



PARALLEL PANELS AND WORKSHOPS SESSIONS

PANEL 1: FESTIVALS AND COMMUNITY INVOLVEMENT

Panellists: Richard Bladel, Jason Cross, Jerril Rechter, Tricia Cooney

Summary by Facilitator Richard Holt

Discussion points:

- Traditional carnivals had a community and professional mix
- The historical form is widespread and across history
- The meaning and purpose of traditional festivals is linked to place
- Partnership with artists, community and local authorities
- Different models in Italy, France, UK focus on different aspects – community (Italy), artist (France), community cultural development practices (UK)
- Festivals can be a tool in community regeneration
- Carnival parade – street opera
- Best examples integrate festival into the place
- Increased linkage to particular local themes

Jerril Rechter

- picked up the risk-taking issue
- Connection to the whole community is a problem for large festivals
- Food is part of the community
- NOT 'if you build it they will come', festivals don't work like that
- Open cultural dialogue facilitates good community events

Key message: the meaning, purpose and relevance of a festival is intrinsically linked to the place and community hosting it.

Jason Cross is a performing artist and the Artistic Director of the Big West Festival. Through the facilitation of arts projects, Big West links and creates relationships between community service organisations, community groups, schools, individuals and professional artists.

Jerril Rechter is the Director of Footscray Community Arts Centre, a world class community arts precinct based around historic Henderson House on the banks of the Maribyrnong River, Melbourne. The Centre has established a national and international reputation for its innovative work in community cultural development, and its pioneering support and development of multicultural arts in Australia.

Tricia Cooney has been working as an artist on community festivals for 20 years. In 1998 she formed a professional street theatre group, Circus Solarus, which perform at festivals throughout Australia and overseas. In addition she has worked since 1983 at an organisational level on committees such as the Central Coast Community Arts Network, ArtsWest and the Board of CCD NSW.



PANEL 2: MODELS OF INCLUSION (1)

Panellists: Steve Payne, Rosemary Joy, Phil Heuzenroeder

Summary by Facilitator Fiona Smith

Successful inclusion is dependent upon

- partnerships between arts and non-arts based organizations
- sustained resourcing with dedicated workers
- support for a network of local governments and community organizations 'doing it' and wishing to adopt best practice

Rosemary Joy about Rawcus

Partnerships between arts organization, local government and disability organizations are essential for success. We always work with performers with and without disabilities, and are based in an arts organization. We value the talent of performances from marginalized groups- which includes people who are aspiring artists and some who are not. It is important for artists with disabilities to have control of content and direction of the work, to make group devised theatre.

Phil Heuzenroeder about Club Wild

300-400 people with disabilities meeting on their own terms at dance parties. Participants build confidence, skills and identity through activity, then move into mainstream cultural activity. This must never replicate institutional models in strategy pursued.

*Rosemary Joy is the Access Arts Development Officer at the City of Port Phillip. She coordinates a range of arts initiatives for people with mental illness and disabilities including the award winning RAG Theatre Troupe which performed at the 2003 Toronto Madness and Arts World Festival and the BiPolar Bears whose debut CD **Only Breathing** was released last year. Rosemary has worked in partnership with Scope (Vic) Leisure Action and Theatreworks since 2000 to support Rawcus, a theatre company of performers with and without disabilities directed by Kate Sulan. Rosemary is also the General Manager of arts organisation Aphids and is a visual artist, touring collaborations to France, Belgium, Japan and China. In 2003, Rosemary received an Ethel Temby Study Award to research disability arts projects in Canada and Europe.*

Phil Heuzenroeder is a community artist who is passionate about the capacity for participation in the arts to create well being, community and powerful cultural expressions, in particular for people with disabilities. Phil is the Director of Club Wild, a community cultural development organization run by and for people with disabilities working in modern music and video media and creating the dance party as the social gathering place for this emerging community. Phil is music director for the 80 voice Melbourne Singers of Gospel choir and the Bipolar Bears band for people living with mental illness as well as being a film maker.

Facilitator: Fiona Smith is chairperson of the Equal Opportunity Commission, Victoria. A barrister and solicitor since 1982, she was previously the chair of the Victorian Business Licensing Authority.



PANEL 3: LOCAL GOVERNMENT: NEW THINKING

Participants: Jeanine Gribbin, Jenny Merkus, Jacquie Maginnis

Facilitator: Judy Spokes

Jenny Merkus is the Director, Social Development at the Moreland City Council. She is also President of the Local Government Community Services Association of Australia.

Jacquie Maginnis is an alderman on the Glenorchy City Council and a health promotion coordinator with the state Health Department. She has been involved in the planning of the last works festival in Glenorchy and is currently involved in planning for the Glenorchy 2006 festival. Jacquie has also been involved in the development of a Tasmanian Arts+ Health network. The network is looking at how to get arts valued and supported as an integral part of the business of health. She has a similar philosophy about the role of CCD in the business of local government.

Jeanine Gribbin is the Director of Creative Compass, New Zealand. She previously worked with the Manukau City Creative Communities Committee. She has a long history of involvement in innovative arts and cultural development projects.

Facilitator: Judy Spokes is Director of the Cultural Development Network, an independent non-profit group that links communities, artists and local councils across Victoria. The Network has played a key role in expanding the understanding of cultural vitality in the local government sector.



PANEL 4: MODELS OF INCLUSION (2)

Panellists: Natalia Valenzuela, Kiersten Coulter, Sharon Jacobson,

Facilitator: Jane Crawley

Kiersten Coulter is a PhD candidate in the Department of Criminology, Melbourne University. Kiersten originally trained as a performer and theatre technician. She has worked extensively as a community artist/performer with young people at risk and young offenders as well as with prisoners in the adult prison system.

Sharon Jacobson worked as a dramaturg on a number of productions for Sydney's Darlinghurst Theatre between 1995 and 2001. Since 1998 she has been using theatre to work with socially excluded communities, beginning with facilitating drama workshops and directing community theatre at a long term drug and alcohol therapeutic community just outside Melbourne. Between 2000 and 2002 Sharon facilitated two performance projects inside Barwon Prison, Victoria's male maximum security prison, as well as a number of other drama programs in Victorian men's prisons. In 2003 Sharon co-facilitated the 'Making Waves' performance project for people with mental illness to be used as an educational tool in secondary schools

Facilitator: Jane Crawley has worked in community cultural development since 1985. She has specialised in developing arts projects across the range of artforms and practices with people whose visibility and power has been compromised because of circumstances such as age, income and cultural identity. Jane's work in the arts and community development spans the community sector, local government, arts companies and festivals and community media. Jane is currently employed by the City of Melbourne as Team Leader of Cultural Development. She manages a wide range of programs including Community Cultural Development, Indigenous Arts, Arts Grants, mentorship and traineeship Programs.