

The Great

YARN EVENT

AND OTHER ARTS STORIES FROM REGIONAL AUSTRALIA

© Regional Arts Australia 1998
(ISBN number)

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Cover image: Mallacoota's Easter Festival 1997, Sunset Ritual, Betka Beach Lagoon
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Thanks are also extended to Su Hodge and to the Audience Development & Advocacy Division of the Australia Council for access to *Miles Ahead - Arts Marketing That Works in Regional Australia*, soon to be published by the Australia Council.



This publication represents Regional Arts Australia's first national advocacy initiative, designed to promote increased understanding of the nature of the arts in regional communities.

In 1996, state and territory-based agencies responsible for regional arts came together to resolve new directions for national advocacy and development. In doing so, it was recognised that the regional arts landscape has changed significantly over recent years.

- ◆ Art centres, many with professional managers and significant program funding, are now dotted all over country Australia, delivering arts programs and products not previously available.
- ◆ The establishment of the National Exhibition Touring Support program has provided opportunities for country communities to access high-quality exhibitions of visual arts and crafts on a regular basis.
- ◆ Through funding from local, state and commonwealth governments there has been the provision of a wider and improved range of art experiences to country Australians. This is particularly so in the area of community cultural development, with communities determining their own goals and developing projects to achieve them.

With these developments in mind, the respective state and territory-based regional arts agencies resolved to change the direction of their national advocacy organisation (previously the Arts Council of Australia) and establish a new organisation, Regional Arts Australia. This organisation comes with a new vision for the future and with new key goals. Regional Arts Australia will develop national programs through the formation of strategic partnerships with other significant arts and non-arts organisations to increase the profile of the arts nationally and throughout country Australia. It will provide opportunities to enhance the work of the state and territory-based organisations through networking and advocacy at the local, state and commonwealth level, ensuring that appropriate resources are provided for ongoing arts development across country Australia.

This publication, highlighting the wonderful work being undertaken in the arts across Australia, is a demonstration of the success Regional Arts Australia has enjoyed since its formation some 18 months ago. I am particularly pleased that we have received support from the Australia Council to assist in the publication of this book.

"The Great Yarn Event and Other Arts Stories From Regional Australia" reflects the enormous range of arts activities being undertaken by country artists and communities. These remarkable projects variously reflect distinctive regional identity, a strong sense of community spirit, encouragement of local economic development and, at all times, innovation and excellence.

These projects, which represent a mere scratching of the surface, make it abundantly clear that the arts are alive and well in regional Australia. I commend "The Great Yarn Event and Other Arts Stories From Regional Australia" to you.

PATRICIA MITCHELL OAM
PRESIDENT, REGIONAL ARTS AUSTRALIA



FOREWORD

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It gives me great pleasure to join with Regional Arts Australia in jointly introducing this publication to Australians across the nation.

The Great Yarn Event.... breaks new ground for regional artists and arts organisations by placing their work on centre stage. In so doing, it advances one of the fundamental objectives of the Australia Council's regional arts policy. The Australia Council is keen to ensure increased recognition of the distinctive qualities which characterise regional arts practice and to demonstrate to the Australian community the quality, extent and diversity of the artistic life which flourishes in our regions.

Through promoting these excellent and varied projects, *The Great Yarn Event...* will encourage new partners and supporters for arts activity in regional areas. As the reader will soon recognise, many of these projects have attracted support from perhaps unexpected sources - government agencies running rural programs; small businesses in rural towns; and health and welfare agencies to name a few. These supporters have come to realise that a healthy and vital cultural life promotes the economic and social health and well-being of their communities. Perhaps our major centres have something to learn from the resourcefulness demonstrated and co-operative approach adopted in many regions.

This publication is one of a range of innovative projects supported by the Australia Council through the Commonwealth Regional Arts Fund. Projects supported through the Fund at the national level are seen to have significance for all regional artists and communities. The Regional Arts Fund provides a unique opportunity to promote the value of the arts to all Australians, where ever they may live.

I commend those involved in publishing this wonderful resource.

MARGARET SEARES
CHAIR, AUSTRALIA COUNCIL



Introduction	1
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A SPECIAL PLACE

Promoting distinctive regional identity	3
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◆ Pat Lowe, Jimmy Pike and Backroom Press: Jimmy & Pat Meet the Queen	4
◆ Katherine Region of Writers: The Katherine's Coming Down	6
◆ Pyrenees Arts Council: Yarn Event	8
◆ HotHouse Theatre: Hotel Bonegilla	10
◆ Mallacoota Arts Council: Carnival in 'Coota - Festival of the Southern Ocean	12
◆ Riverland Writers Guild and others: Living Proof	14
◆ Multicap Tasmania: The Worker	16
◆ Northern Rivers Performing Arts: The Flood	18

BLOODY GOOD ART

Developing and presenting innovation and excellence	21
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◆ Dance North & Mornington Island Dance Company: Luuli	22
◆ KickArts Collective Inc: Baggage	24
◆ Ernabella Arts Inc: Warka Irititja munu Kuwari Kutu (Work from the Past and Present)	26
◆ Arafura Ensemble: Music from a different chamber	28
◆ Central Television GTS/BKN: Artists in Residence	30
◆ Stompin Youth Dance Co.: Vitality, creativity and progress	32
◆ Goldfields Arts Centre Gallery: Geo-derma	34
◆ Barry Benning & the Benning Brothers: Kimberley Country, and the sound of the Barkly	36
◆ Queanbeyan Country Rock Square Dance Club Inc: Carnivale Square Dance	38

A VIABLE ECONOMY

Promoting economic development and sustainability	41
◆ Tasmanian Trades & Labour Council and Tassal Pty Ltd: Linking communities, producers and markets	42
◆ Down South Writers Centre: Down South Writers Festival	44
◆ Maruku Arts: Wood belonging to Anangu	46
◆ Eyre Peninsula Regional Strategy: EPIC - Eyre Peninsula in Concert	48
◆ Arts Network East Gippsland: Development, promotion and participation	50
◆ Union Street Design Studio Inc: Making and marketing	52
◆ Broken Hill City Council: Silver City Brass Band Festival	54
◆ Flying Arts Inc: Innovative opportunities for those with limited access	56
◆ TAC Wangaratta Festival of Jazz: A premier event	58

A STRONG COMMUNITY

Empowerment, reconciliation and celebration	61
◆ Southern Edge Arts: Speedway Ballet	62
◆ Foundation for Australian Agricultural Women: Uniting Our Communities	64
◆ Kimberley Aboriginal Medical Services Council: Desert Acrobats	66
◆ Riverland Multicultural Arts Program: Strength in diversity	68
◆ Women's Midlife Information Service: Bold Bags & Old Baggage	70
◆ Graft 'n' Arts: moshing, scanning, doofin', playing... ..	72
◆ Cornwall Arts Council: Individually Beautiful	74
◆ Redlands Arts Council Branch: Tribute to Our Seniors	76
◆ Julalikari Council CDEP Arts & Crafts: Visiting artists at the Pink Palace	78

INTRODUCTION

THE BROAD HORIZON

Who ever said that regional Australia is a cultural desert obviously hadn't bothered to have a good look around. Here's a publication which well and truly dispels this erroneous notion through analysis and description of 35 significant arts projects and programs from all corners of the country. A tall story-telling competition, a book about the Queen's unlikely visit to the Western Desert, a creative celebration of the humble handbag and a high-tech laser-art installation linking a gallery and a gold mine; these are but a few of the remarkable creative endeavours being undertaken in the backblocks of our country.

Overcoming the tyranny of distance and, in many cases, a general paucity of resources, a wealth of artists, organisations and communities throughout regional Australia are undertaking remarkable work. In some cases, these endeavours are simply directed at the production of great art for its own sake. In others, people are utilising the arts as a vehicle for expression of a distinctive local or regional identity, as an economic development strategy or as a tool to promote community cohesion and reconciliation.

The arts projects and programs outlined in this publication are both locally distinctive and nationally significant. They form a vital part of the larger mosaic of creative activity which constitutes a key aspect of our diverse and dynamic national culture.

The scale, focus and methodology of these 35 projects varies enormously. In reflecting the scope and diversity of regional arts practice, *The Great Yarn Event...* encompasses everything from large-scale, long-running festival events to relatively small one-off community-based projects. The meaning and value of any artistic event or product is relative to its context, and the publication illustrates a myriad range of initiatives which work successfully within their own place and circumstance. Avoiding outmoded hierarchies of high and low art, the publication demonstrates how good art might be found in seemingly unlikely places, and how creative genius knows no geographic boundary. Moving beyond tired debates about the relative claims of so-called cultural centres (especially the old Melbourne-versus-Sydney scenario), this publication advances the notion that some of the most interesting and significant artistic activity in the country is taking place in regional, rural and remote locations.

The Great Yarn Event... is intended as a tangible resource to inform the ongoing endeavours of individual creators and organisers, groups and institutions working in the arts throughout regional Australia. It presents a diverse and stimulating range of ideas, methodologies and motivations. More generally, the publication also aims to open the eyes of those people lacking an awareness and appreciation of the quality and scope of artistic activity beyond the major metropolitan centres. Have a good look and see for yourself.

WHO, HOW AND WHY

The selection of projects and programs for inclusion within this publication was undertaken with reference to peak regional arts organisations and advocates in all states and territories. Priority was given to current or very recent projects, and the publication has been compiled with an overall intention to include a broad cross section of art-forms and social and geographic contexts. (The 35 selected projects include five from each of the states and five also from the Northern Territory.) All of the projects outlined in *The Great Yarn Event...* may be viewed as successful initiatives which can, to varying extents, function as a model for similar initiatives elsewhere. It must be stressed, however, that the publication in no way attempts to present an exhaustive survey of significant regional activity. Rather, it simply scrapes across the surface of a wide and dynamic cultural terrain, digging up samples from an enormous field of remarkable activity.

Project descriptions employ a simple analytical format which highlights key issues, processes and resources. The publication aims to promote an appreciation of the critical factors which contribute to successful arts practice, and to describe those things which underlie the finished artistic product.

Project and programs are categorised within the text under one of four headings, each of which describes a predominant motivation or context. These are:

- ◆ *A Special Place* (projects which promote distinctive regional identity);
- ◆ *A Strong Community* (projects which work to strengthen communities through empowerment, reconciliation or celebration);
- ◆ *A Viable Economy* (projects which promote local or regional economic development and sustainability);
- ◆ *Bloody Good Art* (projects focussed primarily around the development and presentation of innovative and excellent artistic practice).

Clearly, many of the listed projects could be accommodated under more than one of these headings and placement simply indicates characteristics deemed as most significant within the context of this publication.

Individual project listings are formatted so as to present a clear description of outcomes and process. Specific information is included with regard to:

- ◆ clear benefits and tangible achievements;
- ◆ creative personnel involved in the project;
- ◆ sources of funding and other support;
- ◆ difficulties or obstacles encountered and overcome;
- ◆ most significant attributes or aspects, and;
- ◆ contact details for further information and follow-up.

Readers can refer to the contents page for a particular section, and then turn to specific listings which may be of interest. *The Great Yarn Event...* allows for general browsing, but can also be digested through reading from cover to cover.

ENJOY!

A SPECIAL PLACE

promoting distinctive regional identity

Projects listed in this section of the publication promote a distinctive sense of place. By recording, promoting and articulating significant aspects of regional identity (stories, places, and historical events, as well as social, cultural and environmental attributes), the listed projects define things which are special about the places they come from. In doing so, they not only communicate a message for the benefit of visitors and the outside world, but also help to define a sense of self-identity and purpose for local communities.

Self-knowledge readily translates into self-confidence and a region with a strong and distinctive sense of identity is a region likely to be going somewhere - socially, economically and environmentally.

- ◆ *Jimmy & Pat Meet the Queen* employs humour and imagination to communicate a clear sense of the connection between Aboriginal people and their traditional lands. Set in the Kimberley region, the book tells a story which also applies across many other parts of the country.
- ◆ *The Katherine's Coming Down* is a different kind of publication, bringing together a diverse range of stories describing the real impacts of a local disaster and the remarkable efforts undertaken to recover and rebuild this Northern Territory town and community.
- ◆ The *Yarn Event* illustrates the capacity of a good idea to grow from small beginnings, supporting the revival of a significant cultural tradition and the development of a distinct annual event in the Pyrenees region of Victoria.
- ◆ HotHouse Theatre's production of *Hotel Bonegilla* is a fine example of a regional company producing work which is not only relevant to its constituent audience, but which also extends a community's knowledge and understanding of itself.
- ◆ The Mallacoota Arts Council's *Festival of the Southern Ocean* demonstrates the strengths and achievements of a large scale annual festival which has developed from (and is sustained by) a strong base of local support and participation.
- ◆ From South Australia's Riverland, *Living Proof* is an ambitious project promoting an enhanced sense of regional identity, both through collaboration between disparate artists from across the region and through the intelligent and imaginative celebration of respected local identities.
- ◆ In Burnie, Multicap Tasmania's *The Worker* is testimony to the capacity of an art project to galvanise community support and to project a positive and resilient statement of local identity at a time of significant economic crisis.
- ◆ Northern Rivers Performing Arts production of *The Flood* demonstrates the potential to connect a formally ambitious and challenging artistic production with thematic material of strong local relevance.

THE WORKER, MULTICAP, TASMANIA (DETAIL) PHOTO: GRANT WELLS, BURNIE ADVOCATE



A SPECIAL PLACE



THE PROJECT

In December 1997, Backroom Press launched its inaugural publication *Jimmy & Pat Meet the Queen*. Written by Pat Lowe and illustrated by Jimmy Pike, the book is a fictional account of a visit by Queen Elizabeth to a region of desert country outside of Fitzroy Crossing in Western Australia. Jimmy Pike is a traditional custodian of this country, although its official status is vacant Crown Land. The Queen's visit provides an opportunity to check how much the Queen really knows about this area of land and whether she actually wants it anyway. The book provides a humorous and insightful perspective on the issue of Aboriginal land ownership, particularly with regard to the provisions of the High Court's Mabo Native Title decision.

"You Walmajarri mob are lucky," said Pat, who comes from England. "You should win your claim very easily because all your land is Vacant Crown Land."

Seeing Jimmy looking puzzled, she went on: "That means it belongs to the Queen."

"The Queen?" said Jimmy, astonished. "The Queen never bin fuggin walk around here! Bring her here and I'll ask her: 'All right, show me all the water holes!'"

JIMMY AND PAT MEET THE QUEEN

PAT LOWE, JIMMY PIKE & BACKROOM PRESS

THE PROCESS

Backroom Press is the publishing arm of Kimberley Books, a small bookshop based in Broome. With no real capital to speak of, the bookshop launched itself as a publisher primarily with the financial backing of a local pearl merchant. Backroom describes itself as essentially a vanity press, only capable of publishing work with the benefit of private backing.

Jimmy & Pat Meet the Queen has so far proven to be the right book at the right time. It's topical and attractive. The book has been picked up by bookshops in all major cities, and has received considerable publicity through mainstream media. Promotion has been strengthened by media coverage of Jimmy and Pat's visit to London in July 1998 (primarily for an exhibition of Jimmy's paintings), during which they were invited to a Buckingham Palace Garden Party where they actually did (sort of) meet the Queen!

CLEAR BENEFITS

The book has been published both in Australia and Britain. *Jimmy and Pat Meet the Queen* has also helped to launch Backroom Press as an alternative publishing company, although it still remains a small enterprise. The book promotes an Aboriginal perspective on native title and makes a valuable contribution to ongoing debate on this issue within the wider Australian community.

CREATIVE PERSONNEL INVOLVED

Backroom Press and the Kimberley Bookshop is managed by Wendy Albert. Jimmy Pike and Pat Lowe live in Broome, but make frequent trips out to Jimmy's country in the desert.

SOURCES OF FUNDING AND SUPPORT

The book was published and distributed by Backroom Press with the financial backing of a local Broome pearl merchant.



JUMPING THE HURDLES

As a very small and undercapitalised new publisher, Backroom Press operates with minimal resources and with a limited capacity for marketing and promotion. The success of *Jimmy & Pat Meet the Queen* has been largely due not just to the high quality of the book, but also to the fact that it addresses issues which are highly topical at the present time.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The positive reception to the book demonstrates that great stories and internationally-acclaimed artists are to be found in remote corners of the country. The project demonstrates how a small publisher with no minimal capital can identify and develop an exceptionally good product and achieve national acclaim and distribution. Importantly, the publication also demonstrates how a work of art can be a very effective tool for promoting increased understanding and debate around a complex political issue.

TANGIBLE EVIDENCE OF SUCCESS

In addition to the considerable critical coverage mentioned above, the publication has so far sold over half of its initial 5,000 copy print run and continues to sell well.

There's no way you can have monetary compensation for the loss of people's culture and heritage. That's what they lose when they lose their land. People say, what about the pastoralists? But to quote Mick Dodson, they're renters. It drives me mad when you hear over and over again that 70 per cent of Australia is under native title claim. What I want to know is why it isn't 100 per cent.

AUTHOR PAT LOWE IN GOOD WEEKEND ARTICLE BY SIAN POWELL



People who are prepared to negotiate with Aboriginal people up here find them very reasonable and sensible people to deal with.

AUTHOR PAT LOWE IN GOOD WEEKEND
ARTICLE BY SIAN POWELL



IMAGES FROM *JIMMY AND PAT MEET THE QUEEN*, ILLUSTRATED BY JIMMY PIKE

MORE INFORMATION?

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THE PROJECT

Acting quickly to capitalise on the “emotional tide” of the flood which devastated Katherine and the surrounding region on Australia Day 1998, the Katherine Region of Writers(KROW) decided to produce *The Katherine's Coming Down*. The book will bring together over 100 personal accounts, previously unpublished photographs and maps of this traumatic event. The writers believe the flood book will be an important contribution towards the recovery of the town and the surrounding region, as well as a valuable record of a remarkable historic event.

As a preview to the book, extracts have already been published in the local newspaper and broadcast on ABC radio. The group hopes to complete and launch the publication in January 1999, on the first anniversary of the flood.

PHOTOS: RAAF BASE TINDAL, KATHERINE NT
PHOTOGRAPHIC SECTION



KATHERINE REGION OF WRITERS THE KATHERINE'S COMING DOWN

Over 100 people who have never written anything for publication in their lives will be published.

KROW

THE PROCESS

To collect material the KROW organised a competition to find the most interesting and well-written story on the flood. The competition attracted 75 entries. Extensive promotion of the project through local and Territory media, schools, and the distribution of fliers through a region-wide mail-out by the NT Health Service, resulted in further material being submitted for editing and publication.

With a small amount of funding, the group has been able to commission an independent local historian to work on the collection and transcription of oral history interviews in cooperation with the NT Government Archives, and employ an experienced professional writer to edit the text. The KROW is still seeking funding for the production of the book.

CLEAR BENEFITS

The Katherine's Coming Down is an important historical document for the people of the Katherine region devastated by the flood. In publicly acknowledging the trauma of many people and in fostering community cooperation, the project is also making a valuable contribution to the region's recovery. For contributors, the book provides a cathartic, therapeutic experience. The KROW will donate any eventual profits from the flood book to Katherine Emergency Services, in recognition of the vital work done by this agency in the aftermath of the flood.

CREATIVE PERSONNEL INVOLVED

The Katherine's Coming Down has been initiated and coordinated by Lori Martin, President of the Katherine Region of Writers. In the absence of an editor, Lori will compile stories, background research, poetry, interview extracts, maps and photographs, and liaise with the printer. Lesley Doherty has conducted interviews and is contributing to the project as a technical advisor. Gordon Dowell has also worked to record oral accounts of the flood, and Francis Good from the NT Archives has provided significant support through undertaking interviews in both the Katherine and Daly River regions. Marian Devitt, Executive Officer at the NT Writers Centre and Andrew McMillan, the NT representative of the Australian Society of Authors, have also been instrumental in providing ongoing support for the project.

SOURCES OF FUNDING AND SUPPORT:

The project received a \$2,000 Quick Response grant and then a further \$6000 from the NT Department of Arts & Museums and the writers' group committed \$1,700 from its own resources to assist with editing and expenses. The NT History Award has subsequently contributed \$2,500 towards the project and the Tennant Creek Theatrical Club has donated \$200. Valuable in-kind support has been provided by the NT Archives, NT Health and the NT Department of Lands, Planning & Environment. As well, members of the project group have subsidised project costs from their own pockets and enlisted minor assistance from their employers.

Funding is still being sought and an application is still pending with the Red Cross Katherine Flood Appeal.

JUMPING THE HURDLES

The project team has experienced great difficulty obtaining funding. A number of applications have been unsuccessful and, in other cases, funding bodies have taken inordinate amounts of time to process and assess applications. Particularly frustrating has been a lengthy debate with the NT Department of Arts & Museums over some minor technical aspects of funding program guidelines. A shortage of funds will probably mean it will only be possible to produce a small first edition of the book, with sales revenue from this first printing then enabling the publication of further small editions.

In addition to the problems associated with a town and region still recovering from flood damage, project organisers have had to overcome ongoing difficulties relating to distance and isolation. Key project personnel are scattered over a wide geographic area, as are many of the people involved in the oral history component of the project.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The Katherine's Coming Down is a local initiative developed in the face of considerable ongoing difficulties. In the wake of flood devastation the writers' group has managed to collect material from a variety of sources, including contributors who have not previously written for publication. The book will constitute an invaluable historical record of the flood and of the subsequent rehabilitation of a community.

TANGIBLE EVIDENCE OF SUCCESS

The greatest success of the flood book project has been its ability to involve a broad cross-section of the community. The project has won the commitment and support of various key agencies and individuals and attracted the involvement of appropriate professionals. Even prior to publication, the book attracts considerable local and outside interest, and a growing number of advance orders have been lodged.

Artistic and cultural expression is well known to have a cathartic effect on the creator. The project is facilitating and encouraging the use of artistic and cultural expression for everyone and it will provide a therapeutic outlet for many people hurting in the town and will thus be an overall major step in the town's healing.

KROW



MORE INFORMATION?

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THE PROJECT

The Yarn Event is an annual day-long festival focussed on the great Australian tradition of the tall story. The event is held in the Pyrenees Ranges region of central Victoria. Yarn spinners come from all over Victoria to compete for the prestigious Golden Dag Award. Popular vote decides the best yarn spinner.

The small Pyrenees Arts Council has staged the Yarn Event for the past three years over the Anzac Day weekend, and the event is now established as a popular fixture on the regional calendar. The event is held in woolsheds, lending an appropriately rustic and relaxed atmosphere to the occasion. It also features live bush music, good tucker and drink, and an array of local craft and produce stalls. In 1998 the event was held at Waubra.

THE PROCESS

The inaugural Yarn Event initiated by the Pyrenees Arts Council in 1996 attracted a crowd of about 250 people. The profile of the event has continued to develop since then, although its style and format have remained unaltered. All Yarn Events have been staged in local woolsheds and maintained the major focus on the tall story-telling competition, with live music from a professional band hired by the Arts Council to anchor the day's entertainment.

The Arts Council enlists support from other local groups to assist with the hands-on staging of the event. In 1998, the Waubra Progress Association assisted as a major partner. Promotion of the event aims to attract audience and participants both from within and beyond the Pyrenees region and seeks to capitalise on other attractions, including local wineries and the coinciding race meeting at the Avoca Turf Club.

CLEAR BENEFITS

The Yarn Event has been successful in raising the profile of the Pyrenees region as a tourist destination and has helped to strengthen regional identity. More generally, the event keeps alive an important cultural tradition in rural Australia.

CREATIVE PERSONNEL INVOLVED

The event has featured various guest artists throughout its three year history, including musicians and raconteurs such as Neil Murray and Noel Watson. Musical entertainment has been provided by Irish-inspired bands including the Eureka Rebels and Celtic Mist.

SOURCES OF FUNDING AND SUPPORT

In all years of its operation, the Yarn Event has received support from Arts Victoria through its Guarantee Against Loss scheme, administered by the Victorian Arts Council. This support has covered the gap between total costs and revenue achieved from paid admissions. The Pyrenees Shire Council also provided a small grant of \$500 to support the inaugural Yarn Event.

JUMPING THE HURDLES:

Settlement in the region is broadly spread, and the local economy is weathering troubled times. The Arts Council has therefore had to work hard to win an audience, and has been obliged to keep admission charges to a low, affordable level. Additionally, the Yarn Event has to compete for an audience against other fixtures (mainly sports orientated) held in the region over the Anzac day period.



SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The Yarn Event is most notable for its revival of a great Australian cultural tradition within an entertaining and contemporary setting. The event has a strong local base, attracting Pyrenees storytellers to “yack it out” alongside acclaimed performers from other parts of the State.

The event is also notable as a successful cultural tourism initiative, illustrating how an arts event can develop from grass-roots level to become a recognised attraction within a broader regional tourism agenda.

TANGIBLE EVIDENCE OF SUCCESS

The Yarn Event has attracted sufficiently large audiences and numbers of storytellers and other active participants to achieve a genuine festival atmosphere and to cover production costs. The event has also achieved a high profile through regional media coverage and regional tourism promotion.

The success of the Yarn Event revived the enthusiasm of Pyrenees Arts Council members at a time when the group was in danger of disbanding.

AN ABBREVIATED YARN

A man was on his way to the Yarn Event last year when his car broke down.

After tinkering under the bonnet for a while, to no avail, he heard a voice from a nearby paddock. ‘Try the carburettor.’

He turned quickly, but could see only a black stallion on the other side of the fence. Anyone can hear things during a long drive, he thought. But then he heard the voice repeat the call, ‘Try the carburettor’. This time he thought he saw the horse’s lips moving. When the horse whinnied, ‘It’s dust in the carby,’ the man, now somewhat bemused, cleared the carby of debris and drove away.

When a local heard the tale a little while later, he told the man that he was lucky not to have come across the white stallion that’s usually in that paddock. ‘He doesn’t know anything about cars,’ he said.



LEFT: DAVID SCALES PRACTISING A TALE OR TWO
RIGHT: AN APPRECIATIVE AUDIENCE YARN EVENT 1996

MORE INFORMATION?

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THE PROJECT

In the context of the Bonegilla 50th Anniversary Festival in September 1997, HotHouse Theatre (formerly the Murray River Performing Group) presented a new production of *Hotel Bonegilla*, a play by Melbourne playwright Tes Lyssiotis. The play explores the roller-coaster ride of emotions and events experienced by many post World War II immigrants at the Bonegilla Migrant Reception Centre near Albury/Wodonga.

The production, originally written for six performers, was adapted for a large cast of 34 actors, all of whom were performers recruited from the local community. Many of these were members of ethnic communities with direct associations with the Bonegilla Migrant Reception Centre.

The play enjoyed a sell-out season, and was one of the major focal points of the Bonegilla Festival. The production took place in September 1997 at HotHouse's new venue, the old Wodonga butter factory.

THE PROCESS

Hotel Bonegilla was one of the first major productions presented by HotHouse Theatre since the company's restructuring and reorientation in 1996.

The company issued an open invitation to the local community to act in the production, with particular encouragement extended to people with a personal connection to Bonegilla Hostel. It ran bi-weekly drama workshops for interested people over a one month period, leading up to a casting meeting. Rehearsals for the play commenced soon after. Over 110 people auditioned, and a cast of 34 was selected. Ultimately it was decided to perform the play as a reading, where actors could perform with scripts in hand, avoiding the need to memorise lines and allowing them to concentrate on the emotional journey of the play.

In developing the show, the company invited former Bonegilla residents to meet the actors and tell stories from their own experience. Playwright Tes Lyssiotis directed the production and adapted the work as necessary to accommodate the personalities and ethnicities of the cast.

HotHouse Theatre's production of *Hotel Bonegilla* went beyond an exploration of the migrant experience post World War II. Through the involvement of members of different ethnic communities from the Albury/Wodonga region, *Hotel Bonegilla* was a celebration of the migrant experience in Australia today.

PHOTO'S: KAREN DONNELLY

CLEAR BENEFITS

Hotel Bonegilla helped HotHouse Theatre to strengthen its links with the Albury/Wodonga community. The production also gave people with no previous experience of performance an opportunity to be involved. Many of these people have formed an ongoing relationship with HotHouse Theatre through involvement both backstage and in front of house in subsequent productions. *Hotel Bonegilla* promoted understanding among the broader community of the post war migrant experience.

CREATIVE PERSONNEL INVOLVED

The production was overseen by several members of the HotHouse Artistic Directorate, including Lex Marinos (also Artistic Director of Carnivale NSW). Workshops and rehearsals were run by actors Fiona Barber and Paul Rees.

SOURCES OF FUNDING AND SUPPORT

HotHouse receives organisational funding from the Theatre Fund of the Australia Council and from the NSW Ministry for the Arts and Arts Victoria. The production of *Hotel Bonegilla* also attracted some project funding through Carnivale NSW, and from the NSW Arts Council through its Country Arts Support Program (CASP).

JUMPING THE HURDLES

HotHouse Theatre's decision to present the production in the form of a play reading with a largely community cast, at a festival which was being held for the first time, represented a bold gamble by the company. In doing so, HotHouse demonstrated confidence and an ability to seize the moment in setting a new direction for the company.

In the age of Pauline Hanson and One Nation, it's easy to forget or be completely ignorant, that the Australian Government shipped in thousands of European migrants after World War II to bolster population numbers. The play graphically reveals the traumas of husbands and wives being segregated; of people from nations in deadly combat with each other during the war, trying to live together and make new lives in Australia.

BOB CRIMEEN, SUNDAY SUN HERALD, 5 OCTOBER 1997



SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

HotHouse's production of *Hotel Bonegilla* was a significant revival of an important Australian play which is of special relevance to Australia's migrant communities. The production was particularly ambitious in its involvement of a large cast, most of whom had never acted professionally before. It was also adventurous in its decision to present the play as a reading. Most significantly however, the production succeeded because it functioned as a genuine celebration of its subject matter and successfully attracted a cast and an audience with an interest in the story of Bonegilla.

TANGIBLE EVIDENCE OF SUCCESS

In addition to the immediate success of a sell-out season, *Hotel Bonegilla* was instrumental in putting the newly restructured HotHouse Theatre on the map, in signalling a new direction and attracting a new audience, many of whom had never seen or been involved with live performance before. Since its re-structure, HotHouse has increased its adult audience by 200%, doubled its membership and increased its corporate sponsorship by 516%.

The show gained national exposure through its association with the Bonegilla Festival, being profiled on SBS and ABC Television and in Neos Kosmos newspaper. The production was also invited to perform at Melbourne's La Mama subsequent to its local season and again played to a sell-out crowd.



MORE INFORMATION?

Contact: Jodie Kensington, Marketing Manager, HotHouse Theatre, PO Box 479, Wodonga VIC 3689 Tel. 02 6021 7433 Fax 02 6023 2201



THE PROJECT

The Mallacoota Festival has been operating for 18 years, the past three of these under the banner *Festival of the Southern Ocean*. Promoting itself as Australia's premier youth and community arts festival, the event is remarkable for the breadth and quality of its program despite a relatively small budget. The two week program includes workshops, concerts and performances, environmental installations and visual arts events, parades, talent quests and a surfing competition. The festival showcases professional artists and promotes new and local talent. A regular feature is the performance of an original theatrical piece developed each year by members of the local community.

The Southern Ocean theme aims to establish links between Mallacoota, a small town on the remote east coast of Victoria near the NSW border, and other communities situated on the 38th southern parallel, including those from Australia, New Zealand, Africa and South America. The 1998 Festival had a "South of the Border" theme, with a focus on cultures and traditions of South America. In 1999 the theme of the festival will be 'Our Familiar Shore', an exploration of the importance of the ocean in the artistic expression of indigenous and non-indigenous Australians. The festival is held over the Easter period.

The Mallacoota Arts Council is committed to the goals of providing opportunities for personal and community development, educational opportunities for local and regional students, youth and artists, a platform for presenting environmentally-sustainable cultural activities and cultural interaction with the local Koori community.

Because we are an isolated town, the festival began with a strong impetus from parents who wanted to expose their kids to arts in the community. That means that many of our volunteers are parents...It's clear that it couldn't happen without help from locals. The festival is the single most important event which helps to make businesses in Mallacoota viable.

LINDY BARTHOLOMEW, FESTIVAL ADMINISTRATOR

MALLACOOTA ARTS COUNCIL

CARNIVAL IN 'COOTA - FESTIVAL OF THE SOUTHERN OCEAN

THE PROCESS

The Festival relies on a base of strong community support and volunteer labour. A volunteer directorate administers the festival, coordinates technical and artistic aspects, and manages sponsorship and promotions.

The Festival benefits from an ongoing working relationship with key regional agencies, including the East Gippsland Institute of TAFE and Arts Network East Gippsland, the local government cultural services provider. The launch of the 1998 Festival in the regional centre of Bairnsdale raised the event's profile across the region. Promotion ensures that the event enjoys strong recognition throughout East Gippsland, and over a third of Festival participants come from this local region.

CLEAR BENEFITS

The festival raises the profile of local artists by providing them with the opportunity to present their work and develop their skills in the company of more established Australian and overseas artists. There is particular emphasis on involving young people. The festival also promotes economic development in the region and local businesses are major beneficiaries.

CREATIVE PERSONNEL INVOLVED

Artists of the calibre of Wendy Harmer, Tracey Harvey, John Clarke and Vince Jones have performed at the Festival. The 1998 Festival involved Brazilian percussionist Jaider de Oliveira, musical outfits Texicali Rose and Cajun Combo, jazz guitarist Doug de Vries, comedian Sue-Ann Post and over 400 local artists. Plans for the 1999 program include dramatist Susie Dee working on the 18th production of the community play, legendary musician and raconteur Jan Wozitzky, Narrandjerri Aboriginal dancers and a host of local artists.

SOURCES OF FUNDING AND SUPPORT

The 1998 Festival received sponsorship and funding from a diversity of sources, including Arts Victoria, Festivals Australia and the Victorian Health Promotion Foundation. Premier sponsor of the event was the Transport Accident Commission (TAC), and additional sponsors included Prime Television and various local businesses. The

Festival also receives funding support from local government via Arts Network East Gippsland, with this support paying a part-time wage for the Festival administrator. The total value of this funding and sponsorship was \$76,700. The Festival also brought in about \$26,000 through box office sales.

JUMPING THE HURDLES

In 1998, the Festival had to overcome the sudden and unexpected loss of its long-term director, John Wood-Ingram. Other people associated with the Festival were able to step successfully into the breach, and the event was run without any major hitch.

SHOWING THE WAY

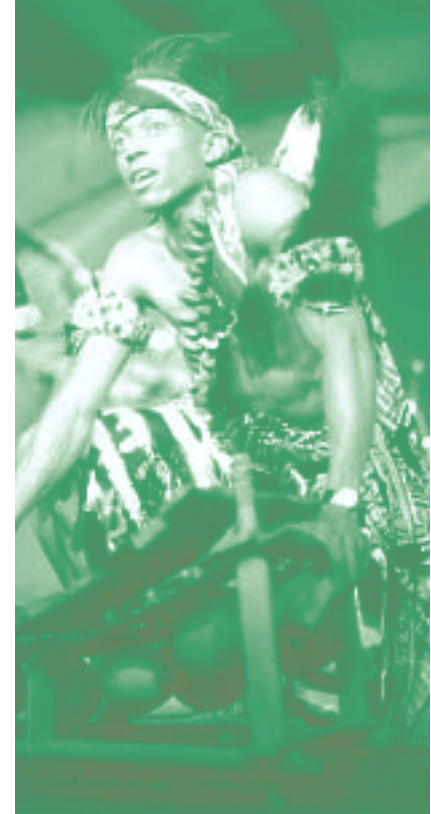
MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The Festival of the Southern Ocean is a remarkable testimony to what can be achieved by a small but dedicated local community. The Festival combines an appreciation and promotion of local assets with a global perspective. Its success is based on a philosophy of hands-on creative involvement, effective networking and marketing and quality programming.

TANGIBLE EVIDENCE OF SUCCESS

In 1998 the festival achieved an attendance of 6,000 people, regarded as close to full capacity for the event. An independent analysis of the festival indicated almost all visitors intend returning to East Gippsland. The analysis also revealed that the event generated expenditure of almost \$100,000 across the region.

In 1998 the Festival won a Tourism Award as the best Festival or Special Event in the region. The Festival is attracting an increasing number of interstate visitors, as well as a large number from Melbourne and other parts of Victoria.



LEFT: MALLACOOTA'S EASTER FESTIVAL, 1997 EASTER SATURDAY STREET PARADE, PHOTO: STEVE WADSWORTH
RIGHT: JOSEPH MKODO, PERFORMER MALLACOOTA FESTIVAL 1997, PHOTO: JILL WOOD-INGRAM

MORE INFORMATION?

Contact: Lindy Bartholomew, Festival Administrator/Coordinator PO Box 55 Mallacoota VIC 3892 Tel. 03 5158 0890 Fax. 03 5158 0743



THE PROJECT

Living Proof is a multi-media project which tells the life stories of 14 notable members of the Riverland communities of South Australia. Combining writing, photography, textile arts and sculptural mediums, the project has culminated in the presentation and touring of an exhibition and publication of a related catalogue. Stylistically, the project combines photo-journalism and orthodox biography with lyrical and free-ranging creative interpretation.

The project developed over a 10 month period, with funding secured in September 1997 and the presentation of the final exhibition and catalogue in July 1998. The exhibition has been touring around the region since July and will continue until the end of October '98. In 1999 it will be available to tour to other galleries throughout country South Australia.

THE PROCESS

Living Proof developed out of an idea by a professional photographer, Italo Vardaro. Assisted by the local arts officer, Vardaro established a partnership with the Riverland & Mallee Writers' Guild, and later, with a disparate group of local visual artists.

The Writers' Guild secured funding for the project, and then enlisted the assistance of regional ABC radio to identify suitable members of the community to be the subjects of the work. This was done using set criteria. The writers and the photographer then produced material which documented the lives of these local identities. A dozen visual artists also became involved, developing work in response to the folios of information gathered by the writers and the photographer.

While each participant worked in semi-isolation, focus meetings were held at significant stages of the project to bond the group and to consolidate connections between different aspects of the overall work.

The launch of the exhibition and the compilation of material to create the project catalogue represented a major culmination for the project.

CLEAR BENEFITS

In addition to the participating artists and the 14 people whose stories were told in the exhibition, communities from across the entire Riverland region, from Renmark in the east to Blanchetown in the west and incorporating Berri, Loxton, Barmera and Waikerie as well as many smaller communities, were major stakeholders in *Living Proof*. The project has played an important role in creating a sense of regional identity in an area of South Australia where people traditionally identify more strongly with their particular town.

CREATIVE PERSONNEL INVOLVED

In addition to photographer Italo Vardaro, *Living Proof* involved 8 members of the Riverland & Mallee Writers' Guild and 13 visual artists from across the region.

SOURCES OF FUNDING AND SUPPORT

The project was supported with a grant of \$2,365 from the South Australian Country Arts Trust's Local Initiatives Program. The project also attracted cash and in-kind support of an equivalent value from a range of sponsors, including Kodak, the Vardaro Studio, Riverland Printers, Picture This framing and Virtual Link graphics.

JUMPING THE HURDLES

The Riverland region is notoriously parochial, with individual towns holding themselves distinct from the overall region. The project needed to overcome this in order to genuinely accommodate and portray a sense of the whole Riverland region, and to bring together artists from disparate locations and communities.

The fusion of so many art forms and techniques created a unique and stimulating exhibition, designed to inform, entertain, provoke and involve the community from which it grew.

MORE INFORMATION?

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SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Living Proof has been an ambitious project involving interdisciplinary collaboration and an inventive combining of disparate artworks within a coherent end product. Additionally, a major strength of the project has been its strong base in the regional community, particularly through its exploration of the lives of a significant collection of local people.

TANGIBLE EVIDENCE OF SUCCESS

The major success of *Living Proof* is the strength of the work produced, both in terms of the integrity of its subject material and the coherence of the resulting exhibition and catalogue publication. The project also demonstrated the capacity for a diverse collection of artists to work together in the production of a unified and successful end product.

LEFT: ARTIST, ADRIAN WEBB; SUBJECT, GRANT TELFAR

RIGHT: GRANT TELFAR, PHOTO ITALO VARDARO





THE PROJECT

The Worker is a major public artwork depicting the history, folklore and environment of the city of Burnie in north west Tasmania. Situated in a prime recreational location near the city's beachfront, the five metre artwork has the appearance of a large totem pole clad with hand painted mosaic tiles. The 'totem' functions as a symbol of regional identity, an effect particularly evident when it is illuminated at night.

The project was initiated by Multicap Tasmania, a disability organisation offering arts programs as part of its regular operations. People with disabilities played a major role in creating the work, including the making and glazing of ceramic tiles. Construction of *The Worker* was generously supported by local business, particularly through the provision of materials and services.

Conceived in 1996, *The Worker* project developed over a two year period, with installation of the finished work occurring in June 1998. The artwork was officially presented by Multicap to the City of Burnie in a ceremony held on July 15 of the same year.

THE PROCESS

Originally conceived as a modest mosaic project, Multicap's initiative grew more ambitious as it evolved through a design process involving critical input from local council engineers and planners. The artist employed to oversee this initial stage of the project was successful in attracting considerable support from the business community. This provided the confidence and resources to extend the original concept. A second artist was contracted to coordinate the preparation of materials and to facilitate community involvement in the construction of the project.

Importantly, the finished artwork was the result of a comprehensive community effort: people with disabilities made the tiles, local students helped with the carving of the wooden panels and the final cladding of the mosaic, while local agencies volunteered assistance with some of the technical aspects of the project, including structural engineering and lighting.

CLEAR BENEFITS

The Worker gave people with disabilities the opportunity to make a positive contribution to the Burnie community. More broadly, the project uplifted and united the community at a time of great economic duress and became a positive symbol of regional identity.

CREATIVE PERSONNEL INVOLVED

The project was directed by artists Ismet Jesenkovic and Lisa Garland. In stage one of the project, Ismet undertook overall design work, collaborated with the municipal urban designer, lobbied to attract sponsorship and then worked with disabled people to create tiles for the mosaic element of the work. Stage two of the project required Lisa to oversee the completion of components involving hands-on community involvement, and then to manage the on-site construction of the completed work.

SOURCES OF FUNDING AND SUPPORT

Initial funding for the project came in the form of a \$9,600 project grant from Arts Tasmania. Multicap attracted additional cash support to a similar level as the project continued, and also directed cash and in-kind support from its own resources. Major support for the project came via the donation of materials and services from a range of businesses, including BHP Tubemakers, Laborte Chemicals, Wylie Tiles, Dulux Paints and Burnie Mitsubishi. Burnie City Council provided significant advisory support, and the lighting of the artwork was achieved with support from Tasmanian Hydro.

JUMPING THE HURDLES

While the escalating scale of the project ultimately produced great benefits, this did mean that completion was delayed way beyond the date originally envisaged. The project also presented technical challenges. At a late stage of the construction, the structure required strengthening with reinforced steel mesh. The directing artists succeeded in accommodating this element without unduly compromising the overall aesthetic of the work.

‘The pole in a sense represents a ‘totem’, this traditionally being an icon, representing the community’s history, folklore, religion, law and taboos, acting to collectively bind and unite the community.’

LISA GARLAND, ARTIST

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The Worker is remarkable as a modest community art project which captured the imagination of the broader community and grew to become a major public art initiative. The project has occurred at a time when the city of Burnie is dealing with profound economic challenges, and the positive and celebratory nature of the initiative has been valued in this context. For Multicap, *The Worker* stands as a lasting and visible contribution to the community by people with disabilities, and as evidence of what can be achieved through cooperative effort.

TANGIBLE EVIDENCE OF SUCCESS

The success of the project in galvanising community interest and support is evidenced by the substantial amount of in-kind support and assistance volunteered by local business and community agencies. The siting of the finished work is also significant. In agreeing to locate *The Worker* in one of the city’s prime recreational areas, Burnie City Council effectively acknowledged the importance and value of the project as an expression of local identity.

The design of the mosaic is a Burnie narrative following a road which winds up the circumference of the pole - initially through farming land and early settlement then onto a more industrial landscape with a political theme.



THE WORKER, MULTICAP, TASMANIA PHOTO: GRANT WELLS, BURNIE ADVOCATE

MORE INFORMATION?

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THE PROJECT

The Flood is an epic performance and installation work devised by the Northern Rivers Performing Arts Inc. (NORPA) and initially presented as a work-in-progress at Lismore's Star Court Theatre between April and July 1998. Recreating the drama of the great flood which engulfed the town in 1974, the production uses music, dance, installation and a range of electronic media to create an interactive environment in which the three stages of the disaster - the coming of the flood, its arrival and the clean up and rehabilitation of the town - are played out over three consecutive evenings.

Beginning at midnight and finishing at dawn, the initial performances allowed audiences to come and go throughout the evening and to interact with the show in various ways. Telephones were provided so that visitors could call up the local radio station to report on what was happening. Similarly, computers enabled internet links between the performance and the outside world. *The Flood* was filmed live, with projection of the work on a large screen inside the venue.

NORPA is now undertaking further development of *The Flood*, with a view to presenting the fully-formed work through another cycle of performances to be staged in 1999 - 2000.

[*The Flood*] is a piece that happens inside the Star Court Theatre as well as in cyberspace. People can participate in this project if they are in Lismore, Sydney, Norway or South Africa. Basically anyone who is hooked up to the Internet can talk about what is happening in the Star Court. Or they can talk about their own flood experiences.

LYNDON TERRACINI, ARTISTIC DIRECTOR, NORPA

NORPA (NORTHERN RIVERS PERFORMING ARTS INC.)

THE FLOOD

THE PROCESS

As a part of its ongoing program, NORPA is committed to producing stimulating works of original theatre in accessible modes and venues. In developing *The Flood*, NORPA Director Lyndon Terracini has sought to capture the imagination of the local community and to take theatre outside the traditional stage setting.

Highly regarded local musician, Fred Cole, was commissioned to produce the sound for the work. This was a central aspect of the production for the initial performances and involved a host of additional composers and performers. Visual artists were similarly commissioned to create installations which could evoke various aspects of the flood and actors were engaged to play a multitude of roles within the epic production. To hook up the project globally, a special interactive web-site was established and the site address was widely publicised within project promotion.

CLEAR BENEFITS

The production has provided NORPA with the opportunity to incorporate interactive media within more conventional performance work, thereby extending the artistic scope of the company. The production has also created work for local artists. More broadly, in exploring a tragic event in Lismore's history, the work functions as a symbol of community spirit and regional identity.

CREATIVE PERSONNEL INVOLVED

The Flood was directed by Lyndon Terracini, with musical direction by Fred Cole. Performers, musicians and visual artists involved in the project included Rob Walsh, Jacqui Jewell, Jim Arnold, Wanda Coates, David Brammah, Paul Cluff and Che Makinson.

SOURCES OF FUNDING AND SUPPORT

NORPA operates a fundraising account, accumulating funds from bar sales and other profit generating activities. It was able to contribute \$4,000 from this account to pay artists' fees for initial performances of *The Flood*. Local businesses provided valuable support to a similar value. Advanced Computer Support provided necessary computer hardware and software and Telstra provided

telephone connections for the web site chat-lines. LINK TV, the local community station, assisted with the video and big screen broadcast components of the event, and the State Emergency Services (SES) played an active role in recreating the drama of a real flood response. Arts students from Southern Cross University have also assisted with the project.

JUMPING THE HURDLES

Initial performances of *The Flood* encountered some minor technical problems with computer and internet components, but these were overcome as the work progressed. The midnight starting time for the performances undoubtedly reduced the size of live audiences and marketing of the work in its finished form will need to encourage people to appreciate and embrace this unusual scheduling.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The Flood is significant as a technically complex and ambitious local production which sets new standards for the development of original work by a regional performing arts centre. Most significantly, the production demonstrates how a local performance - and local issues - can be transported to a global stage. It also shows the benefits of developing close links with local artists, and of presenting high quality work which is intelligently marketed.

TANGIBLE EVIDENCE OF SUCCESS

Initial performances of *The Flood* generated a great amount of local interest, and the project enjoyed a high profile within local media. While live audience numbers were relatively small, the performances were accessed by a much larger audience via the web site chat-lines.



PHOTO COURTESY THE NORTHERN RIVERS ECHO

MORE INFORMATION?

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BLOODY GOOD ART

developing and presenting innovation and excellence

In spite of the globalisation of much cultural production, the projects listed in this section provide evidence that good art frequently grows out of a strong local context. Most of the projects outlined below reflect a distinct regional sensibility. The outcome from these projects is art that has something to say and which manifests genuine connections with the place from which it originates - its cultures, its social dynamics, its environment. Although based around or motivated by a peculiar local reality, many of the listed projects use this material as a foundation from which to explore more universal themes and ideas.

Good art is multifarious. It's happening all over the place and it comes in all shapes and sizes. Any genuinely national survey of artistic practice will reveal that much of the nation's most interesting, memorable and meaningful practice is being undertaken by artists, companies, groups and organisations in regional, rural and remote parts of the country.

- ◆ Dance North & Mornington Island Dancers' production of *Luuli* is a great example of two professional companies coming together to make an innovative and inspiring work which could only have developed in a regional setting.
- ◆ KickArts Collective's *Baggage - transfer / tranship* is a sophisticated intervention into the impersonal world of airports, incorporating work in a diverse range of media to challenge and astound random audiences.
- ◆ For fifty years, Ernabella Arts Inc. has facilitated the production of distinctive art and craft by Pitjantjatjara women artists. *Warka Irititja munu Kuwari Kutu* (Work from the Past and Present) is a remarkable exhibition featuring some of the best work produced in Ernabella.
- ◆ The Darwin-based Arafura Ensemble performs chamber music spanning a wide range of genres, including original works reflecting the rich cultural diversity of the Northern Territory.
- ◆ Central Television GTS/BKN is undertaking an innovative project whereby resident artists are working to produce short video segments to be broadcast in between regular programs.
- ◆ Launceston's Stompin Youth Dance Co. is Australia's premiere youth dance company, presenting dynamic, hard edged performances, usually tailor made for specific locations.
- ◆ *Geo-derma*, a project coordinated by the Goldfields Arts Centre Gallery in Kalgoorlie, has produced high-tech, 3D artworks which create links between the art gallery, the gold mine and the medical laboratory.
- ◆ Barry Benning & the Benning Brothers are country music pioneers, touring regularly throughout northern Australia and achieving strong airplay on country music radio.
- ◆ The Queanbeyan Country Rock Square Dance Club's *Carnivale Square Dance* brings about a remarkable and unlikely marriage between various ethnic dance styles and the western conventions of square dancing.

WORKSHOP CONCERT AT TAMWORTH CIVIC HALL BY BARRY BENNING AND THE FIRST WARUMUNGU BAND CALLED JULAJILPA (WHITE COCKATOO)



BLOODY GOOD ART



THE PROJECT

Luuli - We Play We Dance, is a collaborative dance production involving Dance North, a professional dance company based in Townsville, and the acclaimed Woomera Aboriginal Corporation dancers from Mornington Island. Combining traditional dances of the Lardil (Mornington Island) people with the choreographic language of classical ballet and contemporary western dance, *Luuli* is an innovative amalgam of style and form. Avoiding straightforward narrative, *Luuli* threads together a series of individual scenes which gradually build to a melding together of two distinct cultures. At times, each company performs alone, while, at other moments in the work, black and white dancers perform together.

Luuli premiered in Townsville in July 1998, and the performance has then toured across northern Australia as a part of *Sea Change*, the Olympic Arts Festival. During August and September, *Luuli* was presented to receptive audiences in Mt Isa, Darwin, Katherine, Kununurra and Broome.

We want to learn. Looking at the Dance North group, the dancers are hungry to learn as much as they can about traditional dance. And in much the same way, the Woomera people are more than happy to be exposed to a different style of dance. They are like sponges - they can't get enough of what we are showing them.

GARY LANG, CHOREOGRAPHER, DANCE NORTH

DANCE NORTH & MORNINGTON ISLAND DANCE COMPANY

LUULI

THE PROCESS

Dance North and the Woomera Aboriginal Corporation each boast a long history of artistic development and performance. The idea for *Luuli* was conceived as a joint response to an evident escalation in divisive racial politics and negative rhetoric at a state and national level. In celebrating differences and connections between distinct cultures, the production is an effective demonstration of mutual appreciation and respect. Additionally, the production provided dancers and choreographers from both companies with the opportunity to exchange skills and ideas.

Dance North choreographers Jane Pirani and Gary Lang worked closely with Mornington Island Elders in developing the work, ensuring respect for Lardil traditions and protocols. Dancers from both companies worked together to develop a shared appreciation of styles and ideas.

The inclusion of *Luuli* within the program for *Sea Change*, the Olympic Arts Festival, was significant in increasing the national profile of the production and in developing arrangements for successful touring across northern Australia.

CLEAR BENEFITS

Luuli provided the opportunity for a valuable artistic exchange between the two dance companies, benefiting the creative personnel involved in the production. *Luuli* also represented an active contribution to the reconciliation debate in Australia.

CREATIVE PERSONNEL INVOLVED

Luuli was choreographed by Dance North Artistic Director Jane Pirani and dancer/choreographer Gary Lang, with advice from Mornington Island elders Cecil Goodman, Kenneth Jacob and Teddy Moon. Gordon Watt from Mornington Island was also a central participant in the creative process, fulfilling the role of traditional songman. Dancers involved in the production included Del Williams, Lawrence Burke, Roxanne Thomas and Grayson Williams from Mornington Island, and Sophie Bowen, Dan Crestani, Avril Huddy and Karina Smith from Dance North.

SOURCES OF FUNDING AND SUPPORT

Luuli was supported through funding and sponsorship from a range of sources, including the Australia Council, Arts Queensland, Townsville City Council, Mornington Shire, Pasminco Century Project and the Townsville Bulletin. Touring of the production was supported by funding from Playing Australia and from *Sea Change*, the Olympic Arts Festival.

JUMPING THE HURDLES

Luuli is an ambitious project involving risks and difficulties for both of the collaborating companies. The most significant of these was establishing comfortable joint control of the creative process. Additionally, all dancers were challenged in their physical exploration of new dance forms and cultural traditions.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Luuli represents a ground-breaking collaboration between a contemporary dance company and a traditional Aboriginal dance company.

TANGIBLE EVIDENCE OF SUCCESS

The production successfully brought together two distinct companies in the creation and presentation of a work which extended the perceptions and repertoires of all involved. *Luuli* received positive critical coverage in all of the centres where it was performed and attracted strong and enthusiastic audiences to all performances. The Townsville season of *Luuli* was extended by an extra week to accommodate audience demand.

***Luuli* is an active argument in the reconciliation debate - a realised working together of two different groups and two cultures, each appreciating and respecting the other. In *Luuli*, politics, society, art and individuals meet openly and without menace.**



LEFT: AVRIL HUDDY AND LAWRENCE BURKE, RIGHT: CHICKO TOBY AND VICTORIA HANNAY, PHOTOS: GLEN CAMBEL, TOWNSVILLE BULLETIN

MORE INFORMATION?

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THE PROJECT

Baggage - transfer / tranship is an innovative project from KickArts, a collective of contemporary artists based in Cairns. The work, a “pastiche of portable art” created as a multi-artform exhibition / installation on airport baggage carousels, incorporates visual art, performance and multi-media. The project explores themes of identity, migration and journeying. Originally trialed in Cairns, the concept has continued to develop. Work has been exhibited to airport audiences in Alice Springs and Cairns and KickArts is currently negotiating to present the project in other airports around the country.

Spanning different artforms, ‘Baggage’ has involved visual artists, performers, writers and musicians. It has also developed a strong virtual presence through the *Baggage Cybersite* on the KickArts web page. The Cybersite presents visual artworks and writing, and promotes the project to audiences who don’t have the opportunity to see the exhibition live.

Baggage is a long term initiative with a projected development time of five years.

THE PROCESS

Baggage was originally piloted as a KickArts show in Cairns in 1996. This initial project successfully trialed the concept, airport logistics and the mechanics of the baggage carousel. The scope of the project then expanded, with KickArts encouraging the participation of artists from around the country. The exhibition transfers and tranships to new destinations, collecting artworks at each new venue.

KickArts was able to develop the project through the establishment of working relationships with the Federal Airports Corporation, Qantas and the Cairns Port Authority. These relationships are being utilised in negotiating the use of other airport venues. Central to the success of *Baggage* has been the institution of a multi-skilled team to manage different aspects of the project, including the coordination of work in various specialist media.

CLEAR BENEFITS

Baggage - transfer / tranship showcases the innovative work of KickArts Collective Inc. and provides opportunities for artists nationally, across a broad spectrum of media, to present their work within an unusual forum. The project has facilitated opportunities for artists to engage

As travel transcends boundaries, so too does baggage.

GAY SCOTT, MARKETING MANAGER, CAIRNS PORT AUTHORITY.

with an innovative, challenging venue, and to explore notions and concerns which reflect and promote the diversity of Australian contemporary art and cultural practice. This project has stimulated debate and challenges the way in which mainstream art is created and viewed.

CREATIVE PERSONNEL INVOLVED

Baggage - transfer / tranship was conceived and initiated by KickArts Collective member Sharon Pacey (Creative Director/ Curator of the project), and has involved over 30 visual artists. Creative and curatorial consultants engaged on the project to date include Leah Grycewicz (performance) Russell Milledge (multimedia/ website) Simon Tate (stage manager), Brian Robinson (indigenous Arts), Pamela Lofts (Central Australia) and a range of accomplished arts industry professionals, visual artists, writers, film-makers, musicians and performers.

SOURCES OF FUNDING AND SUPPORT

The original *Baggage - transfer / tranship* at Cairns Domestic Airport was generously supported by Cairns City Council, the Regional Arts Development Fund, KickArts members and a range of local arts organisations and businesses. Expansion of the project has been assisted with grants and in-kind support from a number of sources, including the Queensland Arts Office, Visions Australia (exhibition development, the Northern Territory Department of Arts and Museums, Araluen Centre, Watch This Space, Cairns Regional Gallery, Circuit North, NT Tourist Commission, Qantas, Cairns Port Authority, the business and corporate sector and individual artists' substantial contributions.

The project also generates income through advertising, fundraising ventures and a skills development workshop program designed to run in conjunction with presentations of *Baggage*.

JUMPING THE HURDLES

Various problematic issues have arisen throughout the course of the project to date, including censorship questions, insurance and liability in relation to damaged artworks, and complex contractual arrangements with artists (copyright, authorship, right of attribution and clarification of duties and functions etc.). These issues are recognised as inevitable aspects of an ambitious, complex

and ultimately rewarding project. The rigours, complex logistics and considerable expense of touring artworks, performers and technical crew is a challenging and demanding experience for all participants and artists involved.

Further development of the project relies on the continuing support and advocacy of the airlines and airports. Potentially frustrating protocol and procedural constraints, restrictions, delays, and changing scenarios are an inevitable part of presenting work in this innovative context. Perhaps the most notable achievement in this regard has been the establishment of a strong working relationship with Qantas, developed over the past two years. Various individuals within the airline and airport industry have taken a positive view of the project and have been prepared to take personal and professional risks to foster relationships and to establish trust with artists and arts organisations.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The *Baggage* project presents challenging contemporary art to a general audience within an unusual context. By focussing the work around themes of migration and journeying, *Baggage* is targeting a receptive audience. Additionally, the project includes a very successful virtual reality component, utilising the KickArts web site to present a major dimension of the project.

Artists have been encouraged to extend their practice conceptually and technically - integrating design and content to meet a rigorous brief. The project facilitates the creative development and extension of arts practice and offers potential promotion and marketing opportunities for the artists involved.

TANGIBLE EVIDENCE OF SUCCESS:

From its original trialing as a members' show, KickArts has been able to attract sufficient support and interest to extend *Baggage* into a national initiative. The project has supported successful collaboration by artists working in a diverse range of media, and has demonstrated that a small, regional arts agency can initiate and manage a technically and logistically complex project.

Media coverage of the project has been excellent, with interviews on Radio National and Triple J, ABC Stateline, WIN Television and various journals and publications.

TRUNCATED BY LEAH GRYCEWICZ - LEFT: PERFORMED BY ANGELA AND LISA - KICKARTS MEMBERS SHOW 1996
RIGHT: PERFORMED BY TACIANO CAVALANTE - KICKARTS MEDIA AND INDUSTRY LAUNCH 1997
PHOTOS: DAVID CAMPBELL



KickArts approach is characterised by developing interesting, mutually beneficial partnerships with local business and industry. These relationships are changing the business community's perceptions of local artists, (and) generating income producing and promotional opportunities (for)... contemporary art... in Far North Queensland.

MILE AHEAD - ARTS MARKETING THAT WORKS IN REGIONAL AUSTRALIA



MORE INFORMATION?

Contact: Sharon Pacey, Creative Director, *Baggage - transfer / tranship*, KickArts Collective Inc, PO Box 6193, Cairns QLD 4870,



THE PROJECT

Since the 1950s, Ernabella Arts has produced distinctive artworks in a range of media, conjuring images of the land of the Pitjantjatjara women of South Australia's Central Desert. Using designs derived from the traditional women's practices of Milpatjunanyi (sand story) and the body decorations used in Inma (ceremony), Ernabella's artists now work across a range of mediums including batik, screen printing, painting on canvas and silk, printmaking on paper, and ceramics.

This diversity was recently on show at an exhibition celebrating the organisation's 50th anniversary. The exhibition features some of the best work produced in Ernabella, including outstanding woollen floor rugs from the 1950's and beautiful more contemporary batik works. Held from August 21 to September 20 1998 at Tandanya (Adelaide) the exhibition will also tour nationally in the second half of 1999. A catalogue providing both historical and contemporary perspectives accompanies the work.

The exhibition showcased the work of women artists from Ernabella's wider community of 400 Pitjantjatjara people located on the Anangu Pitjantjatjara Lands in the South Australian Central Desert.

As a non-profit organisation Ernabella Arts uses all income to create further employment opportunities in the arts for local people. Income generated from the sale of artwork is used for the purpose of purchasing equipment and raw materials and for improving quality of life for local community members.

Ernabella Arts is a place where Pitjantjatjara grandmothers, mothers and daughters practice and develop their art in order to sustain, support and promote their cultural heritage and improve the lifestyle of local community members.

ERNABELLA ARTS MISSION STATEMENT

ERNABELLA ARTS
WARKA IRITITJA MUNU KUWARI KUTUŦ
(WORK FROM THE PAST AND PRESENT) - A CELEBRATION OF FIFTY YEARS OF ERNABELLA ARTS

THE PROCESS

The exhibition is an important landmark in the continuing strategy of Ernabella Arts to expose Australian and international audiences to its work and culture. This strategy has helped to build its reputation for artistic excellence and has resulted in sales Australia-wide which are currently worth hundreds of thousands of dollars annually to the community.

Another key strategy has been the ongoing commitment of the organisation to developing the skills of its artists. For example, in 1991 and 1997 a number of batik artists went on a study tour to Indonesia and, in 1995, Ernabella artists received assistance from the VACB of the Australia Council to further develop their skills in chosen mediums. This involved younger artists working with older established artists and has seen the continued evolution of work in textiles and prints on paper.

CLEAR BENEFITS

In addition to the Ernabella Arts enterprise itself, the broader Ernabella community has a stake in the success of the 50th anniversary exhibition. The ongoing viability of the enterprise not only supports the economic survival of the community, but also promotes the strength and vitality of Ernabella's distinct Pitjantjatjara culture to the outside world.

ARTISTS INVOLVED

The exhibition involves all of the Ernabella artists, including Nyukana Baker, Alison Carroll, Dora Haggie, Jillian Davey, Atipalku Intjalki, Angkuna Kulyuru, Yilpi Marks, Makinti Minutjukur, Nungalka Stanley, Tjunkaya Tapaya, Nyuwara Tapaya, Lexie Inngkatji, Edna Rupert, Inawintji Stanley, Renita Stanley, and Carol Williams.

FUNDING AND OTHER SUPPORT

Funding support for the exhibition and catalogue was provided by the Aboriginal and Torres Strait Islander Arts Board of the Australia Council (\$20,000), ATSIC, the Gordon Darling Foundation, SA Living Health and Nganampa Health.

JUMPING THE HURDLES

Although Ernabella Arts has had remarkable success it faces a number of constraints in its ongoing development. As a small enterprise operating in extreme geographic isolation, it must sustain an ambitious exhibition program and aggressive marketing approach in order to generate sufficient sales to cover operating costs and support continuing development. The market for Aboriginal art and craft is increasingly competitive, and the organisation must continually work to promote the high quality and distinctive characteristics of the work produced by its artists.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF THE PROJECT

Ernabella Arts has survived for over 50 years as a community arts organisation and is among the most successful Aboriginal art centres in Australia. Throughout the period of its evolution, the organisation has maintained a commitment to product diversity and excellence, and to developing the skills of its artists.

TANGIBLE EVIDENCE OF SUCCESS

Ernabella Arts exhibits its work nationally and internationally and has a reputation for high quality work. In addition, the sale of its art provides valuable income to the local community. Ernabella Arts employs over 30 artists, as well as purchasing work and supplying materials to a similar number outside of the arts centre. In doing so, the organisation contributes significantly to the continuing economic viability of the broader Ernabella community.



Ernabella Arts has flourished because of the sympathetic view of missionaries and the confirmation of people's right to their own land. The people's own spiritual life was not rejected or put down. It was understood and nurtured. Free reign was given to artistic expression and to the spiritual life of the community.

DON DUNSTAN (FORMER SOUTH AUSTRALIAN PREMIER & MINISTER FOR ABORIGINAL AFFAIRS)



LEFT: WOMEN OF ERNABELLA WITH DESIGNS PRODUCED IN THE PRINTMAKING WORKSHOP
RIGHT: NYUKANA BAKER *WALKA WIRU TJUTA* ETCHING: HARDGROUND, DRY POINT, AQUATINT 1996

MORE INFORMATION?

Contact: Louise Partos, Art Coordinator, Ernabella Arts, PMB Ernabella via Alice Springs NT 0872 Tel: 08 8956 2954 Fax: 08 8956 7940 e-mail: ernabel@topend.com.au



THE PROJECT

The Arafura Ensemble is a Darwin-based chamber music group with a reputation for innovative, high quality performance. Programs presented by the ensemble encompass a wide range of musical genres, including baroque, classical, romantic and contemporary compositions. The ensemble has a particular commitment to performance of contemporary works, and has achieved a balanced programming approach whereby international contemporary compositions are presented alongside works with a distinctly regional flavour.

The ensemble has commissioned and performed works which reflect the cultural diversity of the Northern Territory, and has undertaken collaborative works involving other artforms and cultural groups.

ARAFURA ENSEMBLE

MUSIC FROM A DIFFERENT CHAMBER

One such collaboration, *Invincible Heroes* involving guest conductor Romano Crivici and Tracks Dance Collective, played to a sell-out Darwin audience in April 1998 as part of its annual concert program. The ensemble has also performed at the Flying Fox Festival in Katherine and in Alice Springs.

Most recently, the Ensemble performed with Melbourne-based group, the Great Big Opera Company, as part of the 1998 Festival of Darwin.

THE PROCESS

The Arafura Ensemble grew out of a smaller chamber group, and staged its first performance in March 1996. Since then, the ensemble has developed a broad repertoire, including compositions by a number of Darwin composers and collaborations with indigenous musicians and artists from neighbouring regions of South East Asia.

This commitment to musical diversity, extending its repertoire beyond western musical traditions, has enabled the ensemble to reach a broad audience and to establish its reputation as a versatile and unique performance group.

CLEAR BENEFITS

Arafura Ensemble's collaborative approach provides a dynamic creative environment for the company and for the other artists involved. Australian composers, in particular, benefit from the commitment of the ensemble to performing Australian works. The Ensemble's willingness to explore a variety of musical genres broadens and enriches their audiences' appreciation of music and promotes the cultural diversity of the Northern Territory.

CREATIVE PERSONNEL INVOLVED

The Arafura Ensemble includes a membership of almost 30 musicians, operating under the artistic direction of flautist Claire Kilgariff. Other players include Anja Tait, Tony Cavenagh, Bronwyn Myers, Bill Grose, Anna Faehse and Airi Ingram. The ensemble has performed commissioned works by Darwin composers Scott Trenwith, Andrew Helberg and John Hammett, as well as works incorporating text by playwright Steven Carleton. *Invisible Heroes* was developed with Romano Crivici as guest artistic director.

SOURCES OF FUNDING AND SUPPORT

The Arafura Ensemble has received consistent support from the NT Department of Arts & Museums, including funding for a four concert series undertaken over the past year. The orchestra has also received project funding from the Australia Council for collaborative performances with Tracks Dance Collective (4WD: Sweat, Dust and Romance) and Waak Waak Jungi.

JUMPING THE HURDLES

While the Arafura Ensemble successfully exploits aspects of a distinct regional culture, it also operates in relative isolation from other chamber music practitioners. The ensemble must pursue connections with artists from outside of the Northern Territory to maintain ongoing technical and critical development.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Arafura Ensemble has capitalised on the distinct cultures of the Northern Territory to develop and present work which is innovative in terms of both form and content. It has successfully developed a broad base of audience support, and continues to attract new supporters through innovative collaborative projects.

TANGIBLE EVIDENCE OF SUCCESS

The four most recent performances presented by the ensemble have attracted large audiences and a positive critical reception. Additionally, the Ensemble has attracted the interest and involvement of a diverse range of talented guest artists, both from within the Northern Territory and from other parts of Australia and overseas.

Arafura Ensemble is an oasis in chamber music; cutting edge, high quality, innovative and unusual.

LIZ O'SHEA, ASSISTANT DIRECTOR, NT
DEPARTMENT OF ARTS AND MUSEUMS



MORE INFORMATION?

Contact: Claire Kilgariff, Artistic Director, 9 Wescombe Court Malak NT 0812 Tel. 08 8927 5352 Fax. 08 8981 1216



THE PROJECT

Central Television is the major commercial broadcaster across a large part of regional South Australia and far western New South Wales, with a potential viewing audience of almost 140,000 people. This includes the Spencer Gulf cities of Port Pirie, Port Augusta, Whyalla and Port Lincoln, the Eyre Peninsula and mid-north region of South Australia and Broken Hill in NSW

Between June 1998 and March '99, Central Television is contracting three artists to each undertake a three month residency at the station. Their brief is to produce a series of short video segments which will be broadcast between scheduled programs. The project aims to reflect, in an original and creative manner, the richness and diversity of local communities within the broadcast region. Additionally, it aims to enrich the relationship between the station and its viewers, and to produce work which challenges the prominent 'doom and gloom' perceptions currently associated with many regional and rural areas.

In addition to broadcasting of the finished work, the project will also result in a CD Rom compilation of artworks which will tour within the region.

LEFT: MARGARET DODD *ALIEN EYE*, ENCHYLANA
TOMENTOSA OVER COASTAL MANGROVES AND
SAMPHIRE, STILL FRAME CAPTURED FROM VIDEO,
NORTHERN SPENCER GULF

THE PROCESS

The project is developing through a number of stages. Firstly, resident artists are working to identify and produce video footage in collaboration with Central Television program staff, community groups and individuals. The artists then utilise the station's state-of-the-art digital editing facilities to manipulate filmed material in the production of finished segments. Central Television will work with the artists to develop a broadcast strategy for work produced through the residencies. In the final stage, material will be broadcast across regular programs over a period of at least six months, commencing early in 1999.

CLEAR BENEFITS

The project gives Central Television scope to experiment with a different and more creative approach in the production of high quality local content. The station's audiences will be treated to innovative and provocative segments which have direct relevance to their own region, being, in effect, an imaginative "celebration of the ordinary". Additionally, the project presents the artists involved with the opportunity to enhance their professional skills in multi-media.

CREATIVE PERSONNEL INVOLVED

Margaret Dodd is the first artist to be employed on the project. Subsequent residencies will be undertaken by Malcolm McKinnon and Simon O'Mallon.

SOURCES OF FUNDING AND SUPPORT

The project is being supported with funding from Community Cultural Development Fund of the Australia Council (\$32,000) and the South Australian Country Arts Trust (\$10,000).

JUMPING THE HURDLES

The project is an ambitious one, in that it requires the artists to understand and work within the practical and commercial constraints that characterise the television station's operations. On a practical level, Central Television is a relatively small broadcaster, and its resources are almost fully-utilised in ongoing production of commercials and daily local news. The artists must negotiate space for themselves within these regular production schedules, often working at night when editing facilities are freely available.

The project is also ambitious in its quest to produce art which can talk to a broad audience, rather than being esoteric and inaccessible.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Central Television is the first commercial broadcaster in Australia to undertake such a venture. The project gives the artists a valuable opportunity to work with state-of-the-art multimedia technology. It also provides an immediate and powerful medium for the presentation of artwork to a large audience.

TANGIBLE EVIDENCE OF SUCCESS

The success of the project will be gauged primarily by the quality of the segments produced by the resident artists, and the impact that this material makes upon the television station's broadcast audience. A significant measure will also be the impact that the project makes upon the station's permanent production staff, and its capacity to extend the scope and quality of local content and production in the longer term. For the artists, the project will expand their skills base and hopefully create further opportunities to work with digital media.

On a more immediate level, the viewing audience will be able to appreciate the artists' work when it is put to air over the network. But in the longer term, through the collaboration between the artists and the community, and capitalising on the creative interaction between the artists and the production team at Central GTS/BKN the project will lead to continual improvement in the ability of the company to reflect the needs of the regions it serves.

DION WESTON



Moving beyond cliched representations of rural landscape and rustic nostalgia, the work will reflect the complex substance of life within this part of regional Australia and will constitute a genuine discourse about the social and cultural fabric.....It is intended that the work produced will inevitably reveal the resilience of communities within the broadcast area and articulate the particular qualities of life that define 'region'.

DION WESTON CEO, CENTRAL TELEVISION

MORE INFORMATION?

Contact: Dion Weston, Chief Executive Officer, PO Box 305, Port Pirie SA 5540 Tel. 08 8632 2555 Fax. 08 8633 0984



THE PROJECT

Tasmania's Stompin Youth has built a reputation as the country's premier youth dance company through its development and presentation of innovative, high-impact performances. Founded in 1992 by dancer/choreographer Jerril Rechter, Stompin now involves a group of up to 30 dancers from diverse backgrounds, all aged between 14 and 25 years. The major aim of the company is to foster youth dance in Tasmania and nationally.

Stompin's work explores the impact of popular culture on young people, drawing on the experiences of its dancers. *Distance*, performed in collaboration with the Melbourne-based Dance Works company in Launceston and Melbourne in May 1998, addressed issues of youth isolation and links between urban and semi-rural experience. Underpinning this thematic focus is a strong commitment to experimenting and pushing the boundaries of contemporary dance. In particular, Stompin performances seek to capitalise on the dynamic spatial and atmospheric qualities of particular venues, and involve original music and lighting as key aspects of the work.

Most of the company's work has involved one-off performances developed for specific locations in and around Launceston. The company has also toured and presented work interstate, including *Grind and Distance* in Melbourne as part of successive Next Wave Festivals in 1996 and 1998, and *Grind 2* in Darwin as part of the Australian Youth Dance Festival in December 1997. The company plans to perform at the World Festival of Island Cultures to be held in Korea in late 1998, and in Townsville and Sydney in 1999.

STOMPIN YOUTH DANCE CO
VITALITY, CREATIVITY AND PROGRESS

THE PROCESS

Following a number of years working with Tasdance, Jerril Rechter identified potential for a youth dance company and established Stompin Youth Dance Co. in Launceston in 1992. From the beginning, the company has focussed on ambitious site-specific (and generally one-off) performances. Dancers join the company through auditions, and are chosen on the basis of their energy and physicality, their capacity to contribute to the choreographic process and their commitment to contemporary dance.

The company promotes its work through aggressive, bold marketing strategies, and has succeeded in broadening the audience for contemporary dance within Tasmania. It has also capitalised on a growing reputation to promote its work nationally. Underlined by strong graphic design and hard-edged, punchy imagery, this promotion has included high profile launch events, street banners, direct mail (using other larger companies' mailing lists) and free media coverage. The company is controlled by a carefully chosen board of 'well connected' people who have a strong understanding and commitment to what Stompin is about.

CLEAR BENEFITS

Stompin Youth provides young Tasmanians with an avenue of artistic expression through the medium of dance. In addition, the company is pushing the boundaries of contemporary dance, while exploring universal themes which give it broad audience appeal.

CREATIVE PERSONNEL INVOLVED

Stompin Youth Dance Co. operates under the artistic direction of Jerril Rechter, assisted by dancer and choreographer Sophie Lucas. Recent productions have involved composer Peter Westbrook and lighting designer Damien Fuller.

SOURCES OF FUNDING AND SUPPORT

Stompin Youth receives program funding from Arts Tasmania, and has also received project grants to assist various one-off projects. The company received a grant of \$44,000 through Playing Australia to fund performances in Darwin for the Australian Youth Dance Festival. Project sponsorship has been obtained from a range of sources, including Southern Cross Television, The Examiner Newspaper and Lees Orchards.

PHOTO: JEFF BUSBY

JUMPING THE HURDLES

Youth dance is a relatively small field in Australia, and Stompin Youth work largely in isolation from any larger artistic environment. While this provides both advantages and disadvantages, it is certainly a major reason for the company's increasing ambition to tour outside Tasmania and present their work within a broader critical context.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Stompin Youth illustrates the potential for an energetic and determined company from a regional centre to develop work which makes an impact at a state and national level. What makes the company's work distinctive is its commitment to innovative contemporary dance as a medium for exploring popular culture, while at the same time utilising performance venues with peculiar local significance and resonance.

TANGIBLE EVIDENCE OF SUCCESS

Stompin Youth performances are consistently well attended, with up to 2,000 people attracted to some performances in larger venues. The company's reputation is such that people will travel from as far away as Hobart to see performances in Launceston.

Jerril Rechter's work has been recognised with her winning of a prestigious Churchill Fellowship, allowing her to spend time working with the Ludus Dance Agency in England during 1998. Jerril has also been appointed as Deputy Chair of the Australia Council's Dance Fund.

Stompin Youth utilises themes around contemporary Australian youth experience, building on the particular contributions of each company member. In this way, Stompin provides an avenue of artistic expression through the medium of dance for youth from a wide range of backgrounds with a keen interest in pushing the bounds of contemporary dance practice.

Stompin Youth Dance Company continues to live up to its name. The word stompin evokes a kind of movement that is raw and energetic; youth brings with it vitality, hope for a better future, enthusiasm mixed with critical awareness; dance transforms everyday movement and gesture to a state in which an audience can connect with the body's potential to communicate; and company implies a working together and a commitment to a shared vision.

JANE DEETH, THE EXAMINER



MORE INFORMATION?

Contact: Jerril Rechter, Artistic Director, PO Box 104, Launceston TAS 7250 Tel. 03 6331 5221 Fax. 03 6331 5221 email: stompin@tassie.net.au



THE PROJECT

Geo-derma, (meaning “under the skin”), is the final stage of a two year collaboration involving artists in three different continents, Kalgoorlie Consolidated Gold Mines (KCGM) and the Goldfields Arts Centre Gallery. Employing state-of-the-art 3D imaging techniques primarily developed for mining exploration, the artists have created work in a range of media, articulating thematic links between digital imaging and exploration of the earth and of the body.

David Carson, a 3D imaging artist based in Perth, Brian McClave, a digital video artist based in London, and George Millward, an atmospheric physicist and musician in Boulder, Colorado have worked together both on the ground in Kalgoorlie and electronically via the internet to create paintings, a soundscape installation, stereo photographic prints and a 3D video work. The works include imagery sourced directly from the Kalgoorlie goldfields, including aerial images of the local industrial landscape.

Originally presented as a work-in-progress to a local audience and to delegates at the International Gold Conference held in Kalgoorlie in March 1997, the project in its fully developed form has since been exhibited at the Festival of Perth in February 1998, and then again at the Goldfields Arts Centre Gallery. Planning is currently underway for *Geo-derma* to tour nationally and overseas from late 1998 onwards.

THE PROCESS

In February 1996 the Goldfields Arts Centre Gallery met with artist Dave Carson and KCGM to develop the basic concept for the project, identifying overlapping interests and potential shared benefits. On the basis of their respective skills in video and music, Brian McClave and George Millward were invited to become involved in the project.

Carson and McClave came to Kalgoorlie in August 1996 for a two week residency with KCGM and Kalgoorlie College of TAFE, and undertook research and workshop activity. This stage of the project involved 3D video recording of mine sites, compiling stereoscopic aerial photographs from simulated and actual flights over the mine environment and computer modelling in collaboration with geo-technical engineers at KCGM. Kalgoorlie College art and design students were also involved in some aspects of this work. Meanwhile, George Millward worked to create a stereo soundscape element for the video component of the project.

The successful presentation of *Kalgoorlie Mine Project - Work in Progress* attracted additional funding and sponsorship to enable further development of the concept into the finished artwork, *Geo-derma*.

CLEAR BENEFITS

The project provided the participating artists with the opportunity to develop their skills in applying digital technologies to their artwork. This experience has created further employment opportunities for them and at the same time created new technical possibilities for further exploration by other artists. *Geo-derma* also provided a fresh perspective for audiences on the nature of our earth and the impact of mining upon it.

CREATIVE PERSONNEL INVOLVED

The three artists involved in the project were David Carson, Brian McClave and George Millward.

SOURCES OF FUNDING AND SUPPORT

Implementation of *Geo-derma* required considerable technical support and received this from a number of sources, including KCGM, Paddington Mining, Soft Copy Digital Mapping, Jumbo Vision, the Bio-Engineering Department at the Royal Perth Hospital and Kalgoorlie College of TAFE. Financial support for the project was received primarily from KCGM, the Goldfields Arts Centre Gallery, Arts WA and the Australia Council's New Media Arts Fund. Total financial and in-kind support for the project was about \$70,000.

JUMPING THE HURDLES

Artists involved in the project overcame geographic distance and a steep technical learning curve to create a cohesive body of work. In addition, the presentation of work required complex and expensive 3D projection and viewing equipment, some of which had to be ordered from America.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Geo-derma established unusual links and dialogue between art, science and industry and captured the imagination of a broad audience. In applying digital technologies normally used in mining and medicine to artistic endeavour, the project broke new ground and posed important questions about the environmental and biological impacts of such technologies. The project is also significant as a successful collaboration involving artists located in different parts of the world, and as an amalgam of high-tech and conventional artistic media.

Geo-derma presents us with a truly unique opportunity to see technologies which are usually reserved for industry, and how these can be explored by visual artists.

JOVE WINTER, WESTSIDE OBSERVER

TANGIBLE EVIDENCE OF SUCCESS

The project has been extremely successful on a number of levels. In both of its incarnations, project exhibitions have intrigued and astounded visitors, attracting high numbers of gallery visitors in Kalgoorlie and Perth. The project also captured the imagination of mining industry representatives at the various conferences and forums where work was represented. The role of KCGM in the project was acknowledged by its receipt of a State Government award for innovation in arts sponsorship.

Artists involved in the project have subsequently been given opportunities to pursue further related work with other agencies. Dave Carson is working with Landcare Vision (an association of farmers, Agriculture WA and Alcoa) to produce 3D works relating to desalination programs. Brian McClave is using 3D video technologies developed for *Geo-derma* on projects with the London Museum and the London Design Council.

Geo-derma seeks to provide a presentation format which mirrors the latest digital advances in visualising the complex relationships that denote human interaction with the world.



FAR LEFT: KALGOORLIE MINE PROJECT SCREENING AT MINERALS AND ENERGY WEEK DINNER, PERTH MARCH 97
RIGHT: BRIAN McCLAVE FILMING THE 'SUPERPIT'
TOP: BRIAN McCLAVE AND DAVID CARSON, 3D GEODERMA DIGITAL IMAGE

MORE INFORMATION?

Contact: Amy Barrett-Lennard, Curator, PMB 22, Kalgoorlie WA 6430 Tel. 08 9088 6905 Fax. 08 9088 6960



THE PROJECT

Born in the Kimberley region, Barry Benning has been a pioneer in contemporary popular music, particularly in terms of Aboriginal music in northern Australia. His career as a performer and composer spans more than 30 years and his band, the Benning Brothers, was originally formed in 1963.

In Tamworth NSW, the country music capital of Australia, The Benning Brothers have recorded two critically acclaimed and commercially successful albums. The band's most recent recording, *Kimberley Country*, was launched at the 1998 Tamworth Country Music Festival. Barry has been a regular inclusion on the program for Tamworth's Legends of Country Guitar concerts, a highlight of the annual country music festival.

Barry and his band tour regularly, visiting many remote communities in the Northern Territory and Western Australia where they are widely respected as role models. The teenage members of the band are particularly inspiring for Aboriginal youth. In addition to performing, the band runs workshops for aspiring musicians in these communities.

The production of their two recordings is an inspiration to all young people especially Aboriginal boys and girls, men and women who live in remote communities, and an example that by pursuing your talent, goals can be realised no matter how difficult the obstacles may seem.

BARRY BENNING & THE BENNING BROTHERS

KIMBERLEY COUNTRY, AND THE SOUND OF THE BARKLY

THE PROCESS

The Benning Brothers have worked hard to attract support through commercial country music channels and through a range of government funding bodies. Barry has also been able to create performing and recording opportunities for the band through his good reputation as a professional musician, established over many years working with a number of the big names in Australian country music.

The Benning Brothers have been funded to travel through remote regions to perform and to work with local musicians, especially young people in remote Aboriginal communities.

CLEAR BENEFITS

Apart from the band members themselves, Aboriginal communities right throughout the top end of Western Australia and the Northern Territory have a stake in the band's continuing success. The members of the band are role models for people in these communities, particularly Aboriginal youth. The band not only inspires a love of music, it encourages Aboriginal people to pursue their talents with determination.

CREATIVE PERSONNEL INVOLVED

The Benning Brother enterprise involves Barry, Eric, Eric Jnr, Cody-Rose and Richard Benning, as well as many guest musicians in Tamworth, the Northern Territory and the Kimberley. Barry also acknowledges the ongoing support and inspiration of his wife, Rosemary Plummer, an established writer and linguist.

SOURCES OF FUNDING AND SUPPORT

The Benning Brothers have been supported through the Aboriginal & Torres Strait Islander Arts Board (including a grant of \$11,900 to assist in the recording of their most recent album) and the Community Cultural Development Fund of the Australia Council (including a grant of \$20,000 for touring and workshops in isolated communities), the Northern Territory Department for Arts & Museums and various local agencies, including Barkly Regional Arts.

JUMPING THE HURDLES

Barry and the band must work hard to overcome the geographic isolation of their home bases in Tennant Creek and Derby. This means they spend considerable time and money travelling huge distances (mainly by bus) to rehearse, record and perform their work. In an industry where success depends upon maintaining a media profile, maintaining their professional standing is a constant challenge for the band. The fact that Barry is based in Tennant Creek and most other members of the band are based in Derby also poses challenges.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF THE PROJECT

The work of Barry Benning and the Benning Brothers has won national acclaim and pioneered a place for Aboriginal artists in Australian country music. They have expanded audiences for Aboriginal music and worked hard to assist the development of new talent in regions where creative development opportunities are very limited.

TANGIBLE EVIDENCE OF SUCCESS

The Benning Brothers have recorded two critically acclaimed and commercially successful albums and their work receives frequent airplay on country music stations. Barry has been a regular inclusion on the program for Tamworth's Legends of Country Guitar concerts, a highlight of the annual country music festival.

Barry Benning has made a substantial contribution to the development and recognition of Aboriginal music in both the Northern Territory and the Kimberley Region of WA. He has been a valuable role model and put in the effort and time to assist many young Aboriginal people in remote communities in developing their musical skills.

GILLIAN HARRISON, ARTS TRAINING NT



WORKSHOP CONCERT AT TAMWORTH CIVIC HALL BY BARRY BENNING AND THE FIRST WARUMUNGU BAND CALLED JULAJILPA (WHITE COCKATOO)

MORE INFORMATION?

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THE PROJECT

In an unlikely and adventurous initiative, the Queanbeyan Country Rock Square Dance Club has joined forces with local Slovenian dancers to celebrate parallels between the two forms of dancing and to create a unique hybrid style. Describing the event as “a tracing of the origins of square dancing’s multicultural heritage”, the Club joined forces with the Slovenian dancers to present a weekend of cross cultural workshops and dancing on September 11-12 as a part of *Carnivale 1998*, the annual NSW multicultural arts festival.

Queanbeyan is the first club in NSW to be successful in the reintroduction of live music for square dancing...The true measure of the night’s success came when a 19 year old trainee caller from Queensland was able to walk up to the band, hum a few bars of the only song she felt confident in calling and within seconds the band were into it.

QUEANBEYAN COUNTRY ROCK SQUARE DANCE CLUB

CARNIVALE SQUARE DANCE - A CELEBRATION OF SQUARE DANCING’S MULTICULTURAL HERITAGE

THE PROCESS

The Queanbeyan Square Dance Club was initiated through the desire of its founder, Terry Kiernan, to establish a dance activity for Queanbeyan. Over recent years the Club has developed links with ethnic dance groups throughout the region and has just recently engaged the services of an international dance instructor to enrich their square dance nights. In getting involved in community events such as *Carnivale*, the Club has sought, not only to extend the appeal of square dancing itself, but also to celebrate cross-cultural harmony through dance appreciation.

CLEAR BENEFITS

The event promoted the activities of the Queanbeyan Square Dance Club and facilitated the development of young dancers from diverse cultures. The project has also established a strong foundation for similar cross-cultural collaborations in the future.

CREATIVE PERSONNEL INVOLVED

This *Carnivale* event, initiated by Terry Kiernan, has involved a range of local artists including the Earthly Delights multicultural dance band, Ken Hardly Playboy dance band, the Hellenic Dancers, the Queanbeyan Pipe Band, the Royal Scottish Country Dance group, the International Folk Dance group, Latin dancers and acclaimed square dance caller Keith Lethridge. The event has involved a remarkable bringing together of diverse cultures in a celebration of the multicultural heritage of square dancing.

SOURCES OF FUNDING AND SUPPORT

Carnivale Square Dance was largely self-funded, with particular support from local business and the local community. The Club was also successful in attracting a grant of \$2,000 from Carnivale NSW, intended to underwrite core costs for the project.

JUMPING THE HURDLES

Square dancing may be considered by some people to be unfashionable and outmoded. In developing *Carnivale Square Dance*, the project organisers worked to overcome any such attitudes by promoting the event as a unique and adventurous celebration of Queanbeyan's cultural diversity, as well as a "family dance" for the whole community.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Undoubtedly, the most significant aspect of *Carnivale Square Dance* was its exploration of cross-cultural synergies and its use of a western dance form to create links between different local communities, some of whom are of non-English speaking background.

TANGIBLE EVIDENCE OF SUCCESS

The project has worked to increase the local profile and popular appeal of various dance forms. Not only was the event itself highly successful and well attended, but all of the dance groups involved are now enjoying increased levels of interest and participation.

For the Queanbeyan Square Dance Club, the initiative has been a successful strategy for increasing the use of live musical accompaniment (as opposed to recorded music) at local dance events, and for developing a more distinctly Australian flavour to a dance form with strong American roots.

A unique blend of Multiculturalism and the Aussie Bushman epitomises Queanbeyan's 'Country Rock' Square Dance Club's quest for a square dance identity that reflects Queanbeyan's cultural diversity.



LEFT: AUSTRALIA'S LEADING INTERNATIONAL CALLER, BRIAN HOTCHKIES (TOP LEFT), THE KEN HARDLEY PLAYBOYS AND THE QUEANBEYAN COUNTRY ROCK SQUARE DANCE CLUB PHOTO: THE QUEANBEYAN CHRONICLE

MORE INFORMATION?

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A VIABLE ECONOMY

promoting economic development and sustainability

As regional and rural economies continue to diversify, developing new industries and new basis for employment and investment, the arts are becoming increasingly recognised as a valuable economic resource and generator. In a variety of ways, arts projects and programs are working to bolster and reinvigorate regional economies pressured by the declining profitability of traditional industries and the increased volatility of globalised markets.

Cultural tourism strategies and marketable festivals and arts events are perhaps the most obvious manifestation of this increasing phenomenon. Less obvious, but equally important, are the arts programs and strategies which contribute significantly to local quality of life, increasing the attractiveness of particular regions and towns as good places to live, work and invest.

- ◆ The Tasmanian Trades & Labour Council and Tassal Pty Ltd have embarked upon an innovative endeavour in which artists and communities will use digital media to create virtual links between producers and consumers.
- ◆ The *Down South Writers Festival*, held biennially in Busselton, attracts hundreds of visitors from outside of the local region and, in 1998, generated expenditure of \$83,000 in the town.
- ◆ Maruku Arts is based at Uluru and handles the work of almost 800 artists from 20 communities across a huge area of central Australia. Maruku recorded sales close to \$1 million in the most recent financial period.
- ◆ *EPIC* is an integral part of a broadly based regional development strategy which marries artistic endeavour with the promotion of a valuable Australian region and which will foster a positive image and a feeling of pride for the Eyre Peninsula community.
- ◆ Arts Network East Gippsland has successfully positioned itself as the contracted cultural services provider across a large portion of eastern Victoria. In addition to delivering services on behalf of local government, ANEG also generates significant regional cultural investment from a range of other sources.
- ◆ Union Street Design Studio Inc. is a Lismore based group of ceramic artists who benefit from a collective approach to the production and marketing of their work.
- ◆ Broken Hill's inaugural Silver City Brass Band Festival was another intelligent, locally relevant and successful cultural tourism initiative from a regional city widely recognised as a role model in this field.
- ◆ Flying Arts Inc. has successfully modulated its programs throughout a long period of operation in order to maintain a marketable lead role in professional arts development throughout regional Queensland and neighbouring regions.
- ◆ The *TAC Wangaratta Festival of Jazz* is recognised as a premier national event, attracting an audience of around 30,000 people annually. The Festival is a case study in identifying an opportunity and developing an event to fit the bill.





THE PROJECT

The Tasmanian Trades & Labour Council and Tassal Pty Ltd, the state's leading salmon producer, are working together to develop an innovative arts project which will facilitate the marketing of Tasmanian salmon in Japan. Utilising new multi-media technology and the skills of commissioned artists, the project will create a virtual link between salmon producers, communities in the Huon Valley and consumers in Japanese retail outlets, schools and arts centres.

Important aims of the project are to stimulate community pride in local industry and create an effective marketing tool which promotes the distinctive attributes of Tasmanian salmon internationally. The project also aims to establish a role for artists within high-tech marketing campaigns.

The major outcome from the project will be a dynamic internet web-site which projects live video images of the Huon Valley, its people and its industries to computer screens located primarily within Japanese retail centres and schools. Creation of video material will involve collaboration between Huon Valley communities and a team of commissioned artists, including visual artists, writers and historians.

Plans are to launch the project publicly in November 1998, and for artists to commence work soon after. It is hoped that the web-site will be operational by mid 1999.

THE PROCESS

The project is being developed through a collaborative process involving the Trades & Labour Council, Tassal, CO-OP Kobe (a Japanese retail chain), Tourism Tasmania, Huon Council, Telstra and Cleminger Advertising. The project is seen as a pilot initiative, demonstrating an approach which can hopefully be further developed in the future.

The Tasmanian component of the initiative will take the form of a community arts project, with professional artists working with local groups and individuals to identify subject material and to record stories and images. People will be encouraged to tell their own stories, and the project will use these to document links between local communities, environments, industries and produce. Outcomes from this creative interaction will take the form of digitalised video material which will then be formatted and presented on the web-site.

The Japanese component will initially focus on prime retail outlets connected with the sale of Tasmanian salmon and within schools which are supported by CO-OP Kobe. The location of video screens will subsequently be extended to include other contexts, including arts centres. The video link to the web-site will enable Japanese viewers to receive live footage from the Huon Valley, as well as pre-filmed stock footage.

CLEAR BENEFITS

In the short term the project creates an opportunity for local artists to establish a role for themselves within corporate marketing strategies. The project also provides the opportunity for the Huon community to promote itself as a tourist destination through direct links with Japan, and for local students to become involved in educational activities which integrate art, science, the environment and the community. In the longer term, the project has the potential to produce substantial economic benefits for local producers and the Huon community in general, through the improved marketing of salmon internationally.

CREATIVE PERSONNEL INVOLVED

The project is being overseen by John McQueenie, Arts Officer at the Tasmanian Trades & Labour Council. A range of artists will be employed on the project, but these have not yet been selected.

SOURCES OF FUNDING AND SUPPORT

The project is being funded through investment by Tassal, CO-OP Kobe and the Tasmanian Government through Tasmania Development & Resources and Tourism Tasmania. The work of the Trades & Labour Council Arts Officer in overseeing the project is being supported by multi-year program funding from Arts Tasmania and the Community Cultural Development Fund of the Australia Council.

The project is a unique convergence of marketing, arts and community connected in radically new ways. Most significantly, it utilises interactive electronic media to create a tangible, human interface between communities, artists, producers and consumers within the context of an international market.

PHOTOS COUTESY TASSAL WEBSITE: WWW.TASSAL.COM.AU



JUMPING THE HURDLES

Inherent challenges within this project relate to the complex logistics and substantial budgets required to see it through to fruition. The coordinating agencies must work to sustain the engagement and investment of a diverse range of stakeholders, and to ensure the effective provision and function of the various technical components required for the creation and installation of the artworks.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The project creates innovative connections between social, economic and artistic development agendas. The project is also innovative in establishing direct links between an Australian regional community and a Japanese audience.

TANGIBLE EVIDENCE OF SUCCESS

While the project is still at an early stage of development, it has already been successful in involving a diverse range of stakeholders and attracting investment funds from sources not normally associated with arts projects. Most significantly, in developing the project, important connections between local communities in the Huon Valley and various commercial and government agencies have been established.

Ultimately, the success of the project will be determined by the quality of artistic outcomes, the effectiveness of the technological components required to establish the virtual link between Japan and the Huon Valley, and the degree to which the project is recognised as an appropriate model for future initiatives.



The Tasmanian Trades and Labor Council's program of Community Cultural Development works to create innovative partnerships between the arts, the industrial sector and the community.

MORE INFORMATION?

Contact: John McQueenie, Arts Officer, Tasmanian Trades & Labour Council, GPO Box 928, Hobart TAS 7001 Tel. 03 6224 4336 Fax. 03 6224 4316



THE PROJECT

The *Down South Writers Festival* is a biennial event held in Busselton in the south west region of Western Australia. The 1998 Festival ran over four days, involving almost 30 published writers from Western Australia and interstate. The Festival offers a dynamic program comprising workshops, panel discussions and readings.

A significant aspect of the Festival is its inclusion of a youth program, involving an extensive series of writers' workshops. The 1998 youth program involved 1,700 students. The adult component of the Festival attracted almost 600 people over two days, with participants coming from across the South West region and from Perth.

The Festival promotes itself as a regional event of national significance, and places emphasis on its attractive local environment and relaxed, community atmosphere, making it attractive to visiting writers and Festival patrons alike. The event has already developed a reputation as an ideal place for writers to network and develop contacts.

The next Down South Writers Festival is scheduled for March 16-19, 2000.

THE PROCESS

The Writers Festival was initially staged in March 1996, after an 18 month gestation. The idea for the event was originally conceived by the local Council librarian, Anne Mullarkey, and was developed with input from a range of sources, including the Western Australian State Literature Officer, the Council's cultural development and tourism staff, and a local committee of like-minded people.

Busselton is an established tourist destination, being a gateway to the Margaret River wineries and to popular surfing beaches. From the outset, the Festival organisers aimed to maximise the potential of the existing infrastructure by attracting visitors to the area in the shoulder tourist season. Market research identified the optimum time of year for the event, and also established the potential to stage a major writers' festival in alternate years to a similar biennial event held as part of the annual Perth Festival. Decisions were also made in this planning stage to involve a wide

range of writers with established and marketable reputations, and to include a major component targeted at young people. The inaugural event was very successful, involving 25 writers and about 1,500 participants.

The Festival was developed and continues to be managed by a voluntary committee comprising members from Busselton and the surrounding district. In staging the event, the committee is assisted by a Friends of the Festival group with members from across the region. Local businesses also assist, including Dymocks Busselton, which ran the bookshop component of the 1998 Festival.

CLEAR BENEFITS

The Festival offers audiences the opportunity to attend a high quality literary event featuring prominent writers from Western Australia and interstate. In particular, youth from the region benefit from having a component of the festival targeted specifically at them. Participating writers enjoy an atmosphere conducive to informal networking.

Busselton derived clear economic benefit from the 1998 Festival, with expenditure of \$83,000 in the town and 90% of adult participants coming from outside the Busselton area.

CREATIVE PERSONNEL INVOLVED

The Festival is voluntarily coordinated by Anne Mullarkey, formerly the local Council librarian and now the Director of the Down South Writers Centre. The 1998 Festival program included high-profile writers Helen Garner, Robert Dessaix, Morris Gleitzman, Dave Warner and Marion Halligan, as well as lesser known and emerging writers including Heather Nimmo, Nigel Gray, Bill Bunbury, Brigid Lowry and Chris McLeod.

SOURCES OF FUNDING AND SUPPORT

The 1998 Festival operated with an overall budget of \$33,000, and attracted project funding from the Australia Council, the Shire of Busselton, Healthway Western Australia, Library & Information Service of Australia, the South West Development Commission of Western Australia and Dymocks Busselton. A significant proportion of overall costs were recovered through fees for workshop and other events, and local businesses provided in-kind support.

JUMPING THE HURDLES

The increased size of the 1998 Festival placed large demands on the small volunteer organising committee and support groups, with some members coming close to burn-out by the end of the event. Plans are in place to improve load-sharing for the 2000 Festival.

The decision to focus the event on published writers with established reputations unfortunately alienated some local writers prior to the 1996 Festival.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The Down South Writers Festival has a strong community base. At the same time, the Festival attracts a broad audience and a diversity of high calibre writers from across the country. The event is also notable for its focus on young writers and readers.

TANGIBLE EVIDENCE OF SUCCESS

The success of the Writers Festival is evidenced by the large number of participants from across the South West region and Perth, and by its capacity to put together a formidable and marketable program of writers and events. In entrepreneurial terms, the Festival is a successful initiative which has evolved over a relatively short period.

A tangible result of the 1998 event has been the formation of an after-hours Creative Writing Club at Busselton Senior High School, catering for enthusiastic young writers inspired by their Festival experience.

On the Friday, 13 prominent writers from WA and the Eastern States presented a youth program to 1000 young people from Busselton, Capel, Margaret River and Bunbury. On Saturday and Sunday 21 writers presented workshops, panel discussions and readings to a total audience of about 500 people over the two days.

LEFT: *WOMEN IN PUBLISHING WORKSHOP*

I see a sunny weekend in Busselton, with tents in the library and gardens, and lots of people listening to interesting writers talk about writing and ideas and having a great time.

ANNE MULLARKEY'S VISION FOR THE FESTIVAL



MORE INFORMATION?

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THE PROJECT

Maruku is a craft company owned and controlled by the Anangu people from Central Australia. Synonymous with woodcarving using animal motifs, the company is the trading arm of the Anangu Uwankaraku Punu Aboriginal Corporation set up in 1984. The organisation's warehouse is based within the Mutitjulu Community and its retail outlet is in the Uluru / Kata Tjuta Cultural Centre at the base of Uluru. Maruku also assists crafts people throughout the Anangu lands by coordinating the marketing and promotion of their work and by providing them with essential support services and advice.

Maruku purchases work from 20 communities from South and Western Australia and the Northern Territory, spread across an area the size of Victoria. As well as selling work, the organisation wholesales through outlets around the country and exports to clients overseas. In the 1997-98 financial period, Maruku Arts & Crafts sold a combined total of over \$958,000 worth of artefacts. Maruku staged a very successful show in June 1998 at AGOG (Australian Girls Own Gallery) in Canberra, focussing on large piti (traditional wooden bowls) and the carvings of Pulya Taylor. Maruku is exhibiting the work of several artists at the prestigious SOFA (Sculpture, Objects and Functional Art) event in Chicago in October 1998, and also hopes to present a major exhibition in Munich during 1999.

Maruku's success is the combination of a history of creating art and the ground rules that were set down originally for the company. It has always been clear that Maruku exists to market the wood people are carving. It has always had an Aboriginal Executive to review progress. It is well positioned with a retail outlet in a major tourist destination that has a strong focus on sales.

MILES AHEAD - ARTS MARKETING THAT WORKS IN REGIONAL AUSTRALIA

TOP: NININKA LEWIS *WALAWURU* (EAGLE EATING KANGAROO) PHOTO: STEVE FOX
 BOTTOM: BILLY COOLEY *LIRU*, SNAKE CARVINGS PHOTO: BARRY SKIPSEY

THE PROCESS

The Maruku bush truck visits each Anangu community on a regular basis. The company pays cash to the artists for good quality work, and sells craft tools to them. The visits also give Maruku staff an opportunity to talk with the artists about the operations of the organisation and discuss new ideas the artists may have for selling or exhibiting work. This helps the artists to develop their understanding of the market and tailor their work accordingly to meet the different requirements of tourist outlets and major exhibitions in galleries and museums. Increasingly, the dialogue between Maruku and particular artists is directed towards the continued creation of high quality and innovative work.

CLEAR BENEFITS

The artists who contribute to Maruku are the direct beneficiaries of the project. The 20 Anangu communities they represent benefit economically from the sale of work in Australia and overseas. Sales and exhibitions also keep traditions alive and promote the indigenous culture of these communities.

CREATIVE PERSONNEL INVOLVED

There are almost 800 craftspeople who contribute work to Maruka Arts & Crafts on a regular basis. Significant individual artists include Billy Wara, Niningka Lewis, Billy Cooley, Margaret Dagg, Topsy Tjulyata, Reggie Jackson and Knuckle Dawson. The organisation is directed by Steve Fox, and employs an additional eight full-time and part-time staff.

SOURCES OF FUNDING AND SUPPORT

Maruku generates most of its revenue from the sale of artworks. Additionally, the organisation receives an operating grant (worth \$52,122 in 1998) from ATSIC, and occasional project grants from various arts funding bodies.

We have come a long way from the days when we had a handful of outlets. We maintain loyalty to our longstanding clients who themselves have a history of dealing with the artists and developing a market for their work, and we work with them on exhibitions and major projects.

STEVE FOX, DIRECTOR MARUKA ARTS AND CRAFTS

JUMPING THE HURDLES

The remoteness of communities can make communication and travel difficult. Other hurdles include the unpredictable output of artists across the region and the uncertain impacts of other elements of Anangu culture, such as ceremonies and other traditional business. The growth in the numbers of artists producing has also heightened the need to diversify market outlets.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Maruku Arts & Crafts is remarkable as a community owned, commercial enterprise which has developed successful methods for promoting and selling the work of a large number of artists from extremely remote locations. It creates an effective link between the artists and the outside world, and combines a respect for traditional culture with a dynamic artistic and commercial program. Maruku is also notable for its success in identifying and servicing a range of markets, and assisting artists to meet these different requirements.

TANGIBLE EVIDENCE OF SUCCESS

Sales approaching a million dollars in 1998 are a strong indication of Maruku's success. These sales continue to grow, as does the quantity of money going directly to artists across the Anangu communities. The organisation's success is also evidenced by the continuing artistic development and growing critical reputation of particular artists. Maruku hopes to increase its support in this area over coming years.

The growth rate of artists producing is now far greater than the potential provided by a few outlets. We need a lot of markets, not just the Aboriginal art market or the tourist market.

STEVE FOX, DIRECTOR
MARUKA ARTS AND CRAFTS



MORE INFORMATION?

Contact: Steve Fox, Director, Maruku ArtsCMA Ininti Store, Uluru NT 0872..Tel. 08 8956 2153 Fax. 08 8956 2410

THE PROJECT

EPIC is an initiative of the Eyre Peninsula Regional Strategy. The project aims to promote a positive expression of regional identity and features writers, dancers, choirs, musicians and visual artists coming together to celebrate the dynamism and diversity of the Eyre Peninsula. *EPIC* will take place on October 24, 1998 at the outdoor site of Tcharkulda Rocks, a massive granite outcrop in the wheat belt, four kilometres east of the small town of Minnipa.

THE PROCESS

EPIC is being developed by a collaborative team comprising people from the arts, regional enterprise and primary industry sectors and is an integral component of the region's overall development strategy. Put together over a two year period, the project has also involved professional artists and directors working with a diverse range of amateur groups from across the Peninsula to develop relevant work in a range of media.

EPIC is a project within the Eyre Peninsula Regional Strategy, designed to foster a positive image for the Eyre Peninsula and a feeling of pride amongst the community.

CLEAR BENEFITS

In promoting a positive image of the Eyre Peninsula and playing a role in regional development, the project is contributing to the region's ongoing prosperity.

CREATIVE PEOPLE INVOLVED

EPIC has been developed under the creative direction of Phil Thompson and Bob Daly. Daly has also been responsible for the design of the *EPIC* event, and musical direction has been undertaken by Richard McDonald. Sculptor George Aldridge is also employed on the project, working with farmers to produce metal sculptures out of old farm machinery.

SOURCES OF FUNDING AND OTHER SUPPORT

EPIC is being supported through the Rural Partnership Program, a unique partnership between the Australia Council and the Commonwealth and South Australia Departments of Primary Industries, with an initial grant of \$50,000. The Eyre Peninsula Regional Strategy Committee has also received funding for the project from the SA Country Arts Trust, Festivals Australia, SA Living Health and Eyre Peninsula Local Government, as well as sponsorship from Central Television, Eyre Peninsula Tribune, Port Lincoln Times and the West Coast Sentinel.

JUMPING THE HURDLES

The *EPIC* project has had to address the ongoing challenge of working across a huge geographic region, bringing together people from disparate communities within a single creative enterprise. The other significant challenge for the project has been to promote its credentials as a significant strategy within a broader regional development agenda. The achievement of this objective has required consistent networking and liaison across a diverse range of industry sectors.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF THE PROJECT

Aside from the sheer scale and artistic scope of the event, *EPIC* is particularly notable as an arts project that is an integral part of a broadly focussed regional development strategy. The project is a community initiative which marries artistic endeavour with the articulate promotion of a productive and valuable region of Australia.

TANGIBLE EVIDENCE OF SUCCESS

The *EPIC* project is about capturing people's imagination. To some extent, the success of *EPIC* can already be gauged by the enormous scope of community participation and support. The success of the event itself will be measured by its capacity to attract a large audience on October 24, and its ability to create an enduring positive image of the Eyre Peninsula among people from the region and other parts of Australia.



EPIC will be a celebration of the trials and triumphs of life on the Eyre Peninsula.



LEFT: TCHARKULDA ROCKS NEAR MINNIPA, PHOTO: LIZ DAVIS

RIGHT: SCHOOLS BANDS IN REHEARSAL WITH DON BURROWS

MORE INFORMATION?

Contact: Simon Burley (Publicist), Anderson Collins Management & Promotion, PO Box 81, Kent Town SA 5071 Tel: 08 83631477 Fax: 08 83635002



THE PROJECT

Originally established in 1992, Arts Network East Gippsland (ANEG) is the contracted provider of arts and cultural programs within the Victorian Shire of East Gippsland. The Network operates and supports arts programs across a region which stretches from Bairnsdale in the west to Mallacoota in the east, and from Omeo to Lakes Entrances on a north - south axis.

As an independent, community based organisation, ANEG has established working partnerships with a diverse range of agencies across the region, including tertiary education institutions, Aboriginal organisations, primary industries groups and community bodies. It employs two full time staff in its Bairnsdale office, and currently supports part-time outreach workers in Buchan and Mallacoota.

ANEG is fulfilling a five year performance agreement which will expire in 2000. The Network will soon be negotiating a further agreement with the local council.

THE PROCESS

ANEG operates under the direction of a 10 person management committee with members drawn from across the region. This committee develops detailed multi-year plans with clear objectives and indicators for measuring performance.

ANEG places emphasis on the development of new arts audiences throughout the region, especially in remote locations. The Network is consistently aware of the need to monitor and evaluate outcomes from its various programs, using this data to determine needs and opportunities on an ongoing basis.

CLEAR BENEFITS

The Network not only supports a diversity of artists and community groups, but through its promotion of cultural activities, makes a valuable contribution to the quality of life and economic development of the region.

CREATIVE PERSONNEL INVOLVED

ANEG is managed by Executive Director Paul Holton, assisted by Programs & Exhibitions Coordinator Eileen Thurgood and two outreach workers. The management committee mainly comprises artists from across the region. Through its ongoing programs, the Network supports the employment of local artists on a diverse range of projects.

SOURCES OF FUNDING AND OTHER SUPPORT

ANEG receives operational funding from East Gippsland Shire and from the Victorian Government through Arts Victoria. It also uses aspects of its program and assets to generate additional cash flow. In 1998, the Networks budget is in the vicinity of \$200,000. ANEG also helps to attract funding to other organisations undertaking arts projects throughout the region.

JUMPING THE HURDLES

ANEG is a relatively small organisation with a large brief. To prove its effectiveness and maintain funding support, it has to work hard to develop effective strategies for promoting itself across the region, and for documenting the scope and quality of its programs. In this sense, the organisation has to balance an artistic agenda with

Arts Network East Gippsland works towards a vision of the East Gippsland Shire in which all people in East Gippsland have the opportunity to participate in a diverse range of cultural activities and fulfil their creative potential.

ANEG VISION STATEMENT

LEFT: *CELEBRATING ARTS RURALLY*, PEOPLE FROM THE REMOTE TOWN OF BUCHAN DISPLAY T-SHIRTS MADE IN SCREEN PRINTING WORKSHOPS

RIGHT: *MOSTLY WOOD*, REGIONAL CRAFT SURVEY, THE NICHOLSON STREET GALLERY



significant political and administrative responsibilities.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

ANEG represents a useful model for arts and cultural development in rural communities, particularly with regard to its relationship with local government. The Network demonstrates the capacity of an independent, community based body to establish itself as a lead agency, providing arts and cultural programs across a large region.

TANGIBLE EVIDENCE OF SUCCESS

The capacity of ANEG to support a diverse range of quality arts activities with only a modest budget is well documented. Additionally, the broad geographic spread of project activity proves that the organisation is not limited through having its major administrative base on one edge of the region. Just as importantly, the Network has established strong credentials through its successful negotiation of joint initiatives with a diverse range of partner agencies.



MORE INFORMATION?

Contact: Paul Holton, Executive Officer, Arts Network East Gippsland Inc, 2 Nicholson St, Bairnsdale. Victoria 3875 Tel: 03 51531988 Fax: 03 51531026

THE PROJECT

The Union Street Design Studio Inc (USDS Inc) is a ceramics studio set up in Lismore in 1995 by a group of like minded artists. The artists came together through the inspiration of their former teacher at the Southern Cross University. They all shared a common goal: to produce and market ceramic designed objects suitable for art galleries and retail outlets. The majority of work is stoneware and porcelain tableware.

A partnership established with the Centre for Contemporary Craft has enabled the group to develop its promotion and marketing strategies. Future plans in this area include the development of a web-site and media kit. The group now sells its products in galleries and retail outlets locally and in Brisbane, Sydney, Melbourne and Perth.

Since the Studio's inception the artists have continued to exhibit as a group, their most recent exhibition being at the new Centre for Contemporary Craft in Sydney in August 1998. Increasingly too, the group members are establishing themselves as individual artists in their own right and participating in exhibitions around Australia.

THE PROCESS

From the outset the group realised the importance of a sound business structure. Acting on advice from the Arts Law Centre, they registered as an incorporated association through the Department of Fair Trading. The status of a non profit association avoided the need for costly audits, but most importantly made the USDS eligible for grants.

Two grants have helped the group to establish itself. In 1995 the USDS received a Special Purpose Administration Grant of \$20,000 from the Australia Council which helped to furnish the studio with essential pottery equipment. A second grant came in 1996. As a result of a successful exhibition the group was invited by the Centre for Contemporary Craft to apply for a grant through the Partnership Program of the Australia Council. This grant of \$21,000 has supported marketing and promotion of the group's activities in association with the Centre. USDS Inc has also accessed support through Designed and Made, the Craft Centre's retail merchandising outlet.

Initially the group worked on collaborative projects. Ideas were discussed and a range of prototypes made with the only specification being that works should be of a uniform size. In this way each artist created one design that would eventually correlate with four others. Shapes that seemed awkward or dissimilar were discarded. Although the members of the group are now more focused on individual projects, the shared studio space allows for possible ongoing artistic collaborations.



CLEAR BENEFITS

The establishment of USDS Inc has enabled the individual members to develop an artistic practice which is becoming financially viable. In the process the artists have acquired valuable business and promotional skills while continuing to grow artistically through working in a shared space. (It should be noted however that the Union Street artists still require additional avenues of employment within the arts in order to be financially viable.)

CREATIVE PERSONNEL

The four current members of USDS are Liz Stops, Suzi Lyon, Abi Parker and Robyn White.

SOURCES OF FUNDING AND SUPPORT

The group has received two grants from the Australia Council and receives assistance with promotion and marketing from the Centre for Contemporary Craft. The Arts Law Centre has provided legal assistance, while Adult Community Education has provided business advice.

JUMPING THE HURDLES

The major challenge faced by the Union Street artists is balancing the demands of a business and an artistic practice. Juggling the various roles of bookkeeper, PR manager, administrator and artist continues to place heavy demands on the time management skills of all the artists. Operating on a low profit margin, the group cannot afford to employ someone who might relieve them of day to day tasks and allow them more time for design, promotion and marketing. As a result, it is an ongoing struggle to increase production and make the business more viable. Also, the demands of individual careers and study mean that studio dynamics are constantly changing.

Getting finance, establishing the right mix of product, and finding successful markets are all issues to be addressed before any emerging artist or group of artists can take a breath and feel that at last they are on the way and in the business for life.

HELEN STEPHENS, ARTIST

It is our group practice, and all that entails, which feeds us as individuals. By maintaining the group as a practical entity, ie sharing equipment, space and firings, the financial costs of running the studio are achievable. The constant dialogue and sharing of ideas nurtures our artistic practices.

LIZ STOPS, USDS

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The USDS has demonstrated that sound business advice and planning is an integral part of a financially viable artistic practice. In sharing studio space and equipment the artists have successfully reduced costs and created a supportive artistic environment. Working through established retail outlets has also assisted the group to promote and market its work.

TANGIBLE EVIDENCE OF SUCCESS

The USDS has operated as a successful business for three years. In that time it has expanded its market and now sells its artwork to galleries and retail outlets locally and in Brisbane, Sydney, Melbourne and Perth. The artists' work has also been regularly exhibited both locally, as well as in other parts of Australia and overseas.



Commitment, mutual respect, a shared vision, diversity of personal skills and regard for each other's work are the common factors which have led to the establishment of this successful arts studio.

POTTERY IN AUSTRALIA



LEFT: LIZ STOPS *VESTIGE III* (DETAIL), SLIPCAST PORCELAIN, INLAID STERLING SILVER 1998
RIGHT: SUZI LYON, STONEWARE JUGS WITH UNDERGLAZE 1998

MORE INFORMATION?

Contact: Suzi Lyon, Union Street Design Studio Inc, 23 Newbridge St, South Lismore NSW 2480 Tel/Fax: 02 66216778



THE PROJECT

As part of a two year program to celebrate its status as New South Wales City of the Arts, Broken Hill hosted a spectacular weekend festival and competition involving 11 brass bands from New South Wales and South Australia. This inaugural Silver City Brass Band Festival involved 500 musicians, and attracted an audience of thousands for a full program of concerts, street marches, competitions and civic events. The Festival took place over a three day period on the last weekend in May, 1998.

An objective of the Festival was to celebrate some of Broken Hill's great cultural traditions, particularly connections between cultural and industrial aspects of the city's heritage. The Barrier Industrial Unions Band was a prominent performer throughout the Festival, joining bands from several other cities with similarly illustrious labour movement histories, such as Port Pirie and Newcastle.

The Festival was also developed in order to extend Broken Hill's already substantial calendar of cultural events and programs, and to operate as a new component of the city's cultural tourism program. It is envisaged that the Brass Band Festival will become a regular event.

For three days the sound of brass bands filled the streets of Broken Hill. Sweet music indeed to the ears of thousands of visitors, and an even sweeter sound for many local businesses which were able to cash in on all the attention and celebrate the city's strong reputation as one of the cultural centres of NSW.

THE PROCESS

The Brass Band Festival was developed as a celebratory event to promote Broken Hill's status as New South Wales' second City of the Arts, an honour bestowed upon the city by the State Government for a two year period. Planning and promotion of the event involved the City Council's tourism and cultural services personnel, under the direction of the Barrier Industrial Union Band Committee.

Invitations were extended to a wide range of brass bands from around the country, and a program was developed to showcase the talents and repertoires of the 11 bands which were ultimately able to participate. The program included concerts for general and school audiences, a major street parade, a memorial service and a competition. This latter aspect of the Festival required the appointment of a suitable adjudicator and director.

The event was also a major exercise in civic hospitality, with the city playing host to hundreds of visiting musicians and their families over the weekend of the Festival. Local traders supported the event, providing a huge food stall on the day of the street march.

CLEAR BENEFITS

The event helped to raise the profile of Broken Hill as a cultural centre and provided economic benefits for local hospitality and tourism businesses.

CREATIVE PERSONNEL INVOLVED

The idea for the Festival was conceived jointly by Pauline Rauert of the Barrier Industrial Union Band and Gary Corbett, Director of the Broken Hill City Gallery. The event involved 11 brass bands, including the Newcastle Police-Citizens Youth Band, the Campbelltown City Band, Marion City Band, Salisbury City Band, Port Pirie City Band, Enfield Brass Band and South Pacific Concert Band.

SOURCES OF FUNDING AND SUPPORT

The Festival was primarily supported through an allocation of \$30,000 from the City of the Arts fund, money granted to Broken Hill by the NSW Government.

JUMPING THE HURDLES

Any event of this scale presents logistical difficulties. The greatest of these was the accommodation of hundreds of musicians and their families over the weekend. Other hurdles related to the maintenance of effective communications with a diverse range of groups and organisations from widespread parts of Australia.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The Brass Band Festival provides a good illustration of a cultural event with strong relevance to local traditions, coupled with the potential to function as part of an economic development strategy.

TANGIBLE EVIDENCE OF SUCCESS

The Brass Band Festival attracted thousands of visitors to Broken Hill and allowed the city to demonstrate its substantial tourism and hospitality industries. The Festival was presented as a unique event inextricably linked with the attractions of Broken Hill as an interesting and rewarding city to visit.



PHOTOS: COURTESY OF THE BARRIER DAILY TRUTH

MORE INFORMATION?

Contact: Gary Corbett, Director, Broken Hill City Art Gallery, Cnr Blende & Chloride Streets, Broken Hill NSW 2880. Tel. 08 8088 5491 Fax. 08 8087 1411



THE PROJECT

Now in its 27th year of operation, Flying Arts Inc was originally established by artist and pilot, Mervyn Moriarty, as a yearly touring program of visual arts workshops for isolated communities. Modelled on the Royal Flying Doctor Service, Flying Arts has evolved to expand its creative and professional development services to artists and craftspeople throughout and beyond Queensland. The organisation's current mission statement is: *To provide innovative opportunities for artistic experience, development and achievement, especially for those with limited access.*

The organisation uses chartered light aircraft to tour professional artists and curators with specialist skills to run workshops and prepare exhibitions in all parts of rural Queensland, extending also into the Northern Territory and northern New South Wales. In 1998, Flying Arts has presented workshops in over 30 locations. Additionally, it operates a parallel program which includes a Brisbane residency workshop for secondary students from regional areas and various touring exhibitions.

In recent years, Flying Arts has developed projects and programs using new communications media. This practice will continue to expand so, increasingly, members in rural areas can access programs electronically. This practice began with a project called *ReSiting* which used training and development in the use of new technologies to extend professional opportunities and information access for regional artists.

As part of its new strategic direction, Flying Arts is developing new relationships with young people through an annual visual arts residency held in Brisbane. The residency targets regional secondary students, including a significant number of indigenous participants.

In 1999, Flying Arts will work with the Queensland Art Gallery to include a number of Asia Pacific Triennial artists as guest tutors within touring workshops and parallel programs.

THE PROCESS

Flying Arts has a current membership comprising about 270 individuals and a similar number of organisations. Workshop programs and touring schedules are developed primarily in response to members' requests. The organisation is also working to extend its coverage by marketing programs in areas where it does not have a substantial membership, and developing partnerships with other regional agencies.

During 1998, Flying Arts received additional funding to research arts service delivery needs throughout regional Queensland. Outcomes from this work will guide the future evolution of its programs.

FLYING ARTS INC.

INNOVATIVE OPPORTUNITIES FOR THOSE WITH LIMITED ACCESS

Throughout 1998 and 1999, the organisation is touring an exhibition of work produced by artists associated with recent Flying Arts programs. Titled *Art of Transition*, this exhibition will be shown at over a dozen venues throughout Queensland, the Northern Territory and northern New South Wales. The organisation is also curating and presenting separate members exhibitions in three regional centres (Toowoomba, Rockhampton and Cairns), culminating in the presentation of the Shell Art Award at the Customs House Gallery in Brisbane in 1999.

CLEAR BENEFITS

Flying Arts provides professional development opportunities to regional artists who would otherwise remain isolated. Through the program these artists are able to develop their skills and knowledge, access materials, exhibit their work, develop partnerships with other artists and create employment opportunities for themselves. The program also affirms the importance of culture in contributing to regional identity.

CREATIVE PERSONNEL INVOLVED

Flying Arts employed a range of professional artists to undertake its 1998 program, including textile artists Jill Kinnear and Ken Smith, ceramicists Karen Laird and Shirley Wilkins, and painters Peter Dwyer, Garry Andrews and Barbara Cheshire. Flying Arts 1998/99 exhibitions program is being curated by Michael Snelling, Director of Brisbane's Institute of Modern Art.

SOURCES OF FUNDING AND SUPPORT

Flying Arts receives operational funding from the Queensland Government's Arts Office (approximately \$200,000 in 1998), as well as sponsorship support from Shell Australia (\$20,000) and in-kind support from a range of additional sponsors (including its host organisation, the University of Southern Queensland, NQX Freight System and Minter Ellison Lawyers) totalling about \$80,000. The organisation also attracts grants for particular projects. For example, the *ReSiting* project received a grant of \$17,000 from the Australia Foundation for Culture & the Humanities, and the touring of the *Art of Transition* exhibition is being supported by a grant from the Queensland Gaming Machine Community Benefit Fund, as well as by NQX Freight and by the Australia Council through the Regional Galleries Association of Queensland.

Additionally, the organisation generates revenue from workshops and membership fees.

LEFT: THE BIG PICTURE - VISUAL ARTS EXPERIENCE WEEK CORE WORKSHOP PHOTO: MICHELLE DEANSHAW

RIGHT: JEAN MESNER *FIGURE OF A COUNTRY WOMAN*, 1995

A long established collaboration between art and technology has been crucial to the operations of Flying Arts. By definition the organisation has relied on transport and communication technologies to disseminate art, materials and knowledge across vast distances.

SUE GUILFOYLE, ARTIST

JUMPING THE HURDLES

In recent years, Flying Arts has had to review its objectives and function in response to changes in government policy and the development of a range of new regional arts mechanisms, most notably the Queensland Government's devolved Regional Arts Development Fund (RADF). This has meant clarifying its target membership and defining a role which complements other existing programs. One important victory Flying Arts has achieved through its dialogue with government has been to broaden the accepted definition of 'professional artist', enabling it to legitimately assist the development of practitioners who would previously have been viewed only as amateurs.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Flying Arts Inc. is significant as a pioneering organisation which has managed to continually evolve and develop in order to meet the ongoing and changing needs of regional artists. Whilst sustaining a regular program of regional workshops, the organisation has also developed other mechanisms for assisting the professional development of regional artists and for increasing access to skills, materials and finished artistic product.

TANGIBLE EVIDENCE OF SUCCESS

The most significant evidence of Flying Arts recent success is the effective diversification of its program and the subsequent increased scope of program participants. At the same time, the organisation has maintained core aspects of its program, most notably its seasons of touring workshops.



MORE INFORMATION?

Contact: Christine Campbell, Executive Officer, 333 Adelaide Street, Brisbane Qld 4000 Tel. 07 3853 3271 Fax. 07 3853 3277.



THE PROJECT

From its first staging in 1990, the Wangaratta Jazz Festival became recognised as Australia's premier jazz event. Staged over the Melbourne Cup long weekend (October 30 - November 2 '98), this year's Festival will involve over 350 jazz and blues musicians from Australia and overseas, with over 70 performances in 15 different venues over four days. Organisers anticipate the festival will attract an audience of almost 30,000 people. A key aspect of the Festival is the National Jazz Awards, a prestigious competition which attracts artists from all around the country. In 1998, awards will go to the best jazz singers.

As well as being a prestigious international cultural event, the Festival contributes significantly to economic development in the region. It provides local businesses including wineries, gourmet food producers and hospitality traders with a great opportunity to promote their products and services and, in 1997, injected an estimated \$13.5 million into the local economy.

The Festival will celebrate its 10th anniversary in 1999. Special funding from Arts Victoria will see the commissioning of new artists' works to celebrate this occasion.

THE PROCESS

The TAC Wangaratta Festival of Jazz was initiated in 1989 by a group of local business people who wanted to establish a significant festival for the town and region on a scale comparable to the Tamworth Country Music Festival or the Port Fairy Folk Festival. The group commissioned Michael Edgley International to undertake a feasibility study. The study identified the potential for an event focussed on the highest quality modern and contemporary jazz. The study also recommended the Festival be built around an internationally recognised jazz competition, as nothing of this type existed elsewhere in Australia.

From its first year, the Festival has carried a charter of uncompromising artistic excellence. The event includes a balanced show-casing of all jazz styles, but places particular emphasis on modern and contemporary jazz, with the National Jazz Awards as the core of the overall event.

The Festival program is well promoted, and inclusive accommodation and ticket packages are successfully marketed. It employs a professional publicist and marketing manager, and works with local business to coordinate ticket sales and bookings. Programming ensures a range of events to suit a diverse audience, including free events in public venues throughout the town and surrounding region.

LEFT: REID STREET 'FREE STAGE', RIGHT: REID STREET 'FREE STAGE' AT NIGHT, PHOTOS: MICHAEL BELL

TAC WANGARATTA FESTIVAL OF JAZZ

A PREMIER EVENT

CLEAR BENEFITS

The festival gives the participating musicians an opportunity to perform and promote their music in a supportive environment. The festival also injects a substantial amount of money into the Wangaratta economy and is a source of pride for the local community.

CREATIVE PERSONNEL INVOLVED

The 1998 Festival will feature a large number of acclaimed artists, including the Australian Art Orchestra, Paul Grabowsky, Bob Bertles, Jex Saarelacht and a veritable who's who of Australian contemporary jazz. The program also features international artists, including Sheila Jordan, Kurt Elling and Teddy Morgan & the Sevvilles from the USA, and Moire Music from the UK and Ghana. Artistic Director for the 1998 Festival is Adrian Jackson, the long-time jazz critic for the *Melbourne Age* newspaper.

SOURCES OF FUNDING AND SUPPORT

The Transport Accident Commission (TAC) is the naming rights sponsor for the 1998 Festival. Additional key sponsors include Tourism Victoria, the Rural City of Wangaratta, the Australia Council, Arts Victoria and VicHealth / International Diabetes. A range of local businesses and larger corporations are also providing sponsorship support, including Bruck Textiles, Bluegum Technology and a community based funding program called Friends of the Festival.

JUMPING THE HURDLES

The festival market is a competitive one, with many centres competing to attract the same potential audience. In developing the Jazz Festival, it was recognised early that the potential niche was for a large event targeting the top end of the jazz field. The development of such an event required considerable confidence and substantial investment by local agencies.

The Festival has avoided the trap into which many other festivals have fallen, namely to duplicate each other and present the same core of recognised performers over and over. Instead, the Festival has presented young players with outstanding potential and seasoned musicians who deserve wider recognition, alongside the established names in Australian Jazz and highly respected international visitors.

It claims to be Australia's premier jazz event. If there is a better one, it must be very good. It is a consistent winner of tourism awards and festival awards, with extensive council and government sponsorship...The music embraced Trad through Mainstream to Blues and Bop, all at a high intensity from musicians in their teens to those whose age draws as much admiration and respect as their skills...

MICHAEL FOSTER, THE CANBERRA TIMES

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The TAC Wangaratta Festival of Jazz provides a model for how a rural city can develop a major arts event to promote positive economic outcomes. The Festival successfully combines a high level of artistic credibility with strong local economic development benefits.

TANGIBLE EVIDENCE OF SUCCESS

Throughout its eight year history, the Festival has continued to receive high acclaim from the media, from musicians (including many internationally renowned overseas artists who have become regular performers) and from fans around Australia and overseas. The Festival has continued to grow, and artists and audiences have returned to participate on a regular basis. The Festival has also received a number of Tourism Victoria Awards, including awards for *Significant Local Festival* and *Special Event* in 1997 and again in 1998.



MORE INFORMATION?

Contact: Robyn Golder (Robyn Golder Marketing), TAC Festival of Jazz, PO Box 860 Wangaratta VIC 3676 Tel. 03 9816 3225 Fax. 03 9816 3318

A STRONG COMMUNITY

empowerment, reconciliation and celebration

Country communities have always tended to be more self-reliant than their metropolitan counterparts. A relative paucity of support services and a high degree of social interdependence means that, to most country people, community development is more than just a vague realm of government policy. Rather, it's something people practice all the time in order to address a diverse range of issues, spanning across all sections of the community.

The projects included in this final section of the publication demonstrate how art projects can be effective tools for communicating and addressing all manner of social issues and for building stronger, healthier communities.

- ◆ Southern Edge Arts has brought together 100 local performers, an international choreographer, a rock band and the local police to develop *Speedway Ballet*, an acclaimed theatrical production conveying road safety messages to a predominantly young audience in Albany, Western Australia.
- ◆ *Uniting Our Communities*, an initiative of the Foundation for Australian Agricultural Women, involved over 100 women from all parts of East Gippsland in arts projects which developed leadership skills, created development opportunities and consolidated communities.
- ◆ The *Desert Acrobats* program adopts a holistic approach to promoting the health of young people in remote Aboriginal communities throughout the Kimberley region of Western Australia.
- ◆ South Australia's Riverland Multicultural Arts Program is proving to be a successful pilot for professional support of arts projects involving ethnic communities in rural areas.
- ◆ Initiated by the Tasmanian Women's Midlife Information Service, *Bold Bags & Old Baggage* was a successful art and health project focussing upon major transitional periods in women's lives.
- ◆ Based in Cairns, Graft 'n' Arts operates broad ranging youth arts programs which address young people's concerns and create genuine training and employment opportunities.
- ◆ Coordinated by Cornwall Arts Council, *Individually Beautiful* was a highly successful dance project involving people with physical, intellectual or emotional disabilities and creating connections with the broader community.
- ◆ Conducted annually, *Tribute to Our Seniors* is a photographic project which acknowledges the contributions of elderly residents within the Redlands Shire, east of Brisbane.
- ◆ In hosting a visiting artists program at the Pink Palace in Tennant Creek, Julalikari Council CDEP Arts & Crafts facilitates a cultural exchange which enriches the practice of local women artists.



THE PROJECT

Speedway Ballet is a production of Southern Edge Arts in collaboration with South African dancer and choreographer Alfred Hinkel. Southern Edge Arts, based in Albany in Western Australia's south west, is the region's youth theatre company. *Speedway Ballet* fuses dance, rock music and car culture, combining the talents of a thrash band, roller bladers, skateboarders, dancing mothers, stiltwalkers and local police. The production promotes the message of road safety and is a direct response to the high rate of youth road fatalities in the Albany region.

The production was performed in Albany during May 1998 and will tour to other regions throughout 1999.

THE PROCESS

Spurred on by his own experience of a tragic car accident, Lockie McDonald began to develop *Speedway Ballet* through improvisation workshops with local teenagers. McDonald later persuaded visiting South African dancer and choreographer, Alfred Hinkel, to assist in developing the production. Hinkel's mission became to create a community dance involving as many local young people as possible.

The diverse elements of the performance- dance, voice, music - were developed separately and then brought together in the final stages of rehearsal. Southern Edge Arts used in-house expertise to develop the movement and music elements of the production. An outside vocalist was employed to run a series of a capella workshops with young people and develop original material to be used in the production. Similarly, visual artists were employed to design and develop the sets.

Community based performance relates strongly to the origins of theatre, allowing the performers to empower themselves in the process of creating the performance.

ALFRED HINKEL

SPEEDWAY BALLET, PHOTOS KEVIN O'BRIEN @ CALIX

CLEAR BENEFITS

Speedway Ballet provided the opportunity for local teenagers to develop performance skills and raise their self esteem. The production promoted road safety awareness to teenage audiences in a form that was entertaining and relevant. In addition, the production inspired an artistic exchange between Hinkel and Southern Edge Arts which was mutually beneficial and which promises to be ongoing.

CREATIVE PERSONNEL INVOLVED

Speedway Ballet was developed by Lockie McDonald and choreographed by Alfred Hinkel. Eddie Tutuki, musical director, Teresa Hughes, vocals specialist and visual artists, Sue Codee and Sam Sutcliffe, provided artistic support. More than 100 young performers from Denmark, Mount Barker and Albany were involved in the production, including the rock band Fuzztruncleon.

SOURCES OF FUNDING AND SUPPORT

The show was funded by the Western Australian Lotteries Commission (\$20,000), Arts WA (\$4,750), Healthway (\$3,700), the Theatre Fund and Community Cultural Development Fund of the Australia Council (\$4,700 & \$8,000 respectively) and the Albany Community Policing Committee, who donated \$4,900 for the project.

JUMPING THE HURDLES

The initial challenge faced by Southern Edge Arts was to find teenagers interested in participating in a theatre production. Once this was achieved the problem became one of coordinating a diverse and large cast of over 100 teenagers who had only limited or no performance experience.

We wanted to do a show with community benefit. There has been a problem with teenagers killing themselves on local roads through speed or alcohol.

LOCKIE McDONALD



SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Speedway Ballet has brought the local arts community together with police and teenagers to convey the message of road safety to a teenage audience. It has also involved unique collaboration between a South African Dance Company and a West Australian youth theatre company.

TANGIBLE EVIDENCE OF SUCCESS

Speedway Ballet performed to packed houses, provoking particularly emotional responses from young audiences. The performers are keen to develop the piece further and Southern Edge Arts is looking to tour the production to five regional communities in 1999. The project also attracted a high profile in local, state and national media.

It is anticipated the collaboration established during the production will continue. Hinkel and McDonald have already mapped out a future exchange program and are planning a collaborative work for the 2000 Perth Festival.



MORE INFORMATION?

Contact: Lockie McDonald, Artistic Director, Southern Edge Arts, PO Box 1367, Albany WA 6331 Tel: 08 9841 6002 Fax: 08 9842 2802



THE PROJECT

The Rural Women's Cultural and Community Leadership project was conceived in 1997 as a national pilot initiative, utilising the arts as a vehicle for increasing the leadership skills of 200 women in rural and remote communities. The pilot involved projects in two regions and included activity in the Atherton Tablelands in Far North Queensland, in addition to the Gippsland project described below.

Across the East Gippsland region a variety of artforms were used to encourage the women to work collaboratively and to articulate their concerns. These media included film making, roadshow performance and visual artworks. Four towns were selected as sites for project activity, and over 120 women participated in workshops and hands-on art activities.

The culmination of the project brought together participants from the four towns for a two day workshop and presentation. Issues to emerge from the presentations included dissatisfaction with the level and quality of government services, relative lack of ongoing training and professional development opportunities and the need for improved communication services. The workshop was attended by representatives from a number of relevant government agencies, including advisers to the Federal Minister for Agriculture.

THE PROCESS

Following the establishment of a representative steering committee and the appointment of a coordinator, the Rural Women's Leadership project was promoted widely in and around the selected towns. Initial workshops and planning sessions were conducted and the directions for respective arts projects were identified. Suitably skilled professional artists were then conscripted from within the region.

Projects developed over a nine month period, during which time communications were maintained across the region and a number of joint showcase events were convened so that experiences could be shared and progress reported. At the end of the nine months the projects were presented publicly.

Some activity is still continuing at a local level across the region and many participants have gone on to further utilise skills acquired through the project.

LEFT: SNAKES AND LADDERS PRODUCED BY THE BAIRNSDALE GROUP OF THE RURAL WOMENS' PROJECT
RIGHT: MAFFRA RURAL WOMEN'S GROUP, CARVED WOODEN OUTDOOR TABLE INLAID WITH COLOURED RESINS

CLEAR BENEFITS

The women involved in the project have acquired valuable leadership and business skills which have opened up new work and creative possibilities for many of them and which are of benefit to their communities.

CREATIVE PERSONNEL INVOLVED

Artists employed to work with local women on the various arts projects throughout the Gippsland region included film-maker Lisa Roberts, visual artists Jenny Toye and Catherine Larkins, performance director Clifton Kline and sculptor Clive Murray-White.

SOURCES OF FUNDING AND SUPPORT

The project received funding and in-kind support totalling \$107,000, including \$72,500 from the Australia Council and smaller amounts from the East Gippsland Shire (\$1000 plus in-kind support), Rural Finance Corporation, Westpac Banking Corporation, the Lance Reichstein Foundation and the Department of Natural Resources & Environment. Valuable in-kind support was received from a range of agencies, including ABC Regional Radio, Arts Network East Gippsland, the Victorian Farmers Federation, East Gippsland Institute of TAFE and the Orbost Rotary Club.

JUMPING THE HURDLES

There were some misunderstandings about the project which led to the withdrawal of a small number of women while it was still evolving. Some of these women had expectations of being paid while others found the group dynamic difficult. Additionally, the demographic character of some parts of the region caused predictable communications and travel difficulties for some participants.

One of the major benefits of the project is that 70 per cent of the women became involved in activities which had previously either been inaccessible to them or were something they had never considered possible for themselves.

DI DEPPLER, PROJECT COORDINATOR



SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The project produced immediate and significant artistic outcomes, but also produced longer term benefits, such as the increased skills, confidence and leadership abilities of participants and an enhanced recognition of key issues affecting women in rural and remote communities.

TANGIBLE EVIDENCE OF SUCCESS

The success of the project has been evidenced by the positive community response to artworks produced through the project. Some of these have since been further developed and presented publicly. A report on the project was presented to the 2nd International Women in Agriculture Conference held in Washington DC in June 1998, and was very well received.

Other indicators of the project's success include subsequent opportunities for employment and enterprise development for several participants, ongoing training and professional development activities, and the consolidation of friendships and local networks.



We are all getting along, cooperating, making new friends and working on something, achieving something for the community.

LORRAINE CRAIGIE, MARLO, PARTICIPANT

I've discovered I'm not alone. I've found we can work together.

DEBBIE CHISOLM, ORBOST, PARTICIPANT

We always knew we had something to say. Through the projects we have found our voice and it is growing. People are listening.

MARGARETA OSBORN, TINAMBA, PARTICIPANT

MORE INFORMATION?

Contact: Di Deppler, Coordinator, 305 Bellbird Road, Bairnsdale VIC 3875 Tel. 03 5157 9333

THE PROJECT

Desert Acrobats is an innovative program operated through the HEATworks (Health, Education and Theatre Works), the health promotions unit of the Kimberley Aboriginal Medical Service's Council. As with all of KAMSC programs, the *Desert Acrobats* initiative adopts a holistic approach to promoting the health of young people in remote Aboriginal communities throughout the huge Kimberley region. The program seeks to promote improved confidence and self-esteem among young participants and to provide an attractive avenue for physical and social development in communities where opportunities are limited.

The program is facilitated by a trained gymnast, working in partnership with an Aboriginal trainee. The *Desert Acrobats* team travels out to remote communities, taking with them all of the necessary equipment to run workshops in gymnastics, dance, music and performance. To date, the program has involved about 500 Aboriginal youth aged between six and 17 years, and has targeted five remote communities in both desert and coastal regions. Within the communities, the team generally works in partnership with local schools and community organisations. There is ongoing follow-up of projects to promote their continued development.

A pilot stage of the project culminated in an acclaimed public performance as part of the national NAIDOC celebrations held in Broome in July 1998. While *Desert Acrobats* has already been successful in developing performance skills among participants, in the longer term the program seeks to provide positive experiences and learning opportunities and to enrich existing education and health programs at the community level.

THE PROCESS

HEATworks consults with local communities to determine particular needs and interests. The *Desert Acrobats* program has targeted communities where the health and behaviour of young people is a major issue and has developed working partnerships with local Aboriginal organisations.

Desert Acrobats involves a rigorous evaluation process. Feedback from teachers, Aboriginal aides and the youth themselves informs the development of local follow-up strategies in particular communities and the ongoing refinement of the overall program.

LEFT: KIDS FROM DESERT ACROBATS CUT LOOSE BY THE OCEAN

RIGHT: DESERT ACROBATS AT SUNSET IN GREAT KIMBERLEY

KIMBERLEY ABORIGINAL SERVICES COUNCIL

CLEAR BENEFITS

Participating youth derive improved health, confidence and self esteem, as well as learning valuable performance skills. Communities also benefit from having youth who are learning to be more aware of their social responsibilities, and whose energies are being channelled in a constructive way.

CREATIVE PERSONNEL INVOLVED

Desert Acrobats was developed and is managed by Sita Fitzgerald, and also involves Aboriginal dancer Simon Stewart as trainee artist and administrator.

SOURCES OF FUNDING AND SUPPORT

The program has received funding support from the Western Australian Lotteries Commission (\$13,250 for the initial pilot project) and the State Office of Youth Affairs (\$11,500) and smaller grants from Country Arts WA, Community Arts Network WA and other health agencies. The Medical Services Council contributes significantly to the project from its own resources, providing a vehicle, accommodation and administrative support.

JUMPING THE HURDLES

The major difficulty in delivering any program to remote communities throughout the Kimberley is that of distance, and the related factors of poor roads and lack of access during some seasons of the year. Development and implementation of *Desert Acrobats* has needed to accommodate these factors.

The Kimberley Aboriginal Medical Service's Council (KAMSC) has a unique acrobatic theatre health promotion program called *Desert Acrobats*. The KAMSC Council is committed to the principle of Aboriginal youth empowerment by focusing on inherent natural abilities. This is achieved by providing access for young people to gymnastics, theatre and dance in remote communities in the Kimberley region.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Desert Acrobats is significant as an arts program which is an effectively integrated component of a regional health program. Additionally, the project illustrates the potential for a touring workshop program to inspire ongoing performance work in the communities visited.

TANGIBLE EVIDENCE OF SUCCESS

Program evaluation has noted that acrobatic and performance activity is ongoing within most of the participating communities. In many cases, approaches demonstrated through workshops have been integrated within school curricula. Most significantly, many of the young people who have participated in initial activities are continuing to work and develop skills in acrobatics and performance.

The project develops important life skills such as learning how to work in group situations, how to communicate, how to perform in public, thereby raising self-esteem, confidence, and sense of responsibility. These skills relate directly to how a child performs in school and their relationship to the wider community.



MORE INFORMATION?

Contact: Sita Fitzgerald, HEATworks Unit, Kimberley Aboriginal Medical Services Council, PO Box 1377, Broome WA 6725 Tel. 08 9192 1884 Fax. 08 9192 1937

THE PROJECT

The Multicultural Arts Program supports the development of arts projects by ethnic communities and artists from the Riverland and Mallee regions in South Australia. Constituted as a part of the South Australian Country Arts Trust (SACAT), the program has been operating since 1996, under the direction of a community based steering committee. The program aims to promote the region's cultural diversity through arts activity. This is evident in the projects already supported which include rugmaking by Turkish women in Renmark, traditional music and dance involving the Riverland Sikh community, an oral history and storytelling project involving members of the region's Greek and Italian communities and various additional cross-cultural initiatives.

The program has also supported the development and promotion of projects by individual artists in the region, including the recording and performance of music by Pinnaroo based Greek Australian artist Kosta Arvanitis.

THE PROCESS

The Steering Committee of the Multicultural Arts Program includes members of Aboriginal, Lebanese, Greek, Turkish, Italian, Sikh, Scottish and Croatian background. This gives the committee direct links to these communities and makes it well placed to identify their needs. The Multicultural Arts Officer works closely with the committee and with other staff of the South Australian Country Arts Trust, and liaises with a diverse range of non-arts agencies across the region.

CLEAR BENEFITS

The program provides opportunities for self discovery and cultural expression to a broad range of community members and artists in the Riverland and Mallee region. The projects help to strengthen cultural identity within individual communities while at the same time increasing awareness of the cultural diversity of the region among the wider community.

CREATIVE PERSONNEL INVOLVED

The Multicultural Arts Officer can provide information on professional artists involved in the various projects initiated through the program.

SOURCES OF FUNDING AND SUPPORT

The Multicultural Arts Officer position is funded by the Australia Council and by the South Australian Country Arts Trust (SACAT). The program has attracted project funding for a diverse range of projects, including small grants ranging from \$400 up to \$2,400 from SACAT for skills workshops and project development and larger grants up to \$5,000 from the Commonwealth Government's Regional Arts Fund for larger events. Project funding has also been received from Living Health, South Australia's health sponsorship and promotions agency.

JUMPING THE HURDLES

The program has had to overcome a slow gestation period during which protracted delays were experienced in the confirmation of funding and the recruitment of a suitable Multicultural Arts Officer. The local steering committee did well to maintain community interest and momentum throughout this period. Additionally, the program has had to work hard to counter the social divisions which can exist within a culturally diverse region. In the Riverland, these social tensions have been exacerbated by a protracted period of economic difficulty afflicting the region's primary horticultural industries.

Both young and older women were involved in a positive exchange with everyone finding ground to enjoy each other's company and inspire the design outcomes. Now the community is discussing the viability of a Turkish rug making cottage industry in a north eastern South Australian landscape.

REPORT FROM RUG MAKING PROJECT
INVOLVING TURKISH MUSLIM COMMUNITY

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF THE PROJECT

The establishment of a Multicultural Arts Program in the Riverland is viewed nationally as the prototype for such an initiative in a rural area. The Multicultural Arts Officer position is the only one of its kind funded outside of a capital city. The program promotes an appreciation of cultural diversity as an important defining element of some rural areas.

TANGIBLE EVIDENCE OF SUCCESS

The program has been successful in engaging major ethnic communities in its management and in supporting a diversity of projects spanning a broad range of cultures within the region.



LEFT: MUSLIM WOMEN IN A FABRIC WORKSHOP, RIGHT: TURKISH WOMEN'S RUGMAKING PROJECT

MORE INFORMATION?

Contact: Danyon De Buell Innes, Multicultural Arts Officer, SA Country Arts Trust, PO Box 228, Berri SA 5431 Tel: 08 8582 2288 Fax: 08 8582 3237 Email: danyon@peg.apc.org



THE PROJECT

Bold Bags & Old Baggage is a community based art and health project which has utilised a range of visual media including textiles, painting, printmaking and jewellery as well as prose writing and poetry. Fifty five artists and 50 women from four communities in Tasmania participated in the project which was initiated by the Women's Midlife Information Service, a branch of the Tasmanian Department of Community & Health Services.

Using the theme of 'bags and baggage', participants reflected on major transitional periods in their lives, particularly puberty, motherhood and menopause. The project's underlying concept was to utilise bags as a metaphor for women's life stories. Some women addressed the theme through collaborative works, while others chose to work on individual projects.

An exhibition combining work from the community workshops and work created independently by professional artists was held in March 1998. This exhibition is touring around Tasmania in the second half of 1998 and is likely to tour in some mainland states in 1999.

THE PROCESS

The project developed out of collaborative planning involving the Women's Midlife Information Service, Clarence City Council and the Tasmanian Arts Council. Sufficient funding was obtained to employ a community artist and invitations for women to participate in the project were issued through community houses, arts networks and health programs. Groups were established in four centres - Risdon Vale, Rokeby, Bellerive and the Derwent Valley. In many cases, these groups comprised women who had already worked together on various social and creative projects.

As the theme and scope of the project developed, invitations were extended to a range of external artists to develop work for inclusion in an exhibition which would also include material produced by women in each of the four groups. Eleven artists accepted this invitation, and produced an impressive range of work encompassing themes both personal and political.

The *Bold Bags & Old Baggage* exhibition was initially presented at the Schoolhouse Gallery in Rosny, and then at another venue in Launceston. The Tasmanian Arts Council then toured a smaller version of the exhibition to other centres in the state.

WOMEN'S MIDLIFE INFORMATION SERVICE

BOLD BAGS & OLD BAGGAGE

CLEAR BENEFITS

The project empowered the participating women by providing them with the opportunity to confront difficult personal issues in a safe, non-threatening and creative environment. The subsequent exhibition related ideas of broad social relevance to a wide audience.

CREATIVE PERSONNEL INVOLVED

Caz Rodwell was the visual artist employed to work with groups of women participants and to curate the resulting exhibition. Other artists who made work for the project include Barbie Kjar, Elizabeth Glover, Gwen Egg and Elena Gallegos. Elizabeth Dean was commissioned to produce a catalogue essay for the exhibition.

SOURCES OF FUNDING AND SUPPORT

The project was supported with grants from the Department of Community & Health Services (\$3,500), the Tasmanian Arts Council (\$1,500), Clarence City Council (\$4,000) and Contemporary Arts Services Tasmania (\$1,000). The Aberfoyle Resources Inc. also contributed \$1,100 to the project through their sponsorship of the Tasmanian Arts Council's 1998 Visual Arts Touring Program.

JUMPING THE HURDLES

The project provoked many participants to confront difficult and painful episodes from their lives. While this experience was ultimately fruitful both in terms of work produced and issues articulated, it did create significant emotional tensions at various stages throughout the project's development.

The Derwent Valley women decided to work collectively on one item as they wanted to show the reliance of country women upon each other. The Bellerive Community Arts Centre women spent time in discussion and writing, reflecting on their lives and the gap between the reality of loss and the cultural rhetoric of their early lives.

ELIZABETH DEAN, CATALOGUE ESSAYIST

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Bold Bags & Old Baggage encouraged a diverse group of women to utilise creative media to explore their life journeys. In doing so, the project produced an exhibition which is simultaneously inventive, moving and humorous. Most significantly, the project has been able to translate a range of sensitive emotional and mental health issues and experiences into an accessible and powerful collection of artworks.

TANGIBLE EVIDENCE OF SUCCESS

Women involved in the project have continued working together and have been inspired to further their art-making endeavours. The *Bold Bags & Old Baggage* exhibition has received a favourable response from a broad audience as it has toured throughout Tasmania, and the show seems likely to have a continuing life as it tours to Victorian and South Australian venues in 1999.

One of the most rewarding elements to come from the Bags [project] is the amount of fun, camaraderie and opening up of long held grief issues.



TOP: BEVERLEY PARSANEN, *THE FISHING BAG*
RISDON VALE, PHOTO: PETER WHYTE
BOTTOM: RUTH HADLOW, *BLOODY MARY*
BOLD BAGS INVITED ARTIST, PHOTO: PETER WHYTE
LEFT: DERWENT VALLEY ARTS COUNCIL WORK IN
PROGRESS, PHOTO: KIMBRA BESTER



MORE INFORMATION?

Contact: Marjorie Luck, Community Arts Officer, Clarence City Council Tel. 03 6245 8742 Fax. 03 6245 8738



THE PROJECT

Graft 'N' Arts is a community arts organisation operating out of a 'tin shed' in Cairns, focussing on the development of the arts for young people (aged 11-25 years) in the communities of far north Queensland. The centre acts as a rehearsal, workshop production and exhibition space for local youth and community arts initiatives. Projects such as XPRESSION, for example, have helped to expand the local music industry and given young bands an opportunity to develop their performance skills. Other activities include youth theatre, educational videos relating to youth issues and media projects in collaboration with the local radio station 4CCR FM. In addition to these city based activities, Graft 'N' Arts operates a youth outreach program in the greater Cairns district covering 2,000 square kilometres.

Such a broad commitment to community arts has earned the organisation a growing reputation both as a creative hub and an effective advocate for young people. In 1996 Graft 'N' Arts received the Local Government Associations of Queensland Excellence Award for innovative cultural development. The organisation was also supported by the Australia Council and by Arts Queensland to research and produce an information kit titled *Inside Graft 'N' Arts*. The organisation is currently looking to expand its role by becoming fully accredited as a training provider in media and the arts so the centre can function as a community resource for programs in alternative education and juvenile justice, acting as a stepping stone to tertiary education and to employment in the arts and tourism industries.

Graft 'N' Arts is currently undertaking two new initiatives which celebrate the cultural diversity of Far North Queensland. These projects are *Significant Rites*, targeting artists from across the broader region who are adept in various traditional ethnic artforms, and *Pacific Exchange*, a collaboration with the North Queensland Indigenous and South Pacific Island Association. Both of these initiatives are being supported through special project grants from the Australia Council.

Above all, youth arts is about having lots of fun. And whether that's moshing, stilt walking, radio presenting, rapping, filming, painting, scanning, acting, skating, playing music, reciting poetry, break dancing, animating, shootin' hoops, D.J.'in, potting, screen printing, graffin', curating, dooffin', sound engineering, props making, editing, coordinating or web/crowd surfing, Graft 'N' Arts wants to know about it.

GRAFT 'N' ARTS

MOSHING, SCANNING, DOFFIN', PLAYING...

THE PROCESS

Graft 'N' Arts conducts weekly creative youth arts workshops and ongoing programs in the various visual and performing arts. These take place after school, on weekends and during school holidays and are run by practising professional artists. Workshops are designed to meet specific community needs and are conducted at the centre and in outreach locations on demand. Cairns City Council employs a full time Youth Arts Officer through Graft 'N' Arts, to plan and implement all youth related projects and events. Through the Department of Health & Family Services, a part-time Community Arts Liaison Officer has also been funded. This program, designed to work primarily with indigenous and Islander communities, will compliment Graft 'N' Arts' other services. The organisation is also establishing links with a variety of other agencies, programs and communities.

Distinct youth cultures are well catered for at the centre. XPRESSION gigs, which appeal to young people who associate with grunge/indie music culture, are held on the last Saturday night of each month. These events give aspiring bands an opportunity to perform and learn all facets of gig management. On a separate Saturday night in each month Black Knights caters to young people who appreciate reggae/hip hop culture, particularly Aboriginal and Torres Strait Islander youth. Both events encourage young people to get involved in the centre, and create a sense of belonging. They are also a valuable source of entertainment for young people in a town which mainly caters to the over 18s.

CLEAR BENEFITS

Graft 'N' Arts gives young people in Far North Queensland the opportunity to pursue their interests and address issues of access and equity within a creative and supportive environment. The organisation's youth arts programs provide valuable skills and training for young people and enhance their opportunities for finding employment in the arts and cultural industries. In promoting the holistic development of youth, Graft 'N' Arts is contributing to the well-being and development of the broader community.

CREATIVE PERSONNEL INVOLVED

Graft 'N' Arts is managed by Marie Peart and employs four additional arts development staff with specific program responsibilities. The organisation also employs a diverse range of local professional artists to conduct workshops encompassing all aspects of visual, performance and multi-media creative practice.

SOURCES OF FUNDING AND SUPPORT

Graft 'N' Arts is funded through Arts Queensland and Cairns City Council, with recurrent funding from Federal Department of Health & Family Services. Project funding has been obtained through grants from the Australia Council's Community Cultural Development Fund and Audience Development Division, and from the State Department of Youth & Community Care.

JUMPING THE HURDLES

As an increasingly marginalised group in our society, youth face constant negative stereotyping from the wider community. Graft 'N' Arts, in its role as an advocate for youth culture, continues to be challenged by these attitudes.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF THE PROJECT

Graft 'N' Arts adopts a holistic approach to the development of young people. Through the broad scope of its work the organisation simultaneously addresses youth issues relating to health, education, employment and social justice, while providing a supportive and stimulating environment where youth culture is celebrated.

TANGIBLE EVIDENCE OF SUCCESS

Graft 'N' Arts programs have produced tangible benefits in a range of areas. Sixty bands have passed through XPRESSION, and these gigs have been instrumental in creating a thriving youth music scene in North Queensland. In 1994 XPRESSION released its first compilation CD of some 14 young bands. Through joint media projects with 4CCR FM many young people have learned radio presentation and production skills. Outreach projects have stimulated youth arts activities beyond the Cairns region. A street theatre ensemble developed through Graft 'N' Arts now operates independently and members are gaining paid employment. Graft 'N' Arts multi-media lab (G&A Media) is extremely well-utilised and provides access and training for people from across the broader community.

In 1996 Graft 'N' Arts had over 14,000 youth and 6,000 adult attendances at its various workshops and these numbers continue to grow, particularly as a result of expanded indigenous and multicultural arts programs.



Graft 'N' Arts is committed to providing real training and employment opportunities in the arts and cultural industries for young people and the community.



LEFT: FESTIVAL STEP GROUP,
PHOTO: CAIRNS POST,
RIGHT: UNIT 2 + 1 PERFORMANCE

MORE INFORMATION?

Contact: Marie Peart, Manager, Graft 'N' Arts, PO Box 359, Cairns Qld 4870 Tel. 07 7051 4023 Fax. 07 7031 7053 E-mail: graftart@tpgi.com.au



THE PROJECT

Individually Beautiful is an ambitious dance project, stimulating interaction between people with a disability and members of the wider community. The primary aim of the project has been to utilise contemporary dance as a vehicle for the expression of both individual spirit and social unity.

Throughout the various stages of the project, a professional dancer has workshoped and presented performances with groups of up to 24 participants, most of whom have physical, intellectual or emotional disabilities. Performances have gradually increased in scope and complexity, and opportunities have been provided for ensemble and solo performance, depending upon the capabilities and ambitions of individual dancers.

Originally performing for an invited audience, largely comprising family and friends, project participants have since performed in outdoor public forums including Festivale (Launceston's annual food and performance festival) and International Women's Day. Currently, workshops are being undertaken to prepare 20 disabled performers for a presentation at the opening of the Special Olympics in Hobart in November 1998. The Cornwall Arts Council is also preparing for a series of visual arts workshops for disabled people to be conducted in 1999, with a resulting exhibition of work to tour throughout Tasmania and to the mainland.

Stephen was preparing for the big night and a helper was dabbing his face with green glitter. Suddenly he punched the air with his arm and cried, "We've got the power!".

STEPHEN FAHEY, ONE OF THE PERFORMERS

THE PROCESS

Individually Beautiful was initiated in September 1997 when the Cornwall Arts Council received a small project grant to conduct a series of dance workshops, leading to a performance coinciding with the Day of the Disabled in December of that year.

Jason Watson, a dancer employed by TasDance, the state's contemporary dance company, was contracted to direct the project. Despite having never before worked with disabled people, Jason embraced the challenges presented by the project and successfully developed workshop routines appropriate to the capabilities of a diverse and large group. The initial workshops involved 24 participants ranging in age from 19 - 50 years, with 20 of these people having a disability. As the workshops progressed, Jason was able to identify participants who could take on the challenge of a small solo piece and incorporate this into the group performance.

Subsequent funding was obtained to conduct a series of workshops with eight women for a performance on International Women's Day. Participants built upon the skills and experience acquired through the initial project, and developed a more sophisticated performance under the title of *Portrait*. This work was performed to large audiences in Launceston's Civic Square.

CLEAR BENEFITS

Disabled participants in the project have had the opportunity for personal development through creative expression and through experiencing the exhilaration of public performance. Equally, the project has helped to increase awareness of the capabilities of disabled people among the wider community.

CREATIVE PERSONNEL INVOLVED

Individually Beautiful and *Portrait* were developed with dancer Jason Watson from TasDance.

SOURCES OF FUNDING AND SUPPORT

Seed funding for the *Individually Beautiful* project was provided in the form of a small project grant of \$430 from the Tasmanian Arts Council. Subsequent project funding has been provided by Tasmanian Disability Services and the Tasmanian Arts Council. Cornwall Arts Council has also sought funding from the Community Cultural Development Fund of the Australia Council.

JUMPING THE HURDLES

The disabilities of many project participants have dictated the need for a slow and patient approach to the development of performance works. The directing artist and project assistants have had to develop an approach which allows for the limitations of performers with a range of disabilities, while at the same time inspiring participants to extend themselves in learning new skills and working as part of a creative team.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Individually Beautiful and subsequent spin-off projects have been notable for their capacity to develop and showcase the creative abilities and visions of performers with disabilities. The project has worked to genuinely break down barriers and to achieve effective communication between disabled performers and the broader community. The project is also notable as an effective collaboration between a professional dancer and a group of amateur performers, resulting in the development of an original joint creative work.

TANGIBLE EVIDENCE OF SUCCESS

The appreciation of audiences and the excitement and increased confidence of performers have been immediate tangible outcomes from the project. The success of initial performances has also attracted additional funding and generated a momentum which is sustaining ongoing further development.

The success of *Individually Beautiful* and subsequent related initiatives has also stimulated work to form an *Arts Access* (arts & disability) organisation in Tasmania, and a steering committee is currently working to achieve this objective.

During the workshops, I encouraged each participant to work to their capabilities, while offering individual and group challenges. An example of a particular challenge was for the group to move in unison while retaining a series of choreographed steps. We always knew when this challenge had been achieved because the group would respond with an outbreak of cheering, clapping and lots of laughter filled with a sense of pride.

JASON WATSON - ARTIST



LEFT: *Portrait* performed in Civic Square Launceston for International Women's Day

MORE INFORMATION?

Contact: Julie Porteus, Cornwall Arts Council, 2A Phillips Street, East Launceston TAS 7250 Tel. 03 6334 3048 (a/h) Fax. 03 6392 2221



THE PROJECT

Tribute to Our Seniors is an annual photographic exhibition which records the lives and achievements of selected groups of elderly residents within the Redlands Shire, a coastal district east of Brisbane. Different photographers are commissioned each year to produce the work, which is exhibited to honour the lifetime contributions of senior citizens to the Redlands community. Each photograph has accompanying text about the individual. The exhibition takes place at selected venues in the area during Senior Citizens week in September each year. The photographs are subsequently donated to the Shire Library as visual support for its oral history program. The project has been running since 1993.

THE PROCESS

The project is managed by Redlands Arts Council Branch which selects seniors for inclusion in the exhibition on the basis of age and length of residency in the district. The limited size of the exhibition venues and the scale of the project budget mean that only 16 frames can be produced each year. However, the actual number of seniors photographed has varied from 16 to 28, ranging from single subject images to multiple portraits of husband and wife, groups of siblings and cousins etc.

The exhibition opening is now an important focal point in Redlands for Senior Citizens Week and is well attended by local, State and Federal politicians and senior citizens from the community, although it is the subjects of the exhibition who are the VIPs for the occasion. Every effort is made to ensure a full attendance by the seniors, who are also encouraged to bring as their guests as many family and friends as they wish. Where required, transport and a carer is provided for those seniors attending alone.

CLEAR BENEFITS

The exhibition is a source of great pride for the senior citizens of the Redlands community, in particular for the individuals who have the satisfaction of seeing their lifetime contributions to the community publicly acknowledged. By involving local businesses, the project also strengthens a broader sense of community amongst residents throughout the shire.

REDLANDS ARTS COUNCIL BRANCH

TRIBUTE TO OUR SENIORS

CREATIVE PERSONNEL INVOLVED

Photographers involved have included Rod Bucholz, Len Davenport, Narelle Renn and Hugh Esmond. The interviews and writing of texts have been undertaken by members of the Redlands Branch of the Queensland Arts Council.

SOURCES OF FUNDING AND SUPPORT

Approximate project costs total \$4,000 each year, with these expenses being covered by local business (\$2,200), Redland Shire Council (\$1,000) and by the Arts Council Branch through the proceeds of its annual raffle of a quality craft item. This does not take into account the costs of frames, which are reused from year to year, or in-kind support from the community.

JUMPING THE HURDLES

Working with older people whose health is not always robust, especially during the cooler months when the exhibition is launched, presents some difficulties. Photographers, interviewers and organisers must take care not to impose unreasonably upon the energies of these residents. Also, many of the subjects of past exhibitions have died, which places an emotional strain upon all of the people involved with the project.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

Tribute to Our Seniors is significant as an ongoing art project with both immediate and long term outcomes. The annual exhibition of work each year is a popular event and a powerful tribute to a group of local residents, celebrating lives and stories which may otherwise be unrecognised. In the longer term, the growing collection of work constitutes a valuable record of local heritage and an important cultural artefact.

TANGIBLE EVIDENCE OF SUCCESS

The project succeeds in focusing public attention on a group of people in the community who are often marginalised and undervalued. As well, the commissioning of different photographers each year promotes ongoing creative development within the set parameters of the project.



As Redlands is an old established district and retirees generally retire within the district, the list of subjects for the portrait exhibition gives ample scope, even after six years. Additionally, relatives now come forward during the year saying things like: 'Did you know my parents are.....years old and have lived in the district since.....? Could they be photographed for the exhibition?'

REDLANDS ARTS COUNCIL BRANCH

LEFT: ROSE MILLER 1997, PHOTO: LEN DAVENPORT

RIGHT: SISTERS JEAN RHODES AND ALICE GARVEY 1995, PHOTO: ROD BUCHHOLZ



MORE INFORMATION?

Contact: Mrs Len Davenport, Redlands Arts Council Branch, 3 Joseph Place, Ormiston QLD 4160 Tel. 07 3286 4297



THE PROJECT

Julalikari Council's (Community Development Employment Program) CDEP Arts & Crafts program is an ongoing initiative which provides employment and training for women from local Aboriginal communities. The program operates out of a building known as the Pink Palace in Tennant Creek.

The women produce work in a range of media and the program is particularly known for its silk scarves and screenprinted fabrics. The program also provides training to further develop the women's artistic and organisational skills. Work from the program is exhibited locally and, increasingly, in other centres throughout Australia.

Julalikari Council's CDEP's Arts & Craft program was initiated in early 1994 in response to the demands of local women. A Visiting Artists program was initiated in 1996 and, in 1998 and '99, the Arts & Craft Program is hosting three separate visits by artists from NSW and Darwin. Each artist resides at the centre for six weeks and works closely with local women, sharing skills and ideas useful in developing their artwork.

Give a break from home, listen to different stories from different camps, yarning and I like doing painting and driving. No grog. I never did bus driving before.

MARLENE NAKAMARRA JOHNSON

JULALIKARI COUNCIL CDEP ARTS & CRAFTS VISITING ARTISTS AT THE PINK PALACE

THE PROCESS

Julalikari Council has an impressive history of employing artists to work on a range of projects. These have included mural commissions to enliven local infrastructure projects, and a 12 month residency by Alison Alder, a designer, printer and fabric artist who is now the coordinator for the Arts & Crafts program. The Council also provided financial support to a local writer to complete a controversial book about the use and control of alcohol in Tennant Creek.

The current Visiting Artist projects are intended to build on previous achievements, and as a strategy to enrich the experience and practice of local artists through exposure to other methods and styles of working. Visiting artists were carefully chosen on the basis of their willingness to collaborate with local artists on a daily basis and the relevance of their previous work to the social, cultural and environmental concerns of local people.

CLEAR BENEFITS

The project enables local artists to develop their artistic practice and increase opportunities to exhibit and sell their work locally and throughout Australia. The project is also a valuable cultural exchange for the three visiting artists.

CREATIVE PERSONNEL INVOLVED

The Julalikari Arts & Crafts program is managed by Alison Alder, Nikkie Morrison and Jessica Jones and involves a number of local artists with growing reputations, including Peggy Ngapanardi Jones, Nikkie Morrison and Leanne Chungaloo. The visiting artist initiative has involved NSW-based artists Madeleine Meyer (June - August 1998) and Alison Clouston (August - October 1998). Darwin-based artist Judy Watson will be resident at Julalikari in April - May 1999.

SOURCES OF FUNDING AND SUPPORT

The ongoing operation of the Arts & Crafts program is funded through CDEP, a Commonwealth Government work-for-the-dole program administered through ATSIC. The program also generates an increasing proportion of its operational budget through commission on the sale of artworks.

The Visiting Artists initiative was supported by a grant of \$23,000 from the Community Cultural Development Fund of the Australia Council and with money from Julalikari's general operations budget.

JUMPING THE HURDLES

A constant difficulty in implementing any ambitious project in Tennant Creek is overcoming the town's relative geographic remoteness and accommodating the resulting high costs of goods and transport.

SHOWING THE WAY

MOST SIGNIFICANT OR INNOVATIVE ASPECT OF PROJECT

The main strength of Julalikari Arts & Crafts is its integration within an overall program of services which promotes the survival and health of local communities. The program operates as an employment and training program that generates income for local artists and promotes the strong cultural identity of indigenous peoples in the region. The Visiting Artists project is a genuine cultural exchange which has enriched the work of local artists. Strong management and the establishment of clear expectations for the residencies has been a crucial factor in the success of the project.

TANGIBLE EVIDENCE OF SUCCESS

The most significant success of the project is that local artists have acquired a broader perspective on their art making practice. They have learnt new skills and established ongoing contacts with creative worlds beyond their own region. The ultimate value of the project for local artists will become evident over time as their work continues to develop and find new audiences. Already their work has been selected for inclusion in exhibitions in Melbourne, Canberra, Alice Springs and Darwin.



It's a good job - nice workshop, nice people, things to do, we go on bush trips. Some of the girls want to do these things, go out on bush trips with the old ladies, back to country.

NIKKIE NANGALA MORRISON,
JULALIKARI COUNCIL CDEP WOMEN'S
ART AND CRAFT PROGRAM



LEFT: PEGGY JONES *BUSH TUCKER* HAND PAINTED SILK SCARF 90 x 90 CM
RIGHT: ALISON ALDER AND PEGGY JONES

MORE INFORMATION?

Contact: Alison Alder, Coordinator, Julalikari Council CDEP Arts & Crafts, PO Box 158, Tennant Creek NT 0861 Tel. 08 8962 2163 Fax 08 8962 3236