense of self*

‘I don’t have autism. I am autistic. Every autistic person is different and I’m the Prue version of autism.’ – Prue

Autism Spectrum Disorder (ASD) is a lifelong developmental disability characterised by marked difficulties in social interaction, impaired communication, restricted and repetitive interests and behaviours and sensory sensitivities. ASD is usually diagnosed in early childhood, but assessments can be undertaken at any age. There is no single behaviour that indicates ASD. There is no single known cause for ASD, however recent research has identified strong genetic links. ASD is not caused by an individual’s upbringing or social circumstances.

The three main areas of difficulty for people diagnosed with ASD are:

- impairment in social interaction;
- impairment in communication;
- restricted and repetitive interests, activities and behaviours.

Recommended link: Autism Awareness – <https://www.autismawareness.com.au/>.

- How does Prue’s story inform our understanding of autism? Ask students to endorse their responses with specific evidence from *Perspective Shift*.
- What stereotypes are associated with autism? How does Prue defy these stereotypes?

* *Ableism*

For Prue, life became difficult when she started school. In *Perspective Shift*, she recounts her experiences of being bullied at school. Cornered in the playground, without the skills to manage the situation, she would physically retaliate. She began to experience panic attacks. The situation was not helped when her behaviour was misjudged by the school system. Prue’s experience of primary and high school was impacted by suspensions and expulsions.

- What do the accounts of Prue’s primary and secondary education suggest about the challenges facing children

and adolescents with disability?

- Prue has had Monkey since she stole him from a shop in Germany when she was two. He has travelled the world with her and has supported her through her most difficult times. Prue describes Monkey as ‘magical’. What role has Monkey played in Prue’s life?
- ‘Our parents and family and educators, they all think that this behaviour is going to hold us back, because of all the stigmas that comes with it. If you are part of the disability community, you don’t get as many opportunities, you won’t get a job. You won’t be able to participate in society, the way that they really want you to be able to do, but it’s actually those stigmas that are holding us back.’ – Prue

What does Prue’s claim reveal about the stigma associated with disability? How has Prue challenged the stigma associated with disability?

* *Becoming a visual artist*

Peter Stevenson, Prue’s father says that his daughter has always been an artist.

After leaving high school, Prue enrolled at La Trobe College of Art & Design, where she studied drawing and painting with oils. Jane Cocks, one of Prue’s teachers at La Trobe College of Art & Design advocated for Prue to pursue a career in fine art rather than graphic design.

- What is a mentor? Describe the mentoring relationship between Prue and Jane.

Prue’s artwork ‘Life in Print’ was inspired by her life drawing of people on public transport. The work which was entered into the Toyota Community Spirit Gallery was Prue’s first competition exhibition.

- Explain the significance of ‘Life in Print’.



* *Teddy*

Teddy is Prue's partner. In *Perspective Shift*, Prue recounts the first time that she met Teddy. She was impressed to discover that not only was he wearing a bear coat that made him look like a teddy but that his name was also Teddy. Two days later, they went on their first date.

- 'Teddy has seen me go through lots of different experiences. He's met my family, he's met my friends, he's seen me grow, he's seen my art practice grow.' – Prue
How has Prue's relationship with Teddy shifted her understanding of dependence? How has Prue's relationship with Teddy fostered her independence?

* *Living with disability*

In 2001, after another school expulsion, Prue was diagnosed with Asperger's syndrome. Prue remembers the stress that her parents experienced at this time as they endeavoured to cope. She recalls being told to 'act like a normal person'. So, Prue started to draw people, so that she could watch how they were behaving and then behave like them.

As Prue learnt about autism, rather than continue to mask her disability, she decided to connect with her autism through her art practice.

- 'It was very unsafe for everybody, so I left home. The person that diagnosed me said to my parents that I would never be able to live in a share house. So, from that point on, I worked really hard to be independent so that I could get out in society and do what I wanted to do.' – Prue
What is masking? What are the motivations for masking symptoms of autism? Why did Prue decide to mask her autism?

In *Perspective Shift*, Prue provides the following insight into how autism shapes her everyday life,

'A meltdown is basically my brain gets overloaded by information. The neural pathways in my brain, there are a lot more of them. It means that it processes information about five times more detailed than the average brain. My brain gets tired. It shuts down. I've been told I can look scared or upset. I'm not actually scared or upset.'

- Explain how Prue's meltdown diary enables her to manage her emotions.

* *Art practice*

After five years at La Trobe College of Art & Design, Prue enrolled in an undergraduate degree at Royal Melbourne Institute of Technology (RMIT). For Prue, studying at RMIT was initially both exciting and overwhelming. When confronted by an assignment that she describes as 'not written for my brain type', Prue decided to speak up rather than feel compromised.

- Explain Prue's decision to tell her class about her autism. How did her decision to live her truth shape her sense of identity and belonging?

In *Perspective Shift*, we tour Prue's studio.

- 'This is my studio at RMIT and this is my quiet room. People think I'm upset when I have meltdowns, so then I can go in here and have some quiet time and let my brain have a rest.' – Prue



What does Prue's studio space tell the audience of *Perspective Shift* about her artistic practice? What does Prue's studio space reveal about inclusion?

Prue's decision to no longer suppress or hide her autistic traits has influenced her artworks.

- 'Stimming is a repetitive movement autistic people do, like flapping their arms and jumping up and down. It's really, really fun and it's really good for our mental health. It helps connect us with our environment and ourselves. For example, with knitting, it is like stimming.' – Prue

Why does Prue knit? How does Prue's knitted artwork challenge society's view of disability? Why does Peter describe the ball of knitting as 'the physical weight of anxiety'?

Prue's paintings are also a way for her to manage her feelings. She explains,



'One day, I was getting really anxious. I had this ball of adrenaline stuck in my chest. I was in so much pain. I thought, OK, I'm feeling this sensation. I've got this new avenue of painting. I'll just paint what I'm feeling. And so, I painted that painting. I used lots of magenta and I think a bit of orange and stuff, and then I had skin all around it. So, it was a similar shape and size in my chest.'



- Prue's painting 'Without Words' won the Emerging Artist Award at fortyfivedownstairs. Explain the significance of 'Without Words', including the curation of the artwork.

The 'Stim Your Heart Out' project reclaims the language of stimming to teach mainstream society about the benefits of self-regulation.

- 'Syndrome Rebel' is a continuation of 'Stim Your Heart Out'. What were you thinking and feeling as you watched Prue perform 'Syndrome Rebel'? How does the artwork's title challenge people's understanding of autism? Read about 'Syndrome Rebel' online at <http://www.prue Stevenson.com/syndrome-rebel>.



- 'My art practice helps me understand the world and understand myself.' – Prue
Drawing on the artworks featured in *Perspective Shift*, describe how Prue integrates her lived experience of autism with her work as a visual artist?



* *Self-advocacy*

Prue's visual and performance art is a means to advocate for her identity. She explains,

'Being a self-advocate is about educating others and being really patient and giving a lot of your energy to educate others on your lived experience. I was really discovering that I had put so many parameters on what art is. And now it was like anything was possible and any medium is possible.'

And it's like whatever concept I have and whatever medium I choose, you know, they really need to relate to each other.'

- What does Prue mean when she describes herself as a 'self-advocate'?
- Prue's artwork 'Expend' provided her with the opportunity to practice in real-time. The performance was staged on the rooftop of the Museum of Contemporary Art Australia in Sydney. Explain Prue's decision to use Taekwondo as a medium.
Learn more about 'Expend' online at <https://www.mca.com.au/stories-and-ideas/dont-fear-the-meltdown-artist-prue-stevenson-on-living-with-autism/>.

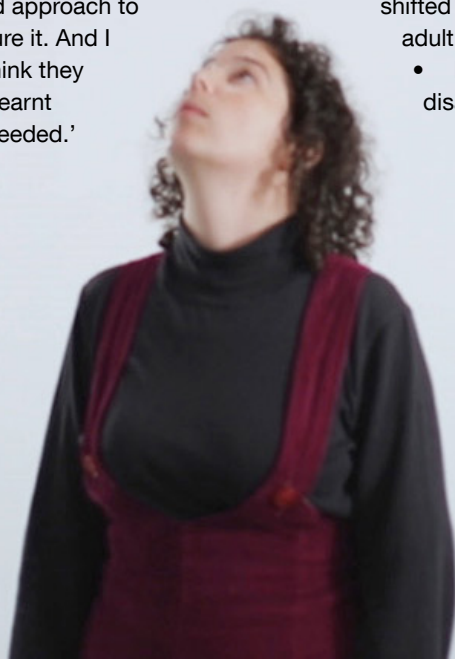
* *Shifting perspectives*

In her Masters project, Prue is using natural materials – sticks and pure wool – to establish the link between the diversity of nature and the diversity of the human experience. She explains that as the artwork has evolved, her perspective of the artwork has shifted. Of late, she has become conscious of how the individual sticks are forming a network.

- 'I suppose it's from the medicalised approach to treating autism, that it's trying to cure it. And I suppose from that, some people think they can try and fix Prue. But as we've learnt more about autism, there's no fix needed.'
– Peter

How has Peter's perspective about disability shifted because of his parenting a child with a disability?

- 'I think, personally, right now it's really important to have words like 'autism'. However, one day it would be great for us all to fall under the term 'neurodiversity'. And then a word like 'autism' wouldn't need to get used as much and we can all be individuals.' – Prue
- How has Prue's perspective about disability shifted over the course of her adolescence and adult life?
- How is Prue encouraging people to see disability from a different perspective?





EPISODE 3

* *Jana Castillo / Dancer*

Jana Castillo is a professional dancer, performing throughout Australia and the world. In 2017, Jana joined the Australian Dance Theatre (ADT). Since working with ADT Jana has choreographed a solo

work for ADT's Rough Draft program titled *Access* and has performed in multiple productions. Jana was awarded the Australian Dance Award for Outstanding Performance by a Female Dancer.

AFTER VIEWING

- Having viewed Episode 3, provide students with an opportunity to share their thoughts and feelings about Jana Castillo's story.
- Why do you think Jana decided to share her experience of disability with the audience of *Perspective Shift*?



- Explain the significance of the footage of Jana as a teenager performing at eisteddfods and as an adult reminiscing about her performances. What does this footage suggest about her commitment and the commitment of other family members to her dream of dancing? What does this footage suggest about her understanding of opportunity?

When Jana was 16 years old, she auditioned for the Victorian College of the Arts Secondary School (VCASS). VCASS offered Jana the opportunity to study dance and to finish high school. At the end of Year 12, she auditioned for a number of different institutions all over Australia and New Zealand before deciding to attend New Zealand School of Dance.

Jana's ambition was to work with the Australian Dance Theatre (ADT). During her training, she secured a secondment with ADT. She hoped that the secondment would lead to a full-time position with the company. When her hope was not realised, Jana turned to freelancing to make a living as a dancer.

* *Artistic impulse*

For Jana, a live performance of *Play School* is remembered as being the catalyst for her desire to perform. Jana's parents Voret and Janene confirm that Jana's love of entertaining began at an early age.

- In *Perspective Shift*, Jana acknowledges the close-knit nature of her family. Explain the role that Jana's family have played in shaping and supporting her love of dance.
- 'When I dance, it feels like I'm both nothing and everything. And the way it comes together is sort of a real-life magic. And it's just always been like that since I was tiny.' – Jana
How is the audience of *Perspective Shift* positioned to view Jana's desire to perform?

Jana shows her collection of worn ballet shoes. She vividly remembers her first ballet class and her first teacher. As a child, Jana aspired to be a male ballet dancer. She admired their athleticism and strength and coveted the princely roles.





* *Living with disability*

It was after returning from a show in Fiji that Jana began to experience symptoms of what has now been diagnosed as a functional neurological disorder.

Dystonia is a movement disorder in which a person's muscles contract uncontrollably. The contraction causes the affected body part to twist involuntarily, resulting in repetitive movements or abnormal postures. Dystonia can affect one muscle, a muscle group, or the entire body. Jana's movement disorder causes her to spasm. A combination of physical tics, the uncontrollable speech of Tourette syndrome, and occasional breaks in brain-to-limb connection can extend from five minutes to 12 hours. In *Perspective Shift*, archival footage shows Jana describing the inability to control her movement.

- What is an acquired disability? Drawing on Jana's story, identify the challenges that individuals may experience because of an acquired disability.

After a twelve-week sabbatical, Jana decided to start dancing again. Her decision to join the cast of *Happy as Larry* was motivated in part by the appointment of Craig Bary as rehearsal director. In recalling this time in her life, Jana speaks of feeling safe because of the support that Craig provided her and the other dancers.

- What is a mentor? Describe the mentoring relationship between Jana and Craig.
- How has Jana responded to the limitations imposed by her disability?

Jana decided to audition for ADT, and her striking performance gained her a contract with the company.

While Jana was determined to hide her movement order, she changed her mind. *Off the Record* was the first time that Jana allowed people other than her family and friends to know about her disability. Speaking about her sister's performance, Lauren remarks,

'And it was a really amazing production to tell Jana's story, in a way that was very cathartic for her and the rest of the family.'

- What is masking? What are the motivations for masking symptoms of a disability? Why did Jana decide not to mask her disability during the performance of *Off the Record*?



* *Ableism*

Jana describes the experience of being excluded because of her disability. In *Perspective Shift*, she provides the example of a waitress at a café speaking to Lauren and ignoring her. Jana acknowledges that when she is dystonic people can feel uncomfortable and even scared but nevertheless being overlooked 'sucks'.

- 'I'm so sick of justifying why I deserve to be somewhere. How many people with disabilities have been completely ignored?' – Jana
What does Jana's claim reveal about the challenges facing people with disability? How has Jana confronted these challenges?
- 'Certain work environments will say that they are all-inclusive, but they tolerate you, they don't accept you.' – Jana
When Jana was employed by ADT, the Executive Director suggested a management plan. Why did Jana approve of a management plan?
What is a Disability Action Plan? What are the benefits of a disability plan?

* *Recognition*

In *Perspective Shift*, ADT choreographer Garry Stewart acknowledges Jana's talent,

'She has an ability to be quite asynchronous, which is sometimes really delightful for a choreographer, to be able to work with someone that can naturally take their body into a kind of an interesting, dis-coordinated place. I believe Jana is probably one of Australia's best or top female dancers at the moment.'

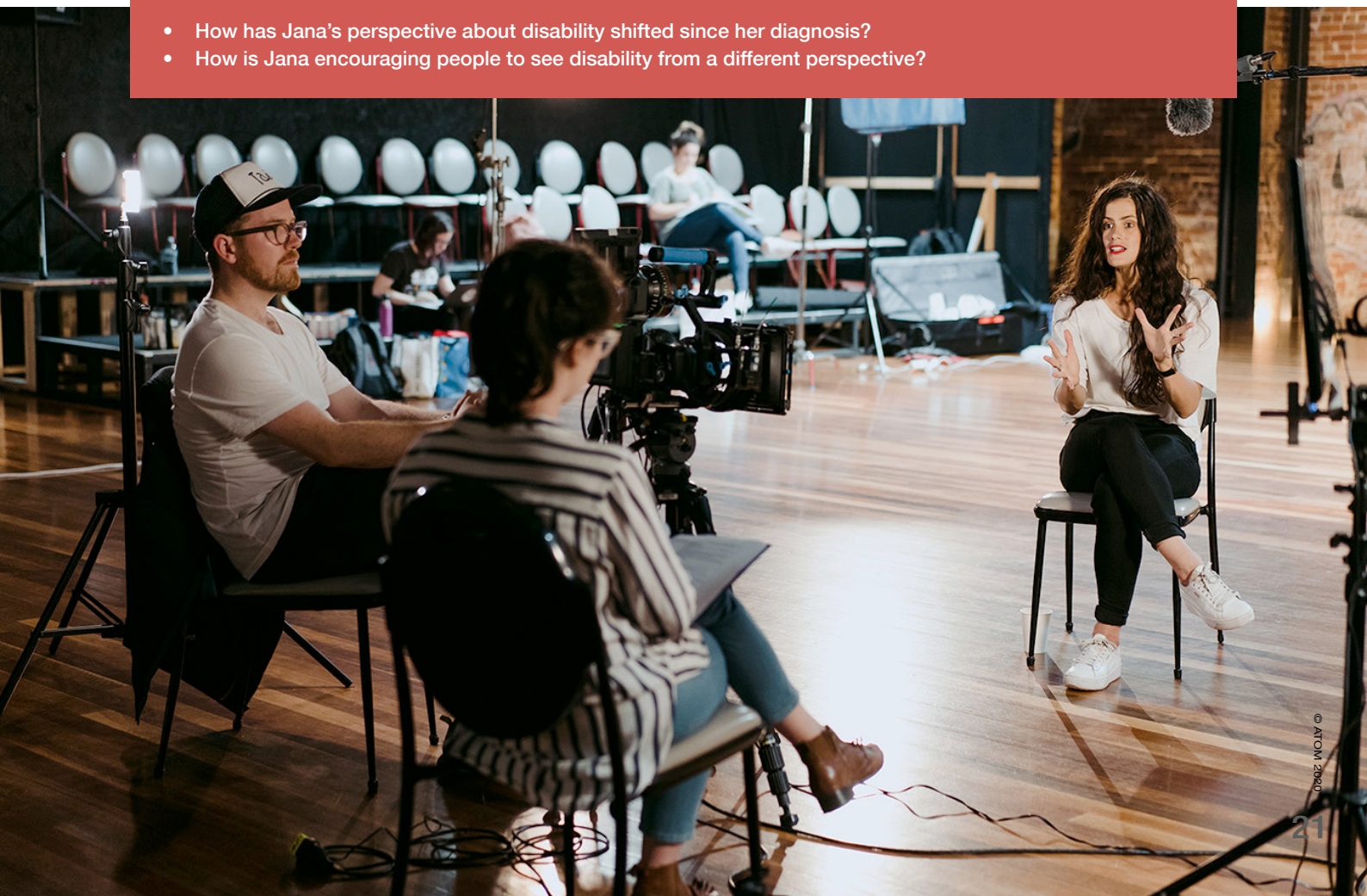
Jana was cast in the ADT dance work *Construct* because of the extreme physicality of the role. Jana received the award for Outstanding Performance by a Female Dancer at the 2018 Australian Dance Awards for her performance in this role.

- Explain the significance of Jana's talent as a dancer being recognised by ADT and by her peers.
- It's a funny thing to actually look at the fact that I'm living the dream that I had when I was seven.' – Jana
What role does dance play in Jana's life? What role does she hope it will continue to play?

* *Shifting perspectives*

'You know, like, way back when I was two and a half, like, in a way I always just wanted to be like Benita [on Play School] and influencing people in a positive way.' – Jana

- How has Jana's perspective about disability shifted since her diagnosis?
- How is Jana encouraging people to see disability from a different perspective?



MAKING INCLUSIVE CONTENT

Media products have the power to change community attitudes towards people with disability. Media organisations and individuals working in the media can create content that is fair, inclusive and respectful of the rights of people with a disability.

Refer to Attitude Foundation's Guidelines for Content Creators, which aim to: assist media organisations to ensure that content is open, transparent, inclusive and accessible; and to help journalists to give a voice to people with disability. These guidelines address content, narrative control, portrayal of disability, diversity, use of language, and accessibility, <https://www.attitude.org.au/resources>

- Why is it important to let people with disability tell their story?
- When making a media product like *Perspective Shift*, what are the ways in which the product can be made inclusively and made accessible – both in front of and behind the camera?
- When telling the story of people with disability, what sort of things need to be taken into account? Use *Perspective Shift* to exemplify your answer to this question.
- How can storytellers remain conscious of their unconscious bias towards people with disability? What are the effects of unconscious bias? How can this be addressed in the story-telling process?
- Understanding *Perspective Shift* involves an investigation of film making techniques employed in telling the story. Working as a class, discuss the way the filmmakers have used the following techniques:
 - Still photographs
 - Archival footage
 - Interviews
 - Observational footage
- Thinking about the films, documentaries and television series that you watch, what observations can you make about the representation of people with disabilities? How has the portrayal of people with disabilities in films, documentaries and television series changed over time? What role can feature films, documentaries and television series play in challenging stereotypes of people with disabilities and raising awareness about disability issues? Format your response to this subject using PowerPoint or Google Slides.



INVESTIGATION

SOCIAL EXCLUSION AND INCLUSION

- 1 What is social exclusion? What is social inclusion?
 - 2 This task requires you to focus on the past. Research the history of disability rights in Australia. In researching this subject, locate information about the exclusion and inclusion of people with disability.
 - 3 This task requires you to focus on the present.
 - A. Use online resources to determine social exclusion and inclusion for people with disability in relation to access to each of the following socially valued resources:
 - education
 - employment
 - housing
 - health care
 - technologies
 - the justice system
- Recommended links:
About People with Disability in Australia – Australian Government Department of Social Services <https://www.dss.gov.au/disability-and-carers/supporting-people-with-disability/about-people-with-disability-in-australia>
Disability – Australian Bureau of Statistics <https://www.aihw.gov.au/reports-data/health-conditions-disability-deaths/disability/overview>



Disability – Australian Institute of Health and Welfare
<https://www.aihw.gov.au/reports-data/health-conditions-disability-deaths/disability/overview>

Face the facts: Disability Rights – Australian Human rights Commission
<https://humanrights.gov.au/our-work/education/face-facts-disability-rights>

How does access to these socially valued resources impact on the life chances for people with disability?
How does access to these socially valued resources benefit society?

- B.** Use online resources to determine the support and services provided by the Australian Government aimed at improving the lives of people with disability.

Recommended links:

Disability services – National Disability Insurance Agency
<https://www.ndis.gov.au/understanding/ndis-and-other-government-services/disability-services>

For people with disability – Australian Government Department of Social Services

<https://www.dss.gov.au/our-responsibilities/disability-and-carers/program-services/for-people-with-disability>

People with disability – Australian Government Services Australia

<https://www.servicesaustralia.gov.au/individuals/people-disability>

- C.** Research a community organisation focused on social inclusion for people with disability. Use the thinking strategy 5Ws and 1H to organise your research.

- 4** This task requires you to focus on the near future.

Having researched past and present trends in relation to social exclusion and inclusion for people with disability, suggest probable future directions and propose strategies that are likely to reduce prejudice and discrimination and promote social cohesion.

As a group, you will need to decide how to present your findings. Your response should draw on digital technologies. Your response should provide clear and comprehensive content. The format of the presentation should be accessible. The language used throughout the presentations should be respectful.



EXTENDED RESPONSES

Use your notes to write a text response that discusses one of the following topics. Your text response should be 750 – 1000 words in length and should draw on specific evidence from *Perspective Shift*.

'Perspective Shift is about seeing the ability in disability.'

 Discuss.

'In telling the stories of Daniel, Prue and Jess, Perspective Shift challenges narrow views of disability.'

 Discuss.

'Perspective Shift acknowledges the importance of inclusion.'

 Discuss.

Make a Public Service Announcement (PSA).

Vidoe/Audio repsonse

- Working in a small group, make a PSA that raises awareness or aims to change public attitudes towards disability.
- The topic could be 'Say no to ableism.' See the definition of ableism on page 6. Research ableism online.
- You can refer to Ellen Fraser-Barbour's article 'We need to talk about ableism' – <https://www.abc.net.au/life/we-need-to-talk-about-ableism/12525078> Teachers can use the article to generate class conversations about ableism, bystander behaviour and how students can be role models for others.
- Plan, script and storyboard your PSA. Watch other PSAs to see how they use story to inform and persuade.
- Film/audio record and edit your PSA.
- Broadcast your PSA to the class.



* International Day of People with Disability

International Day of People with Disability (IDPWD) is held on 3 December each year. IDPWD aims to increase public awareness, understanding and acceptance of people with disability and celebrate their achievements and contributions. Information about how you can get involved in the day as an individual or as a school can be accessed via the IDPWD website at <https://www.idpwd.com.au/>.



* Further Resources



ATTITUDE FOUNDATION

'The biggest challenge for Australia is to provide an environment for change which allows for a cultural shift across all parts of our society. Active participation of those with disability in society generally can only occur with a change in attitude. This is something that can't be legislated; people need to see the reason why change is important.'

Community attitudes can be slow to change. Attitude Foundation believes that media is a powerful tool for changing attitudes. Attitude Foundation explores how people with disability are portrayed in the media and is working to ensure that there are more realistic inclusions of people with disability across all forms of media.

Attitude Foundation wants to improve Australia's understanding of disability by challenging mainstream or limiting attitudes and perceptions of people with disability.

Attitude Foundation strives to challenge three common misconceptions:

1. That people with disability are only objects of inspiration, pity or tragedy.
2. That an individual's diagnosis or impairment is the barrier to their participation in society.
3. That all impairments have obvious physical characteristics when in fact; the majority of impairments are invisible.

Recommended link: <https://www.attitude.org.au/>



TASTE CREATIVE

Taste Creative was started with a vision to make the world a better place by empowering purpose-led brands to engage and activate audiences. Launched in 2010 by two passionate storytellers, Henry Smith and Genevieve Clay-Smith, Taste is an inclusive content agency with a core belief that the world should be inclusive for all. Their 'Inclusively Made' initiative formalises the driving change around the inclusion of people with disabilities in the film and creative industry. Taste produces stories that create opportunities for people living with disability to be professionally involved both in front and behind the camera. tastecreative.com

The Perspective Shift series can be viewed on the following platforms:

- Attitude Foundation website
- Enhance TV (both AD and non-AD versions)
- ATOM Education Shop
- Clickview
- SBS On-Demand (December 2020-December 2021)

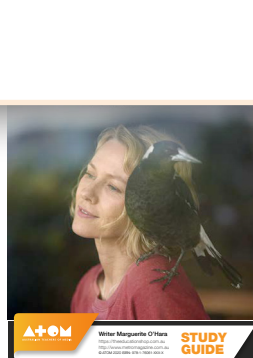
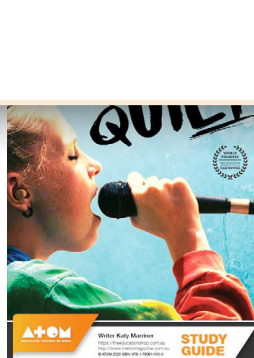
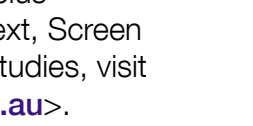
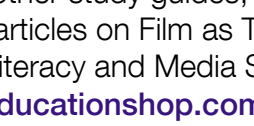
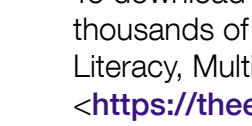
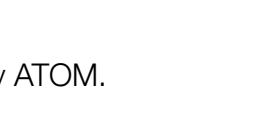
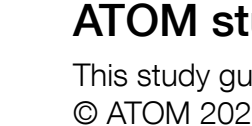
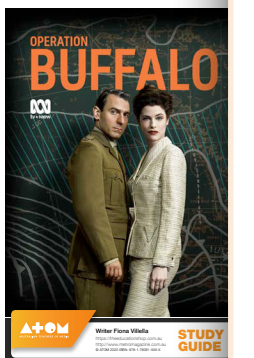
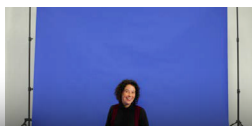
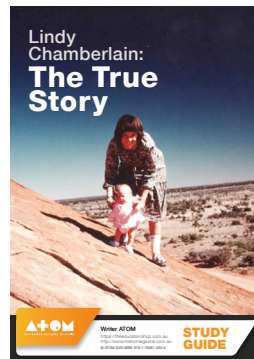
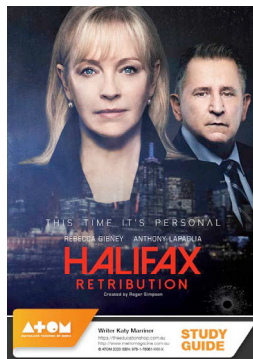
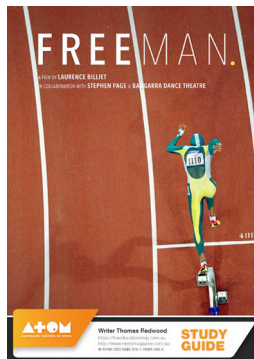
ENDNOTES

- 1 'Disability Expectations: Investing in a better life, a stronger Australia', PWC, November 2011, <https://www.pwc.com.au/industry/government/assets/disability-in-australia.pdf>.

CREDITS

Attitude Foundation presents a Taste Creative production

Executive producers	Sally Browning SPA, Henry Smith	Director – Episode 2	Josh Searle
Producers	Leah James, Briana Miller	Director of photography	Henry Smith
Series writer & director	Genevieve Clay-Smith	Editor – Episodes 1 & 2	Javed Sterritt
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AUSTRALIAN TEACHERS OF MEDIA

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