Creative Communities
Sustainable Solutions to Social Inclusion Conference

Conference Program

15 - 17 April, 2009
Crowne Plaza Hotel, Surfers Paradise

Conference Convenors
Professor Andy Bennett (Centre for Public Culture and Ideas)
Dr Ian Woodward (Centre for Public Culture and Ideas)
Dr Jodie Taylor (Centre for Public Culture and Ideas)

Conference Organisers
Jill Jones (Centre for Public Culture and Ideas)
Jenny Wilson (Griffith Institute for Social and Behavioural Research)

Email: creativecommunities@griffith.edu.au
Welcome from the Convenors

On behalf of Griffith University and The Centre for Public Culture and Ideas it is our great pleasure to welcome you to the Gold Coast for this exciting and timely conference event.

This event emerged from our shared interest in the significance of culture in everyday life. Cultural beliefs, practices and values are not peripheral or trivial, but matter for real social problems. In fact, it is of course culture which ultimately frames how and what we see as social problems. Specifically, we are interested in the what, how and why of culture for creating, sustaining - and even dividing - communities. The current buzzword ‘creativity’ sums up much of this capacity of cultural practice to constitute real social power and to have real social effects. Creativity is a genuine and vital type of cultural energy, an effervescent lifeblood which drives cultural change. It is alternately a central component part of the neoliberal discourse of social governance.

Griffith University’s Centre for Public Culture and Ideas is a large multidisciplinary research centre. It draws prominent researchers – both established and emerging - from across the University and unites them via an interest in central problems in cultural, social, historical and media research. The Centre’s researchers focus on questions of cultural citizenship, cultural participation and creativity, exchange and cosmopolitan cultures, and various historical, political and literary representations which define how it is we think and act now. The Centre is affiliated with the Griffith Institute for Social and Behavioural Research, an innovative research initiative which brings together the multiple strengths of Griffith’s social and behavioural researchers to bear on problems of contemporary social change. We thank the Institute for its support.

We would also like to thank the major sponsor for this event, the Innovative Universities European Union Centre. Their support was central in making this event possible. In addition, we would also like to thank our colleagues Jill Jones (Centre for Public Culture and Ideas) and Jenny Wilson (Griffith Institute for Social and Behavioural Research) for their help and support in the organization of this event.

Finally, we hope you enjoy the social program and venue for this event. In choosing this location we were very conscious of the fact that the Gold Coast is a rapidly developing region in which the potential for cultural creativity as a means of addressing issues of social inclusion is a key question. The themes and issues to be addressed at this conference therefore have strong points of convergence with issues of cultural policy on the Gold Coast. Additionally, we have organized various social events which are meant to be integral parts of the conference experience.

We look forward to meeting you all and hearing about your interesting work.

Professor Andy Bennett
Dr Ian Woodward
Dr Jodie Taylor

www.griffith.edu.au/cpci
Conference Partner Organisations

Griffith Institute for Social and Behavioural Research (Griffith University)

The Griffith Institute for Social and Behavioural Research is a new initiative to bring together around 150 researchers, from Griffith’s leading research centres, to focus on contemporary global challenges to society and community wellbeing. Rapid social change since the 1950s has created great wealth and improved health and wellbeing for many. However, other indicators suggest deteriorating trends in individual, community and societal wellbeing. The Institute explores the nature of ‘societal wellbeing’; examines the impact of social change on wellbeing; and develops interventions that promote positive change.

Our core objectives are to:

- explore the nature of societal and individual ‘wellbeing’;
- understand the reasons for trends and patterns in individual, family, community and societal wellbeing in post-industrialised societies; and
- develop ways of improving wellbeing in Australia and internationally.

Multidisciplinary theme

Through the Institute researchers focus their disciplinary expertise on four core themes:

- **Pathways, Transitions and Interventions for Change** is a program focused on the life-course, changing social contexts for human development, and preventative interventions;
- **Space and Place** incorporates spatial analysis into a study of how social change affects people’s lives and the fortunes of places, including local communities;
- **Causes and Prevention of Violence** explores the causes, consequences, and prospects for the control of violence in a period of change and social dislocation; and
- **Creativity and Social Inclusion** addresses the importance of creative pursuits, including music, drama and dance, in personal and social skills development and as key resources in the facilitation of social inclusion and cultural participation.

For further information please visit the website at www.griffith.edu.au/social-change

Innovative Universities European Union Centre

The IUEU Centre operates from two principal nodes at La Trobe University (Melbourne) and Macquarie University (Sydney) with five partners: Flinders University (Adelaide), Griffith University (Brisbane), James Cook University (Townsville), Murdoch University (Perth) and The University of Newcastle. The IUEU key priority areas of research for 2005-2009 include:

- European integration
- Islam and its global impact
- European diaspora
- ageing, human rights and culture
- cultural difference
- environmental sustainability
- global security

The Centre is developing strategies to work with key groups including business, European diasporic groups in Australia, secondary schools and members of the media. The geographic reach of the participating universities—every mainland capital, the country’s largest regional city, and some other regional centres—ideally position it for effective engagement with a wide cross-section of the Australian community.

For further information please visit the website at www.iueu.edu.au
Important Information for Attendees

**Conference switchboard**
Crowne Plaza Surfers Paradise Front Desk number is 61-7-55929900, Facsimile Number 61-7-55921519. Telephone messages can be left with the General Switchboard number.

**Check-in/Check-out advice from the Crowne Plaza Surfers Paradise**
On arrival, you may check in at the front desk. If your room is not ready, Crowne Plaza will store your luggage and deliver it to your room when it is ready. The hotel’s check-in time is 2.00pm and check-out is required by 11.00am.

**Conference location and registration**
The conference will be held at the Crowne Plaza Hotel, Surfers Paradise. Registrations will commence in the pre-function area on the ground floor at 12.30pm on Wednesday 15 April, 9.00am on Thursday 16 April and 8.30am on Friday 17 April. If you arrive at the conference and have not paid your registration fee please see one of the conference organisers or convenors at the registration desk and they will supply you with a registration pack once you have completed payment. Payment on the day can be made by cash, credit card or a cheque made out to ‘Griffith University’.

**Audiovisual**
Audiovisual support for the conference will be provided by Video Plus for the duration of the conference. There will be a technician available to assist with problems. However, we do recommend that all presenters using audiovisual materials pre-load and check their presentations on the equipment provided prior to their time of presentation. We suggest that you utilise morning tea, afternoon tea and lunch times to visit the room you’re presenting in and load your materials onto the computer provided.

In each of the three conference breakout rooms the following audiovisual equipment will be available to presenters:

- A PC laptop which has the capability to load powerpoint, word documents, browse the internet, play DVDs or CDs
- Speakers to hear audio being played off the laptop
- A data projector and screen

Please make sure that you plan your presentation so that you can execute it successfully using only the preceding list of equipment, as we will be unable to accommodate any other media formats (such as OHP, cassette, VHS) on the day.

**Presentation timing**
Each presenter will be given no more than 30mins in which to present their work. For a standard conference paper this is broken down into 20mins for presentation and 10mins for questions. However, if your presentation is not in a traditional conference format you will be able to use your 30mins as you wish. We do ask that you consider your fellow speakers by making sure your presentation does not run over time.

**Tea breaks**
Registration includes daily catered morning and afternoon teas and lunches. All morning and afternoon teas will be served in the pre-function area on the ground floor of the hotel. Lunches will be served in the Relish Restaurant, also located on the ground floor.
Buffet dinner on Wednesday 15 April at 5.30pm
The buffet dinner is optional and must be paid for at the time of registering. The location for the dinner is the Relish Restaurant situated on the ground floor of the Crowne Plaza. The buffet dinner is a set menu, including a variety of cold antipasto and meat platters, salads, a carvery selection, two hot dishes with accompaniments and dessert.

Conference dinner on Thursday 16 April at 5.30pm
The conference dinner is included in the registration fee. Its location is the Four Winds Revolving Restaurant located on the 26th floor of the Crowne Plaza. Enjoy the 360 degree views of the Gold Coast city while indulging in a buffet dinner of fresh seafood, delectable salads, Asian inspired dishes, traditional roasts and delicious desserts.

Breakout room locations
Please note the Norfolk, Kauri and Cypress rooms are all located on the ground floor of the Crowne Plaza hotel’s main tower.

Internet access
Wireless internet access from your personal laptop computers is available for the duration of the conference in the Norfolk room located on the ground floor of the hotel. Please note that up to 5 delegates can use it at one given time.
Internet access is also available at the hotel’s Internet Kiosk which is located next to reception (along the hallway to the Gold Tower). The cost is $2.00 for 15 minutes. There is also wireless internet available in the hotel lobby at the cost of $10.00 for 30 minutes.
Of course, delegates who are staying at the hotel can access the internet from their rooms.

Parking information
The hotel has complimentary parking spaces available for guests or valet parking at your own expense.

Public transport
Coachtrans operates door to door services from the Brisbane International Airport direct to and most Gold Coast hotels, $39.00 per person. Phone: Coachtrans +617 3238 4700 or book directly on-line www.coachtrans.com.au

Gold Coast Tourist Shuttle Services offers quick and convenient transport to Gold Coast Accommodation. Gold Coast Tourist Shuttle is a subsidiary company of Surfside Buslines, the Gold Coast’s local bus operator. The company operates airport transfers from Gold Coast Airport to most registered holiday accommodation on the Gold Coast. For reservations or enquiries please phone 1300 655 655 between 7am and 8am every day.

Gold Coast attractions
Local attractions include Conrad Jupiters Casino, Pacific Fair Shopping Centre, Dream World, Sea World, Movie World, Surfers Paradise and the Currumbin Sanctuary. Please refer to the Gold Coast guide in your conference bag or see hotel reception.
Conference Program

WEDNESDAY 15 APRIL

12.30 – 1.30 Registrations

1.30 – 2.00 Welcome to Country: Uncle Graham Dillon
Official opening: Professor Max Standage (Provost Gold Coast/Logan, Griffith)
Opening address: Paul Bishop (Queensland Creativity Ambassador)
Opening address: Professor Andy Bennett (CPCI Director, Griffith)
Norfolk room

2.00 – 3.00 Keynote address: Professor Helen Thomas (London College of Fashion)
Norfolk room

3.00 – 3.30 Afternoon tea (pre function area)

3.30 – 5.00 Session 1

Kauri Room: Making local media

Denise Meredith: Marginalised youth can make community media – but when they leave, what are we left with?
Jacqui Ewart: Surfing the airwaves: How radio is being used as a tool for social inclusion.
Mary Jo Fortuna: Community newspapers – voices of the community.

Cypress Room: Theorising creative communities

Joanna Winchester: Community-based arts: Gift, commodity or public good? Stories from an arts organisation in Western Sydney.
Adele Pavlidis: Youth Engagements: A Creative Solution?
Lachlan MacDowall: Third space meets third way: Aesthetics and usefulness in community cultural development.

Norfolk Room: Writing and critical practice

David Lloyd & Angela Blakely: Short stories: Loosening the boundaries of our moral community.
Michael Griffith: Using web-based technologies to empower creativity in literature classes for the homeless and disadvantaged.
Lesley Carnus & Anna Dell’oso: Some Saturdays: Creative writing classes in the Refugee Language Program at the University of Sydney.

5.30 – 6.45 Buffet dinner at Relish Restaurant

7.00 – 8.30 ‘Outside the Capitals’ conversation (Norfolk room)

Join colleagues for an informal conversation about Australia’s smaller cities as creative communities, followed by networking opportunities in the lounge bar. Panel members: Pat Wise (Griffith University), Gordon Waitt (Wollongong University), Virginia Rigney (Gold Coast City Art Gallery), Patrick Mitchell (Griffith University).
THURSDAY 16 APRIL

9.00 – 9.30 Registrations

9.30 – 10.30 Keynote address: François Matarasso (Independent research and consultant) 
Introduced by Professor Kay Ferres (Dean of Humanities & Social Sciences, Griffith) 
Norfolk room

10.30 – 11.00 Morning tea (pre function area)

11.00 – 12.30 Session 2

Kauri Room: Youth and creativity

Cameron McAuliffe: the writing on the wall: Youth, development and the valuing of creative output on legal graffiti walls in Western Sydney.
Anita Harris: Youth cultures, ordinary cosmopolitanism and everyday creative practices.

Cypress Room: Places and non places

Angela Murphy & Brian Dunn: Spaces, connection and creativity: The road to a stronger community in rural Victoria.
Ross Devine: Shared history – connected community – the story of the Labrador heritage walk.

Norfolk Room: Mental health and creativity

Michelle Leenders: Creative projects as a tool for social inclusion among Indigenous cultures.
Geraldine M. Dyer & Ernest Hunter: Creative recovery: Art for mental health’s sake.
Simone Fullagar: Women’s recovery and the arts of existence: Cultivating an ethics of self beyond depression.

12.30 – 1.30 Lunch at Relish Restaurant

1.30 – 3.00 Session 3

Kauri Room: Creating community wellbeing

David Farrington & Shane Garvey: ‘States of Mind’: Health and creativity in Queensland’s lesbian gay bisexual transgender communities.
Listyati Setyo Palupi: Javanese concepts of psychological wellbeing in elderly people.
Deborah Oxlade et al.: Alone in a crowd: Evaluating a solution for retirement living communities to manage loneliness.

Cypress Room: On-line communication and wellbeing

Susanna Castleden: Art, mapping and materiality: Tracking the grey nomads.
Christina Spurgeon et al.: Adapting digital storytelling to facilitate social participation and inclusion.
Mark Bahnisch: Reconfiguring hyperlocal online communities creatively.

Norfolk Room: Creating culture in public spaces

Salvatore Di Mauro: Social wellbeing through contribution to the public art process.
John Jeffrey: Cultural connections in libraries: Embracing cultural diversity in Brisbane.
Sharon Schembri: Mainstream consumption of an outlaw brand: HOGs down under.

3.00 – 3.30 Afternoon tea (pre function area)
3.30 – 5.00  Session 4

Cypress Room: Creativity and urbanism

Paul Burton: Spaces for creativity: A challenge for new urbanism.
Emma Felton & Christy Collis: Creative Suburbia: An investigation into creative communities in outer urban areas.
Yuriko Yamanouchi: ‘You can definitely become Aboriginal’: Urban dynamics of Aboriginal identity negotiation.

Norfolk Room: Creativity and social inclusion through music

Katrina McFerran: I just wanna be happy: Why musical participation works.
Neil Harris et al.: Hip hop health – using street dance to promote youth health and wellbeing.
Brydie-Leigh Bartleet: Creating vibrant communities through music: Stories from Sydney’s west.

5.30 – 7.30 Conference dinner at Four Winds Restaurant

FRIDAY 17 APRIL

8.30 – 9.00 Registrations

9.00 – 10.30  Session 5

Cypress Room: Mobility across cultures

Sue Clark, Shahin Shafaei & Jane Gilmour: Voices of Africa: Refugee youth, the arts and social inclusion.

Norfolk Room: Theatre and theory

Erika Jacobson: Theatre of the oppressed.
Divyam Sue Gibson: Therapeutic Theatre as soft intervention for health and well-being in small communities.

10.30 – 11.00  Morning tea (pre function area)

11.00 – 12.30 Session 6

Kauri Room: Home as a creative place

Meredith Elton: Creating community, moving home: Toward a sustainable cultural/creative practice at the Currumbin ecovillage.
Helen Klaebe: The Mill Albion community history project: Anything but run of the Mill.
Nicola Dawn Smith: Engaging with place + culture through design practice: A transformative experience in the home.

Cypress Room: Policy, governance and questioning inclusion

Chris Gibson, Tess Lea & Susan Luckman: Creative industries and Indigenous cultures: Challenges facing the development of postcolonial creative cities.
Benjamin Isakhan: Destroying Iraq’s creative past: Implications for social cohesion and inclusion.
Norfolk Room: Creative practices

Gaynor Bagnall: Writing lives: Creativity, communication, conviviality and the chance to be ‘me’.
Enza Gandolfo and Marty Grace: Craft, creativity and wellbeing.
Brady Robards: Online creative communities: deviantArt.

12.30 – 1.30 Lunch at Relish Restaurant

1.30 – 3.00 Session 7
Kauri Room: Communities and cultural development

Marnie Badham: Community cultural development as research methodology.
Elizabeth Cham: Community cultural development.
Ruchi Bajaj: Spirituality and sustainable social wellbeing.

Cypress Room: Creative responses to crime and violence

Zoe Scrogings: The ART of PEACEBUILDING with young people – ‘when you have peace you can look forward to the future’.
Adair Donaldson: Putting youth in the picture.

Norfolk Room: Constructing identities

Anja Reid: Preservation and continuity of the cosmopolitan barbarian: The 800th anniversary of the great Mongolian state.
Sheetal Sharma: Creating an inclusive world: Transcending limitations of socio-cultural identities in the age of globalisation.

3.00 – 3.30 Afternoon tea (pre function area)

3.30 – 5.00 Session 8
Cypress Room: Creative pathways to self and social awareness

David Roach: Beyond words: The place for the arts in social work therapeutic practice.
Ross Barber: Changing the world: A creative enterprise.

Norfolk Room: Innovative systems and creative solutions

Jondi Keane: The future of creativity: Linking scales of action through embodied sensation.
Joel Edmondson: Creative stalemate: Reasons for spiritual leadership.

5.00 Close of conference
Norfolk room

Breakout room locations
Please note the Norfolk, Kauri and Cypress rooms are all located on the ground floor of the Crowne Plaza hotel’s main tower.
Helen Thomas Keynote Presentation

Professor Helen Thomas

Helen Thomas is Director of Research at London College of Fashion and Co-director of the University of the Arts London Research Centre on Fashion, The Body and Material Cultures. Her first training was in dance at the Laban Art of Movement Studio. She taught dance for a number of years before embarking on first, a sociology degree and subsequently, a PhD, in which she set out to develop a rigorous methodological approach to the sociology of dance. Her research interests centre on the sociology of dance and the body, modern dance and social dance forms, cultural theory, and qualitative research methods. Recent publications include: *The Body, Dance and Cultural Theory* (Palgrave 2003); *Cultural Bodies: Ethnography and Theory* (eds. with J. Ahmed Blackwell 2004). She is currently completing a book, *The Body and Everyday Life* (for Routledge), and was Principal Investigator of a recently completed Arts and Humanities Research Council funded research project, *Pain and Injury in a Cultural Context: Dancers’ Embodied Understandings and Cultural Mapping*. 

www.danceinjuries.org

Embodied Discourses and Social Inclusion: Two Case Studies Focusing on “Hard to Reach” Young People in South East England.

This paper takes its point of departure from the premise that dance is a situated, embodied form of cultural knowledge, which has largely been overlooked in qualitative sociological research. It also seeks to add an embodied dimension to postmodern ethnography which calls for the ‘voices’ of the researched to be heard and included in ethnographic accounts. It will argue that some ‘voices’ will remain unspoken (for a number of reasons) and that expression can be embodied and displayed through co-participants’ bodily actions, creative practices and attentions. The discussion focuses on two recent research projects which set out to evaluate dance and social inclusion projects targeting young people. The projects were pioneered by South East Dance, a UK National Dance Agency, which was concerned to bring dance, video and communications technology to ‘hard to reach’ young people in local communities. The research aimed to evaluate the efficacy of the projects and to generate a methodology which could be used for other similar ‘dance-arts included’ projects. In this paper, I shall discuss the implications of the methodology, which is flexible, participatory and embodied for a more embodied approach to cultural sociological research on performance practices.
François Matarasso

François Matarasso is a writer and consultant with 30 years’ experience in community-based cultural practice. He specialises in practice-led research into the impact of culture, cultural policy and organisational change. He has worked for international agencies, national and local governments, foundations and cultural organisations in throughout Europe, in Africa, Latin America and Japan. He is an Honorary Professor at Gray’s School of Art, Robert Gordon University (Scotland) and a Council member of Arts Council England. His work has been widely published and translated.

http://web.me.com/matarasso

A Place in the City: Recognising Creative Inclusion

In 2008, for the first time in history, most of humanity lived in cities. The rapid urbanisation of recent decades has shown both the potential and the problems of urban life. Some thinkers have seen culture – whose economic and political importance has also grown in the past 50 years – as a key to successful urban development, and especially to the renewal of the post-industrial cities of the West. Richard Florida, Charles Landry and others have argued from different positions for the importance of creativity in building prosperity and empowerment. Yet the United Nations estimates that a billion people still live in slums, while the current economic crisis challenges many assumptions about the creative economy.

The paper will argue that, while culture and creativity have a central role in urban development, their value is limited outside a coherent policy for social inclusion. Indeed, a narrow concept of cultural development runs the risk of increasing inequality and so producing unintended and undesirable outcomes. It will draw on the experience of arts programs in several countries to illustrate the contribution of grassroots and non-profit cultural organisations to the social ecology of contemporary cities. It will conclude that recognition of and provision for this type of work is an essential element of any strategy for urban renewal and development, made only more important in the present economic situation.
Panel Presentation

Outside the Capitals:
A Conversation about Australia's Smaller Cities as Creative Communities.

In recent years many Australian cities have confronted changing economic, industrial and social circumstances. A number of these have employed creative/cultural approaches as key elements in their revitalisation and capacity building programs.

However, the experience, policies and strategies developed in and for larger cities such as Melbourne and Sydney, or large Northern Hemisphere cities, can lead the thinking and action of smaller cities. The goal of this session is to highlight some of the experiences of smaller cities in Australia in undertaking ‘culture-led’ redevelopment strategies. The session will be particularly pertinent in relation to the Conference’s theme of social inclusion and to the topic of urban regeneration, city spaces and cultural participation.

Smaller cities work with very different sets of resources and present different challenges when confronting urban change. We are particularly interested in learning from small cities that have developed responses specific to their own situations, even if they have drawn on the examples of large cities in various ways. As Jayne and Bell observe “urban hierarchies have much to tell about urban change” (Small Cities: urban experience beyond the metropolis, 2006).

Associate Professor Patricia Wise (School of Humanities, Griffith University) will provide an overview raising key issues about different kinds of small cities in Australia and the implications of those differences (historical, geographic, political and social) for the use of notions of culture and creativity in urban capacity-building.

Other speakers will provide papers from their particular regional contexts and experiences.

These speakers are:
- Associate Professor Gordon Waitt, Faculty of Science Earth and Environmental Sciences, the University of Wollongong
- Virginia Rigney, Curator, Public Programs, Gold Coast City Art Gallery
- Patrick Mitchell, PhD candidate, Griffith University
The following abstracts are listed in alphabetical order of first author’s last name.
Community Cultural Development as Creative Research Methodology and Local Self Determination

Marnie Badham (University of Melbourne)
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This paper positions the practice of community cultural development (CCD) as both interventionist and practice led research methodology, in which artist practitioner and community engage in self-reflective creative practice. This model has multi-layered change outcomes: individual transformation, community strengthening, and contribution to broader to social change. Drawing on art history, cultural theory and popular education pedagogy, the paper will illustrated this particular model as community intervention. Critical reflection on multiple Canadian and Australian projects will articulate research as this ‘third space’ where identities and meanings are negotiated between artist and community. These examples are non-traditional art spaces: prisons, street corners, and national parks, and first nations reserves. The paper will ultimately align the often tacit knowledge socially engaged artists and communities with the steps involved in an action based research methodology for community self determination.

Reconfiguring Hyperlocal Online Communities Creatively

Mark Bahnisch (Queensland University of Technology)
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Social media has increasingly been recognised both academically and by practitioners as a mode of fostering social inclusion. Particular attention has been paid in the literature and in the structural configuration of social media to hyperlocalisation as enhancing community formation and sustainability. Such initiatives have been more successful in regional areas where there is a higher degree of local identification across many community demographics, and their application in urban and suburban localities can be problematic. However, this paper will argue, based in part on ongoing empirical research, that the identification of communal niches based on common social factors and consumption and leisure cultures has the capacity to creatively reconfigure the possibilities of social media for social inclusion in the city.

Spirituality and Sustainable Social Wellbeing

Ruchi Bajaj (University of Queensland)
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Communities that are built around a central theme of sustainable and spiritual growth can help lead to social wellbeing. One of the communities that have been promoting this fundamental principle of development is the ISKCON (International society for Krishna consciousness) community that is spread world wide. Under it, the organisation has several communities built around the principles of ancient Vedic civilisation of India. Based on ‘simple living and high thinking’, this way of living encompasses spiritual, ecological, social, cultural and economic values. It shows an alternative method of community living which can teach the modern society a few things.

Creative and sustainable solutions:
Spiritual wellbeing: The higher concept of understanding that each of the individual in the society is but a part of the supreme machinery, which works best under cohesion, promotes the standards of honesty, discipline and ethics, reciprocity, tolerance, compassion, forbearance, fellowship and love. By surrendering and devoting to the supreme, working as a pivot, all other areas will work well too. As it is believed that watering the roots of the plant works for the whole plant.
Ecological wellbeing: Living with nature in the most natural and organic way has been the basis of simple living in ancient prosperous India. Personifying ‘mother nature’ and duly respecting all its aspects taught people to live in harmony with the ecology.

Social wellbeing: Diversity in society is as important as diversity in the plant and animal kingdom. Valuing each others dependence and its mutual benefits, could lead to overall growth of society. The ancient division of labour helps the society flourish.

Cultural wellbeing: The ancient art and culture flourished by centring it on spiritual development. Dance, music and fine arts have been looked upon as a means of mediation and reaching the supreme part of the human mind. Culture that leads to emotional wellbeing of the society is progressive culture.

Economic value: Satisfaction and seeing the economic development in the right perspective helps the individual in society flourish while still being emotionally stable. Society should make economic development but at the right cost. The virtue of satisfaction is a lost art that needs to be revived by getting back to simple living and high thinking.

In conclusion, we can safely say that the ancient Vedic way of living with its high ideals could still teach us how to have a stable and sustainable society in this day and age too. The several rural ISKCON communities around the world (and their inclusion in the societies of the world) are a living example of this simple yet higher way of life.

Writing Lives: Creativity, Communication, Conviviality and the Chance to be ‘Me’

Gaynor Bagnall (University of Salford)
g.bagnall@salford.ac.uk

This paper will discuss findings from a community arts-based initiative entitled ‘Writing Lives’. In this project creative writing workshops were delivered by local writers to a group of women with young children who live in an area of deprivation and regeneration in Salford, England. A key aim was to investigate the influence such activity can have on the Wellbeing of the participants, and their feelings about the communities where they live. Data was collected via a qualitative multi method approach, including video observation of the workshops, a focus group with the women, semi-structured interviews with the writers, and analysis of the prose and poetry produced by the women.

Initial findings suggest that the involvement of the women in these creative pursuits had a number of outcomes. It created a space for the women to express a range of identities; to be ‘creative’, to ‘do’ culture and to be ‘me’; it enabled them to discuss the practices of and threats to ‘good’ mothering; it built social capital and engendered feelings of trust between the women, and between the women and the writers. A sense of belonging to the local area emerged. However, the women’s different patterns of spatial mobility and fixity led to a variation in their emotional connection to place which poses a challenge to any simplistic notions of community cohesion. Key to these outcomes was the production of creative works alongside the social and embodied interaction that took place within the group, the combination of creativity, communication and conviviality. Such initiatives do not necessarily lead to community cohesion but ‘Writing Lives’ did allow these women to begin to see the world and themselves in a different way.

Changing the World a Creative Enterprise

Ross Barber (Access Arts Inc Queensland)
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In 2004 Access Arts Inc (Queensland) responded to the challenge of tackling the huge inequities faced by artists and cultural workers experiencing disabilities in gaining employment, education opportunities and professional development in the Creative Industries sector. There is a saying that before you attempt to change the world you should begin by changing yourself. This presentation sets out to explain how Access Arts changed itself and keeps on doing so through its philosophy in action, a creative mode of practice that has increased its employment of artists and cultural workers.
experiencing disabilities, increased its membership, partnerships and operations exponentially and converted the organisation from being a destination only to one that offers creative pathways for participating disadvantaged individuals and communities to engage in the rich diversity of arts and cultural activity available in Australia and Internationally.

Creating Vibrant Communities through Music: Stories from Sydney’s West

Brydie-Leigh Bartleet (Griffith University)
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Reporting on one case study from the multiple case study research project Sound Links, this paper investigates community music activities which engender a strong sense of social inclusion and cultural expression. The case study discussed is the City of Fairfield, in Sydney’s western suburbs. Fairfield is one of the most culturally diverse cities in Australia and has very high levels of community music activity. Drawing on interviews with participants, observations of rehearsals, workshops and performances, this paper unpacks the ways in which people’s participation in community music activities in Fairfield are closely connected to their sense of cultural identity. Many of the participants in this research spoke of the ways that music gives people, young and old, a means to express their culture and feel a sense of pride about whom they are and where they come from. To explore such issues this paper will describe the activities of the Cofochilex-Chilean Group, Yauguru-Uruguayan Drumming Group, Viet Joeys-Vietnamese Children’s Singing Group and musicians from the Wat Phrayortkeo Temple. These examples will be interwoven with ideas and concepts from community studies in the humanities and community music literature to provide a range of insights into how community music contributes towards a sense of social inclusion and cultural expression in Sydney’s West.

Spaces for Creativity: A Challenge for New Urbanism

Paul Burton (Griffith University)
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This conference takes as its starting point the assumption that involvement in ‘creative pursuits’ has the potential to increase social cohesion and inclusion in particular places and communities. Current debates in urban studies about the geographical and spatial aspects of social capital have some bearing on this assumption and this paper draws on these to consider the spaces in which ‘participatory creativity’ might take place. Many commentators and analysts have noted the increasing privatisation and commercialisation of space within cities as well as a longer term trend towards polycentric cities, which some have described as the end of urbanism (Rae, 2003). These developments suggest that the spaces and places in cities where people are able to get together to be creative are increasingly limited and regulated. If this is the case, the implications for any policies designed to promote public creativity and hence improve the quality of life in cities are profound. The paper critically reviews these assumptions, describes some spaces of creativity in cities around the world and offers conclusions for urban policy makers.


Some Saturdays: Creative Writing Classes in the Refugee Language Program at the University of Sydney

Lesley Carnus and Anna Dell’oso (University of Sydney)
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In 2002, staff and students at the University of Sydney lobbied the University Senate for the provision of a position dedicated to co-ordinate free English classes for asylum seekers on campus. A co-
ordinator was appointed in 2004 and the position has been re-funded each year since by the Vice Chancellor. The program, situated at the Centre for Peace and Conflict Studies provides a diverse range of services to refugees and asylum seekers. These include on-campus classes, home tutoring, a mentoring program and a referral service. We hold three classes per week, all taught by experienced TESOL teachers or writers. One of these classes is a creative writing class.

Our students come from many countries including the Sudan, Iran, Iraq, Columbia, Burma, Togo, Algeria, and Indonesia. Many of the students hold Temporary, Bridging E or Community Detention visas, tough and excluding visas that. The last two visas do not allow a person access to Medicare, Centreline allowances or free adult English classes. Most of our students live in poverty and suffer from social, familial and geographic isolation. Our students also live in constant fear of deportation; a number have been in detention for lengthy periods. Dr Zachary Steele, a medical researcher from the School of Psychiatry, at the University of NSW, describes the mental health status of temporary visa holders “as akin to being kept on death row”.

This presentation would like to highlight the work of the students and teachers in our Creative Writing class and how this fostering of creativity in a nurturing environment aids in ameliorating the isolation of our students. We would like to outline the challenges and some of our solutions in running this class as well as showcase an anthology of poetry and prose produced by our students and teachers, called Some Saturdays. The situation for refugees and asylum seekers in Australia continues to be fraught with injustice, ignorance, impoverishment and exclusion. The Refugee Language Program makes a difference to the lives of that group of people who are possibly the most socially and economically outcast in Australia today.

Art, Mapping and Materiality: Tracking the Grey Nomads

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In this paper I outline the research I am undertaking using the tracks and maps of travellers and I expand on the ways in which I translate these maps in a materially sensitive way. The travel data I gather is from ‘grey nomads’ - usually over 55’s who choose to spend extended periods of time caravanning, camping and travelling around Australia without any necessarily fixed itineraries or attachments. Despite (from an outsiders point of view) a desire for freedom and non-fixity, it is apparent that there is a strong desire in many grey nomads to map, blog and plot their travels via the Internet. It is apparent that the sense of community that the grey nomads share expands from a physical space, into a virtual world too.

Using materials, mediums and objects of travel I aim to re-imbue the grey nomads blogs, GPS tracks and digital maps with a materiality and tactility that may allude to some of the physical aspects of the places and terrains they visit. My ‘second generation’ translation of the map - re-mapping the grey nomads map – comes about by vicariously living through the grey nomads travels and in turn bringing my own material reality to the map.

Community Cultural Development

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A decade ago the Trustees of The William Buckland Foundation (an independent perpetual Melbourne based Foundation) were interested, like many others, in breaking the cycle of disadvantage. They were aware of Northern American research which showed that culture was a powerful tool in this regard. The Foundation initiated a number of pilot projects, and began a ten year funding program of, “Community Cultural Development” in an Australian context. The Foundation funded all types of organisations, small and large, rural, regional and metropolitan, using all forms of culture, ie, theatre,
visual art and music. It explored the hypothesis that engagement with the arts and access to arts programs has a beneficial impact in all areas of learning and self development for fragile and disposed people, with a particular emphasis on young people.

Community Cultural Development is an arts-based discipline, where professional artists seek to work collaboratively with community service agencies and their workers, businesses and communities to create stronger and more resilient individuals and communities.

My paper will tell the story of this endeavour. Starting with the initial funding of a small, diverse group of not-for-profit organisations, (many had worked in this field for at least a decade), through to the current and final stage - changing Federal and State policy and practice in this area.

Voices of Africa: Refugee Youth, the Arts and Social Inclusion

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In the past decade 65% of those who arrived in Australia under the government’s humanitarian program were under the age of 30. In 2006, this figure was 75%. Many of these young people have lived for extended periods of time in refugee camps and have moved from one unstable situation to another.

Without access to supportive services, these young people run the risk of experiencing an ongoing series of obstacles – social exclusion, disconnection, inability to gain employment, poor performance at school (they have often experienced interrupted or intermittent schooling in their home country or in refugee camps) leading to further and entrenched problems. They are often torn between two cultures and experience prejudice, which can be inflamed by media representation and community attitudes.

What is the place of art and culture within this context? This paper will describe the work of an innovative arts partnership between the Horn of Africa Communities Network Association and the Centre for Cultural Partnerships of the Victorian College of the Arts. This partnership is directed towards combining high quality artistic skills development and cultural expression, with a strong community frame of reference through the direct involvement of Horn of Africa elders. The paper will identify the principles underlying this partnership and report on outcomes to date.

Shared History - Connected Community: The Story of the Labrador Heritage Walk

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An idea born from the community was brought to life by a fantastic example of partnership and collaboration across government and across the community. The story of the Labrador Heritage Walk shows the full journey of a project and that how the journey is just as important as the destination. Capturing the history and memories, addressing local concerns and looking towards the future of a rapidly changing community - this project involved many people on many different levels with the outcome of creating connections, identity and pride in place.

From local resident researchers, local schools, alternative education classes, traditional and recent residents came a heritage walk through the Labrador community telling the story of how the community came to be. But not just that - images, stories and poems brought the story to life - showing respect and appreciation to older residents and creating a rich shared sense of identity for new residents. The information formed an information and walking trail that assists with low activity levels, public space activation and perceptions of safety. The trail itself is complemented by significant public artworks created by local young people and includes their visual interpretation of
their aspirations for the future. This was a celebration of a place and its people - with a lasting resource for all.

**Social Wellbeing through Contribution to the Public Art Process**

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This paper argues that the collaboration between artist and community is a valued component of the public art process and one which results in a stronger connection to and ownership of the artwork by the broader community, it also aims to explore and sometimes attempts to resolve issues of social inclusion, isolation, and acceptance. The first part of the paper will explore how ownership can be achieved through showcasing of process and how tapping into a local knowledge base can strengthen the connection to place for the artist, while at the same time empower and build confidence within the local community.

The second part of the paper will discuss the various stages of the process. It will explore issues of the local in relation to creation and fabrication and how sponsorship at the local level can instill confidence and broaden the community’s acceptance of the artwork. I will also draw attention to the significance of place and location in the placement of art in public spaces and how this can also serve to reconcile aspects of the past. These issues will be discussed and communicated visually through a collection of case studies.

**Putting Youth in the Picture**

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There is a perception that young people are partaking in risky and illegal activities in higher numbers than ever before. Government and communities have reacted, largely by spending money on media campaigns and policy initiatives, aimed at ‘fixing the problem’. They remain static and passive forms of education in which the implicit message is adults or government telling young people how they should behave.

The ‘Putting Youth in the Picture’ program has been developed specifically to inform and enable young people to make responsible choices for themselves. The program uses a series of authentic but confronting movie scenarios, developed by a local young film maker, that illustrate how life altering incidents can result from poor decision making. The issues presented include sexual assault, a bar-room fight, use of illegal recreational drugs, binge drinking and under-age drinking. These scenarios in conjunction with interactive workshopping lead young people to create their own strategies and solutions.

The paper will highlight the independent and unique approach this program takes to address these contemporary issues by relying upon young people to create solutions for themselves. The successes and challenges that have arisen in the development and implementation of this program to over 4500 students, elite athletes, teachers, police and health professionals to date, will also be discussed.

**Creative Recovery: Art for Mental Health’s Sake**

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This paper describes the background to, implementation of and evaluation challenges associated with an innovative, arts-based, wellbeing and mental health recovery project in a remote Indigenous setting.
Creative Recovery is a community-based arts initiative for Indigenous people with mental health problems. It has been rolled out as a pilot project in a remote Cape York community and is aimed at promoting wellbeing and recovery. The theoretical basis for the initiative is modelled on ideas of the role social capital plays in improving mental health. This involves both the beneficial impact community participation and the social cohesion it creates can have, not only on an individual’s mental health, but also on the social and emotional wellbeing of the communities they are part of. Such initiatives have already been adopted as an integral part of mental health promotion in countries such as the UK, and in other Australian states such as Victoria and Western Australia. The following paper will locate Creative Recovery in the current field of mental health promotion theory and Indigenous social and emotional wellbeing, and will discuss some of the evidence for and challenges inherent in adopting such initiatives.

Creative Stalemate: Reasons for Spiritual Leadership

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The history of revolutionary ideas is inhabited by spiritual luminaries who professed and enacted beliefs contrary to the agenda of a ruling elite. As the vast majority of the research literature relating to organisational creativity suggests, dissent towards the status quo represents the divergent perspectives necessary to creativity, innovation and progress. Reinforcement of the status quo is therefore antithetical to change. Hegemonic leadership maintains power by manufacturing consent for the status quo, stifling dissent and, in turn, the innovation necessary for genuine community development. This kind of leadership is evident in recent responses of international governments to the world’s contemporary financial and environmental crises. Despite the urgency for real reform and the demand for innovative solutions, capitulation to corporate interests in both circumstances has merely tightened the screws of existing hegemonic power structures, structures responsible for those crises in the first place. This paper will examine these failures of leadership in the context of historical examples of creative leadership in times of crisis. Quantum leaps in concept, design and implementation have historically come from individuals and groups with the courage and tenacity to oppose the status quo, and who exhibit the ability to recognise and transcend their own needs and fears for a greater purpose. If the best outcome for all concerned is the objective of problem-solving on issues of international relevance, the sincerity of leadership in times of crisis may be judged by the willingness of leaders to encourage dialogue between divergent perspectives, rather than fostering the illusion of unity through the manufacture of consent.

Creating Community, Moving Home: Toward a Sustainable Cultural/Creative Practice at the Currumbin Ecovillage

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Ecovillages can be understood as placed based visions of social inclusion, as communities that seek to extend the goal of relationship/inclusion beyond the human to include the more-than-human. The Currumbin Ecovillage, currently under construction in the Gold Coast hinterland, is built to facilitate social interaction and localisation of lifestyle. In many ways it can be seen as an ideal sustainable community, lowering carbon footprints and encouraging extensive neighbourly interaction. It is important that the cultivation of place connected community and more rooted lifestyles doesn’t lead to static and exclusionary ideas of community, home and belonging. A community based improvisational movement practice has potential to keep open, dynamic and in constant re-creation experiences of community, keeping diversity visible and experiential. Embodied and emplaced creative/cultural practice is essential for the continuous and localised remaking of our understanding and experience of community and its connection to place.
This paper shares reflections on the practice and idea of ‘community’, ‘sustainability’ and ‘home’ inspired by my experience of living at the Currumbin Ecovillage developing a dance/movement practice that exists in and through relationship to place and community.

Surfing the Airwaves: How Radio is Being Used as a Tool for Social Inclusion

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This paper reveals how radio in Australia is being used by a variety of communities to facilitate social inclusion. The research explores the ways in which radio audiences including ethnic language groups, religious groups, the elderly, people with mental health problems and young people are producing radio programs or engaging with radio programs that actively assist them in their quest for social inclusion. For these audiences and others radio plays a vital role in providing a sense of connectedness and in negating the social and cultural isolation that they can and do experience. For many audiences radio is one of the few spaces in which they are able to engage proactively with the issues they confront and through which they can negotiate and facilitate their own social inclusion. The paper examines how the spaces provided by radio also allow audiences to express themselves culturally, politically and socially through creative program production or via their engagement with radio programs as audience members.

‘States of Mind’: Health and Creativity in Queensland’s Lesbian Gay Bisexual Transgender Communities

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‘States of Mind’ is a research and development project researching the health and wellbeing needs of the lesbian gay bisexual and transgender (LGBT) communities and their ‘tribes’ in Queensland, Australia. The social exclusion of LGBT people operating through a decade of political correctness, neo-liberalism and restricted human rights has produced significant mental health, drug and alcohol and HIV health inequalities for Queensland’s queer communities. The ‘identity-based’ ‘LGBT’ approach is new in Queensland and is likely to encounter significant barriers to its full and democratic development and the provision of full equalities for Queensland LGBT citizens and their wellbeing. Internationally LGBT culture is often identified with a high degree of artistic and creative expression. Globally LGBT communities rank high in the ‘creative index’ of the world’s most prosperous and resilient cities and regions. The following symposia will explore the LGBT creativity agenda, examine current work with queer artists and debate the future of creative pursuits for social inclusion, research communication and the value of ‘creating culture’ sustainably in Queensland at a time of national uncertainty and change.

Creative Suburbia: An Investigation into Creative Communities in Outer Urban Areas

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The role of culture, arts and entertainment in contributing to the economic and social sustainability of the city is now a universal phenomenon that has accelerated in the era of city renewal over the last two decades. The ideas of creative city proponents such as Bianchini (1995), Florida (2002), Landry (2000, 2006) are evident in many cities throughout the world. Policies that promote the creative city tend to be contextualised in inner metropolitan centres and Central Business District precincts as the location for cultural infrastructure and support. In Australia, this has fed into an historical division, both discursive and real, between the inner-city as an interesting place where things happen and the
suburbs as dull places where not much happens. In the latter instance, typically the further out the suburb, the more diminished their life is imagined.

But what sort of creative enterprises and networks are actually occurring in outer suburban areas? In what ways might creative enterprise workers be contributing to the social and cultural sustainability of their area? This paper is based on some preliminary findings of an ARC Discovery grant *Creative Suburbia* which is investigating creative enterprise in outer suburban areas in the cities of Brisbane and Melbourne. The paper outlines the project’s aims and presents some of the findings thus far, in the Brisbane case study.

**Community Newspapers: Voice of the Community**

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One of the most empowering grass-roots initiatives to emerge in recent years has been the revival of the local newspaper. In its new form the ‘local’ is owned and produced by the community, newly-viable only as a result of a largely volunteer workforce and a not-for-profit status. The community newspaper focuses on the interests of the local community, supports local business and, sourcing much of its content from local residents, can be said to be the ‘voice of the people’.

In both country and metropolitan Victoria a number of such publications have emerged over the past thirty years. Mostly initiated by small groups of community members in response to a perceived lack of ‘localness’ in local media (which has largely been taken over by media conglomerates) and consequent lack of community voice, many of these publications have become well-established and reputed in their regions.

In this paper I will present information collated from surveys of fifty member publications of the Community Newspapers Association of Victoria (CNAV) and more detailed case studies of two Victorian community newspapers. I propose to explore the potential of the community newspaper as a socially inclusive initiative, contributing to the ongoing life of the community.

**Women’s Recovery and the Arts of Existence: Cultivating an Ethics of Self beyond Depression**

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This paper draws upon qualitative research funded by the Australian Research Council that explores women’s narratives of recovery from depression. With depression identified as an emerging (and highly gendered) global health problem there is a need to understand the experience of recovery beyond dominant medical and psy-expertise. Within the 80 stories of women’s struggle to move beyond the grip of depression the significance of everyday leisure practices that invoked creativity, embodied pleasures and different relations with the social and natural world was clearly identified. These recovery practices were an important site for the cultivation of an ethics of self that questioned the immobilising effects of gender norms and expectations that contributed to depression. The process of recovering one’s life from depression can be understood within an everyday arts of existence through which women’s subjectivities are affected, performed and created via different gendered relations to self and with others. This study urges a rethinking of how current biomedical discourses of depression and treatment modalities fail to engage with the ethical and gendered relations that enable recovery.
Craft, Creativity and Wellbeing

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The Everyday Creativity of Women Craftmakers is a narrative research project exploring the ways that contemporary women narrate the meanings of amateur craftmaking in their lives. We are fascinated with the continuing popularity of craft among contemporary women and the connections between craftmaking, individual wellbeing and social connectedness. For our research, we filmed interviews with 15 individual women craftmakers in their own homes, and conducted a group interview with a quilting group of about 18 women. We analysed the transcripts, and have produced a book and a short film based on the research. The women we interviewed see craftwork is a way of relaxing, providing stress relief, and time out. They understand the ways their craft making supports them in the promotion of their wellbeing, in building familial and community connections and they actively utilise it for this purpose. In our conference presentation, we will show the short film, and discuss the ways that women actively use craftmaking to enhance their personal wellbeing, and to build family, social and community connectedness.

Therapeutic Theatre as Soft Intervention for Health and Wellbeing in Small Communities

Divyam Sue Gibson (Edith Cowan University)
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Based on my doctoral research this workshop and presentation is an exploration into whether therapy-based theatre is beneficial to our different cultural and social groups within the community. It focuses on the hypothesis that contemporary models of dramatherapy are a tool for social intervention and change, especially in rural communities.

In close association with several of the conference themes, community arts-based projects, creativity and cultural expression, rural communities, creativity and social inclusion; embodiment, performativity and pathways to inclusion, the workshop and presentation will concentrate on using physical theatre to bring us to the ‘moment’, our source of creativity. We will look at Peter Brooks’ concept of the empty space for building “deep stories” and as a platform for asking questions and reflecting on the themes of the conference.

Creative Industries and Indigenous Cultures: Challenges Facing the Development of Postcolonial Creative Cities

Chris Gibson (University of Wollongong), Tess Lea (Charles Darwin University) and Susan Luckman (University of South Australia)
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The popularity of ‘creativity’ in urban planning rests on liberal norms of the capacities of individuals to escape capitalist class relations by tapping into inner reserves of innovation. As such creative practices have also been a locus for policy initiatives looking to engage marginalised community sectors in skills development activities, and/or in order to foster greater social inclusion, including, notably, for Indigenous communities. Yet, creative city planning frequently exacerbates social injustices, often skewing resources towards a comfortable demographic, triggering gentrification and displacement through precinct-specific investment, and more subtly, constructing certain people and/or industries as more desirable than others. With a rich wealth of creative practice and a unique edge in a crowded market dependent upon innovation and differentiation to draw upon, certain creative industries have been imagined by government as solutions to Aboriginal disadvantage. However, how this actually works in practice gives rise to complex questions about the nature of contemporary cosmopolitan city and the (reinscribed) role of the ‘Other’ in creative industries policy.
This paper draws upon a three-year study of creative industries in the city of Darwin; it will reflect upon key moments in the research when assumptions were tested, policy clichés confronted, and issues of justice and injustice highlighted.

**Mangiare Bene: Food Rituals and Creative Communities among Italo-Australians**

**Suzanne Goopy (Griffith University)**  
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This paper develops addresses the place of rituals associated with food preparation, cooking and eating as fostering creative communities among Italo-Australian families. It draws on a creative research project in 2007/08 that resulted in a short documentary film, tracing a year in the life of one Italo-Australian family living in Brisbane, with a particular focus on food-related activities, including making wine, pasta, tomato sauce and Italian sausages, and cooking a range of traditional dishes. Practices and rituals associated with food provide an opportunity for passing on traditional skills to younger generations, as well as for preserving cultural identity and promoting community through practices that can be both learnt and adapted. The paper will consider in particular the opportunities that food production presents for communal creativity and for inter-generational interaction as well as the tensions involved in preserving cultural traditions in an immigrant community and in the impacts of technology and generational change.


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This work in progress paper seeks to critically examine the Australian Government’s white paper ‘The Road Home: A National Approach To Reducing Homelessness’. It is interested specifically in problematising how young homeless people are socially constructed as socially excluded/included in this approach. The Australian Government (2008) states that it is committed to “identifying new ways of tackling all forms of social exclusion”, which includes homelessness. Young people have been identified as being a part of this marginalised group, and represent the largest proportion of the homeless population. This paper will proceed as a discourse analysis from a post-structuralist approach that will be informed by Dean’s understanding of the concept of Governmentality. This approach will facilitate the examination of the use of language in the White Paper to create discourses such as social exclusion/inclusion, homelessness and young people. This will serve the purpose of identifying and examining how discursive language is ‘active’ in informing the Australian Government’s new approach to homelessness. And, how this in turn informs the social realities in which individuals are socially constructed and managed. It is hoped that this enables a deeper understanding of how homeless young people are being situated in the Government’s new approach.

**Using Web-Based Technologies to Empower Creativity in Literature Classes for the Homeless and Disadvantaged**

**Michael Griffith (Australian Catholic University)**  
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This paper presents the challenges and creative outcomes of working for two semesters with groups of homeless students in literature courses. The courses are part of the Clemente/Catalyst program being run through Australian Catholic University with Mission Australia. These literature courses were essentially designed to deepen student skills in critical reading and to stimulate creative responses to their own life experience. Using Web 2.0 technologies provided a powerful way of supporting a fledgling community of learners, of allowing their own creative work to become increasingly the
Youth Cultures, Ordinary Cosmopolitanism and Everyday Creative Practices

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Young people have recently been the focus of both hopes and fears about the futures of culturally diverse nations. Images of youth-led interfaith and intercultural harmony projects compete with those of race riots and racist youth violence, deeply complicating the public representation and interpretation of young people’s place in multicultural nation-making. In the shadows of these debates, young people from different backgrounds routinely encounter one another in their everyday lives and creatively negotiate ways of living together and sharing urban and suburban space. Schools, streets, shopping malls, public transport, clubs, parks, beaches, sports and music venues are all significant if ordinary sites where young people engage routinely in intercultural encounter and forge everyday creative cultures of mix. However, much less is heard about this mundane reality of young people’s everyday experiences of living in multicultural environments. This paper considers sites and literacies relevant to youth, for example, neighbourhood locales, vernacular expressions and popular culture, and explores how these enable youth to creatively engage in the everyday work of social cohesion.

Hip Hop for Health: Using Street Dance to Promote Youth Health and Wellbeing

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HYPE - an innovative physical activity intervention utilising street dance to improve physical activity levels, raise self esteem, and promote social connectedness was conducted in nine schools with over 270 participants aged between 12 and 18 years. 84 participants completed an eight-item questionnaire using both open and closed ended questions that operationalised a broad conception of health encompassing physical, social and mental wellbeing. Analysis was quantitative and qualitative in nature.

Results suggest street dance is a viable and appealing medium of physical activity for adolescents. Participants enjoyed partaking in street dance classes and reported physical, mental, and social health benefits. Findings of particular interest relate to participant perceptions of improved self esteem and social connectedness as these are acknowledged as factors impacting adolescent health and wellbeing. Consistent with the health promotion tenet of “starting from where the community is at” the findings support the need to use innovative physical activity interventions that engage adolescents in activities they enjoy, such as street dance.

Destroying Iraq’s Creative Past: Implications for Social Cohesion and Inclusion

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Throughout the twentieth century a whole host or governments – form liberal democracies through to totalitarian régimes - sought to use the cultural and creative heritage of their respective nation state to develop degrees of social inclusion and cohesion and to therefore engender a stronger sense of national identity and unity. While this project has been remarkably successful, even in complex states with multi-ethnic, multi-religious and multi-lingual populations, the question remains as to whether the destruction of a nation’s creative past and present plays a constitutive role in the erosion of the very cohesion and inclusion that it had been manipulated to promulgate. Taking the case study of Iraq,
this paper will begin by reviewing the ways in which a number of successive régimes have sought to politicise Iraq’s creative communities in order to build national identity and social cohesion across this rich and complex nation. It will then discuss the deliberate destruction of Iraq’s creative heritage that followed the illegitimate and egregious invasion of Coalition forces in 2003. This paper concludes by arguing that the annihilation of Iraq’s creative communities has played a part in eroding the nation’s social cohesion and inclusion and, in turn, given rise to unprecedented degrees of ethno/religious sectarianism and violence.

Theatre of the Oppressed

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This paper aims to present a way in which Theatre of the Oppressed (TO) can be used to complement therapeutic/social interventions that work towards restoring offending individuals’ own sense of connection to their families and communities as well as their own sense of responsibility for personal behaviours; behaviours that contribute to their marginalisation and that of their families.

Using Boal techniques to work with a group of DV perpetrators attending a 12 week residential program for men, I am attempting to answer the questions: can oppressors be transformed enough to reveal themselves as they are? In other words; can they see themselves as oppressors; as they are to those they oppress? If so, if the oppressed holds the key to her/his liberation, as Freire asserted, then is that not also the case for the oppressor? Through session journals and interviews using appreciative inquiry and reflexive questions, I explore the men’s experience of the sessions and how they interpret the impact and effectiveness of TO in relation to raising awareness of their behaviour and instigating change.

Cultural Connections in Libraries: Embracing Cultural Diversity in Brisbane

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Brisbane City Council’s Community Arts Officer John Jeffrey introduces the Cultural Connections in Libraries an intercultural program being implemented throughout Brisbane city, as large and small libraries host expos by culturally diverse and demographically significant communities from their areas.

The Libraries invite communities and individuals to participate in month long programs focusing on a particular cultural community or combination of communities. In its vision for the city - Living in Brisbane 2026 - Council incorporates the themes of Vibrant and Creative City and Friendly City. Council’s libraries are seen as an area where these objectives can be effectively implemented. Libraries, already the setting for many services designed to improve access for all people, including people of different languages and backgrounds, were identified as natural community hubs.

The Cultural Connections in Libraries aims to add further vitality to the library’s role as hub. It involves local communities of different cultural backgrounds in special focus activities that increase their visibility in positive ways. It strengthens their cross cultural connections; establishes new relationships and networks within the wider local community; increases their sense of the local library as a safe and welcoming place to be and as a place for cultural expression. One third of the 32 public libraries have already hosted more than 20 of the city’s diverse cultural communities.
The Future of Creativity: Linking Scales of Action through embodied Sensation

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The conditions for social inclusion must be creatively constructed. Creativity, whether associated with art, evolution or community, refers to a process that increases the possibilities for further action. This paper will focus on the creative possibilities that emerge from linking disparate scales of action and argue that re-assembling the social begins with reconfiguring lived (embodied) experience. Although the creative solutions Bruno Latour proposes in *Reassembling the Social* (2007) stem from movement between scales of action –micro and macro, actor and system, his insight regarding the abrupt alteration between these scales ‘due to the shadow projected over society by the body politic’ (2007: 219) does not account for embodied experience and cognition. I am interested to follow the reach of this shadow into the perceptual processes of cognition where an additional scale of activities can be seen at work within / between the organism and person. By extending the analysis to include the sensory substrate (as well as, or in addition to, conceptual processing) we may observe how the values of society, such as the status of others and otherness, shape cognitive processes and perpetuate the existing organisation of social space. To support my hypothesis –that embodied experience forms the basis for creative collective action –I will offer the stories of four exceptional individuals who have reconfigured their own modes of sensing and outline Arakawa and Gins’ architectural approach to social inclusion which involves devising environments that allow persons to map directly ‘the living body itself, oneself as a world forming-inhabitant’ (Gins and Arakawa 2002: xxi).


The Mill Albion Community History Project: Anything but Run of the Mill

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A real sense of community cannot be manufactured; rather it needs to be nurtured. Most importantly, it must be relevant to each person within it so that they see themselves as part of the socio-cultural fabric of the area and feel a sense of ownership of their environment.

The Mill’s memorable title stems from its bright, historic past as the former Albion Flour Mill. FKP Property Group are redeveloping the site, drawing on the design principles of a traditional ‘village’. The Mill Albion community history project is a diverse, multi-layered public history/art program that captures the social heritage of The Mill Albion and allows the community to contribute to their ongoing history. This paper reflects on the this commercial research project and showcases some of the culturally creative ways this community’s history was told, using methods such as digital stories, contemporary and historical photography and oral history.

Creative Projects as a Tool for Social Inclusion among Indigenous Cultures

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This presentation will explore the ways in which engagement in creative arts can encourage indigenous people with mental health issues to participate meaningfully in civic life. The Creative Recovery Project represents an innovative partnership approach to mental health recovery in remote indigenous communities. Participants in the project are indigenous consumers of mental health services who are living with severe and complex mental health issues. It has been piloted in the community of Lockhart River in Far North Queensland, operational since 3rd October 2008. The
targeted participants engage in weekly visual arts workshops at the Lockhart River Arts Centre, learning skills in the visual arts to express themselves and share thoughts, feelings and experiences with others.

The aim is to engage a full-time worker from the community to facilitate the Creative Recovery participants into the general activities of the Art Centre. It is envisaged that this will improve social inclusion of people with mental health needs, reduce stigma and foster mental health literacy in the project community. In addition to this, there are plans to apply a comprehensive Evaluation framework to the project in order to add to the body of evidence around Art in Health Initiatives; their impact on social inclusion and potential for improving community wellbeing. Assuming the evaluation shows that the program is effective, we hope to extend the project to other remote Indigenous communities in Cape York.

Short Stories: Loosening the Boundaries of Our Moral Community

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Moral Communities was a term originally used by Emile Durkheim to describe closed communities that displayed strong social and moral cohesion. By the 21st Century, in a globalising world, the definition could be as readily applied to nation states as it was to the traditional rural and religious communities about which the term was first coined. Defining what constitutes ‘our community’ is as much a process of exclusion as inclusion - the boundaries often appearing fixed and impenetrable. Storytelling, especially stories that seek an affective response, challenge these boundaries allowing the community members to become stakeholders in the lives of those excluded. In doing so, the borders (geographical, social and symbolic) are breeched and the sense of inclusion heightened. “Short Stories” is a visual and text paper that tells the stories of people often excluded from ‘community’. Through combining interview, (photo) documentary images and commentary, “Short Stories” gives voice to marginalised groups.

Third Space Meets Third Way: Aesthetics and Usefulness in Community Cultural Development

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What is the connection between two political forms, the Third Space, a popular description of the hybrid place of encounter the can occur in community arts activities and the Third Way, a post-ideological form of social democratic government found in Blair’s Britain and contemporary Australia, two countries that have most successfully institutionalised community art-making? Part of the answer lies in the seemingly intractable tension in community arts between the pleasures and power inherent in art-making and the social uses to which these may be put. In their report “Gifts of the Muse”, Kevin McCarthy et al construct this as a binary division between instrumental and intrinsic benefits, in which art-making becomes either pragmatically useful and measurable or impossibly complex, personal and ineffable. This paper seeks to begin to unravel this split between aesthetics and usefulness in community-based art, taking as it starting point Tony Bennett’s insight that historically, aesthetics is form of useless knowledge that becomes available to a range of social functions precisely because of this uselessness. The paper argues that finding ways to talk about the aesthetic impacts of community-based arts is crucial, especially as the Third Space is put to use by the Third Way.
The Writing on the Wall: Youth, Development and the Valuing of Creative Output on Legal Graffiti Walls in Western Sydney

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Young people in Western Sydney are often subject to negative stereotyping, collectively represented as ‘youth’, a normatively negative term associated with chaotic and anti-social behaviour. This is nowhere more apparent than in the tensions over graffiti and public art. In 2004 Parramatta Council in Western Sydney began a trial of legal graffiti walls in an effort to control and minimise the damage caused by graffiti. At the same time Parramatta Council began a raft of initiatives to reinscribe Parramatta as the cultural centre of Western Sydney and to capture the creative potential of its population.

With the rise of the creative city discourse there has been an intellectual investment in the idea of developmental pathways for creative young people. Beyond the potential to become professional artists, young people involved in graffiti are now being recognised as possible members of the emergent creative class. Under the banners of creativity and cultural capital ‘graffiti criminals’ are being reinscribed as potential graphic designers. Yet, implicit in the pathways paradigm is the idea that young people exist in potential and are validated by their ascension to a life as a professional in the creative industries, a transition normally signified by the shift from adolescence into adulthood. One result is that despite the valuing of pathways the creative work of young people, and indeed young people themselves, remain undervalued compared to the work of older ‘professionals’.

In Parramatta, a recent push towards ‘zero tolerance’ of graffiti has seen an intensification of resistance to the legal graffiti walls. In this case, the local valuing of creative professionals appears not to offer a productive challenge to the persistence of negative stereotypes of young people. While the Council invests in the reconstruction of Parramatta as a creative centre the legal walls are being knocked down. This paper will engage with the operation of legal graffiti walls in Parramatta looking at some of the contradictions in the creative city discourse in operation at the edges of social inclusion, where ‘youth’ and their creative outputs remain marginalised, disarticulated from the ‘developmental pathways’ that produce creative professionals.

I Just Wanna Be Happy: Why Musical Participation Works

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This paper will draw on a three year research project funded by the ARC to investigate the role of active musical participation for enhancing resilience in response to significant bereavement. Two small groups of teenagers took part in weekly music therapy sessions, using song listening, writing and improvising on instruments as mediums of self expression and enhancing connectedness. Focus group interviews revealed a clear improvement in perceived psychological state that the young people felt was due to the music group. They described feeling stuck, bottled up and stressed beforehand, and then after the creative opportunities for expression, described moving on, getting things off their chest and feeling relaxed. These findings reveal that grieving teenagers may appear to be coping well, yet still value creative and fun experiences that foster connectedness and authentic self-expression. As music is increasingly absented from educational experience, it is an important time to reconsider what the school is losing and what programs could step up in the place of traditional education experiences.
Marginalised Youth Can Make Community Media – But When They Leave, What Are We Left With?

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This paper is about the Youthworx project, an initiative that enables at risk and marginalised young people to participate in community radio and in multimedia peer co-creation. The project involves a partnership between Youth Development Australia (a not for profit agency), the Salvation Army, SYN-FM (a youth-run community media organisation), and researchers at the Institute for Social Research, Swinburne. Youthworx seeks to offer direct pathways from youth arts to skill-building, employment and entry into creative industries. Our problem, as researchers, is how to work within the initiative, participating in what happens as cohorts of young people enter and exit, while assessing the longer-term effects of the program for the young people. The broader international debate on media-based youth arts and youth outreach programs stresses the importance of making interventions sustainable: turning an initial investment into an enterprise that involves real transfers of knowledge and skills, real jobs and real connections to industry and small business. Drawing on examples from across Australia and from the UK and the US, the paper explores what is distinctive about Youthworx and what we might expect as it develops.

Spaces, Connection and Creativity: The Road to a Stronger Community in Rural Victoria

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Hepburn Healthy Communities Project was established in 2006 in the Victorian rural shire of Hepburn to connect communities and reduce social isolation. The project was unique in that, in a local government environment traditionally focused on roads and infrastructure, a commitment was made to implementing community-led creative interventions.

The community worked together to develop a definition for community strengthening overtly focusing on inclusion, positive engagement and participation through innovation, investment and leadership. Each of the myriad of small projects developed over the life of the HHC Project was shaped by, and measured against, this definition.

The activities undertaken over the life of the project included the community led Town Hall refurbishment, the establishment of the Community Café, the design and creation of community notice boards, using local artists to capture the local spirit, community kitchens where different cultural food traditions were shared, Pet Pal programs and community led economic development. The project provided learnings about how to use place and space, partnerships and the voice of the people to create connection. It has now received ongoing funding in acknowledgement of the critical role it has played in connecting a rural community in a way that has not previously occurred.

Alone in a Crowd: Evaluating a Solution for Retirement Living Communities to Manage Loneliness

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For many older Australians, loneliness is a pressing social and health issue, for service providers finding a sustainable solution is essential. This study builds on the findings of an Australian Research
Council funded in-depth analysis of the perceptions and understandings of loneliness amongst older people and service providers. Conducted across selected metropolitan and regional areas in South Australia and Queensland, the study identified five key themes from which a solutions framework was developed. The presentation will briefly discuss the findings which indicate that while loneliness may be connected to social isolation, it is also distinct from it, entwined with a range of emotional, social and health issues.

The industry research partners have reflected on the findings of stage 1 of this larger study and have translated the findings into practical solutions for implementation within their service provision areas. The solution explored in this study provides resources for retirement village communities to support members as they transition and adjust to a new community and adjust to changes in personal circumstance. The paper will report on the solution strategy developed in partnership with older people living in retirement villages. The outcome of this and the other evaluations will provide solutions that can be implemented by service/support providers, whilst also providing information that can assist policy makers and managers in the service provision area.

Youth Engagement: A Creative Solution?

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There is now a significant body of literature which suggests a critical link between community culture and social cohesion, with an insistence that “community based arts programs are powerful catalysts for developing healthy, viable communities” (Williams 1996, p. 4). These same voices concurrently maintain that finding capital for cultural and creative projects is a complex and challenging process. This coupling of the social and the economic within the arts and creative industries provides an interesting point of inquiry. My interest is in the theories of risk society, governmentality, and youth and the way they come together through concepts of engagement and empowerment. Creativity in this context can be seen as a ‘low risk’ method of managing youth ‘at-risk’. In a discussion of the ‘risk society’, Beck (2006: 1) states that the “narrative of risk is the narrative of irony”. I would say that the narrative of creativity is also the narrative of irony and I therefore ask: have empowerment, engagement and creativity become the empty catchcry of a neoliberal state?


Preservation and Continuity of the Cosmopolitan Barbarian: The 800th Anniversary of the Great Mongolian State

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In Mongolia in 2006, the 800th anniversary of the Great Mongolian State was celebrated in a choreographed, year-long spectacle. This paper examines one event—the re-enactment of the cavalry—as a means of preserving a particular form of Mongol identity. The raids led by Chinggis Khan and his descendents have long been historicised as barbaric, demonic and devastating. Furthermore, in the socialist Mongolian People’s Republic (1924-1990) Marxist interpretations of Mongol history sought to demonstrate the Mongol Empire’s destructive, debilitating and feudal nature. Taking an historical anthropological approach to the imagery on Mongolian postage stamps issued for the anniversary, this presentation explores the strengths of what I call “identity fertility” (IF) as contemporary Mongols seek to recapture the role played by the nomadic steppe peoples in serving
as a bridge between civilisations. It critically engages with Montserrat Guibernou’s (2008) view of cosmopolitanism as a moral attitude and with Kwame Appiah’s (2008, p. 241) idea that “cosmopolitanism was invented by contaminators”. Whether judged good or bad, the fame the Mongols achieved is a cultural commodity that is interpreted as a potent source for the continuity of Mongol identity. Future areas of research into emerging identities in global contexts are suggested.

**Beyond Words: The Place of the Arts in Social Work Therapeutic Practice**

**David Roach (Flinders University)**

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Social workers are constantly challenged to find creative ways of engaging with, and assisting people in the crises within which they find themselves. Social workers see people as integral to the social networks and worlds through which they are formed, and in which they live. There is a need to “think outside the square.” The development of creativity is, therefore, a core component of social work practice. The arts are an essential means for social workers to recognise and to develop creative energy in their work. To that end, the School of Social Work at Flinders University has introduced a topic entitled “Beyond Words: The place of the arts in social work therapeutic practice.” This topic is designed to help students to develop self-awareness and confidence through the recognition of the arts as integral to their lives and the lives of the people with whom they engage in practice. This presentation will outline the approach to this topic and responses from students.

**Online Creative Communities: deviantArt**

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The internet has long been a medium of interaction where people are able to generate systems of belonging outside the limitations of distance and geography. Social network sites are the most recent and widely adopted incarnation of online social spaces with sites such as MySpace and Facebook being amongst the most popular online destinations for web users. This paper seeks to investigate deviantArt, an online community of artists made up of creative writers, photographers, flash designers, cartoonists, jewellery makers, digital designers and everything in-between. deviantArt allows users to share, critique, collaborate, appropriate, sell and collect all within a well regulated and seemingly tight-knit community. I aim to position deviantArt within the broader landscape of social network sites and use extracts and commentary threads from the site to discuss how its heterogeneous and otherwise disconnected membership constructs a sense of community around their creative practices. I will also draw attention to the enactment of subcultures on deviantArt and interrogate their legitimacy and depth in the climate of ongoing post-subcultural debates.

**Mainstream Consumption of an Outlaw Brand: HOGs Down Under**

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Symbolising the essence of freedom, Harley-Davidson is a high profile and legendary brand that constitutes a unique subculture of consumption and strong brand community. It is an American icon that is well accepted throughout the world but despite this status, our understanding of this phenomenon (outside of America) is relatively undeveloped. In seeking to describe and document the meaning of Harley-Davidson in a non-native context, more than three years of ethnographic fieldwork within the Australian HOG (Harley-Davidson Owners Group) context was undertaken. From more than 50 hours of visual data, this (20min) documentary film presents a description of the experiential meaning of Harley-Davidson, as it occurs in Australia.
While the power of this loud machine and the thrill of the ride is the essence for many owners and riders, the sight and sound is a postmodern spectacle for the broader community. The distinct rumble of a Harley-Davidson engine, multiplied by many and powering down the road, attracts much attention. The thunderous roar of an approaching HOG chapter out for a monthly ride cannot be ignored. For the fleeting moment of the ride, this is a place of freedom in a shared space of escapism. It is an appealing experience that occurs as a community in action. Essentially therefore, the Harley-Davidson experience is a co-constructed experience and a world of its own.

The ART of PEACEBUILDING with Young People: ‘When You Have Peace You Can Look Forward to the Future’

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A presentation that traces the developments and outcomes of The Peace Initiative over six years produced by one of Australia’s leading youth arts and cultural development companies Contact Inc.

The Peace Initiative is a pro-active response to patterns of intercultural violence in Brisbane’s South West Corridor. Through contemporary and traditional expression young people from diverse cultural backgrounds have a space to build positive relationships as well as produce music, media and performances that promote their perceptions and aspirations for their future. Reports of violence have decreased over the years and young people within the community are building cultures of non-violence through Hip Hop culture. Several participants are now employed on the project as artworkers, youth workers and cultural consultants.

Javanese Concept of Psychological Wellbeing in Elderly People

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Psychological Wellbeing is refers to a diverse set of measures that include: life satisfaction, environmental mastery, self-efficacy, hope, happiness, and quality of life. Javanese is one of Indonesian tribe which has their own concept on how to achieve psychological wellbeing which known as pangawikan pribadi (mawas diri) and rasa bebas. The Javanese elderly people had been hold the value of pangawikan pribadi (mawas diri) and rasa bebas and associated it with their psychological wellbeing. The aim of this research is to investigate the relationship between Javanese concept which is pangawikan pribadi (mawas diri) and rasa bebas in Javanese elderly people with their psychological wellbeing. Method used in this research is survey research. The samples studied included Javanese elderly people in Surabaya, East Java, Indonesia. The sampling technique used in this research was purposive sampling.

Creating an Inclusive World: Transcending Limitations of Socio-cultural Identities in the Age of Globalisation

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The cultural diffusion brought about by process of globalisation has rendered a transnational character to ideas, experiences, practices, outlook, consumption, choices, lifestyles, opportunities, and identities. However the social reality and experiences narrate a different story. Individuals in everyday life are driven by a range of socio-cultural identities defined and confined on the basis of one’s religion, caste, ethnicity, language, region, nationality, gender and so on. These identities are social constructions, ascribed by birth, imbibed through socialisation, sustained through socio-cultural practices, and are limiting in nature. They provide individual with a sense of belonging and rootedness to a cultural
heritage in an otherwise borderless world. The interaction of individual identity with ever increasing transnational culture creates problem of adjustments. Much of contemporary global conflict is about assertion of identities, where groups are contesting for/against privilege, domination, exploitation and marginalisation. This paper avers to examine issues pertaining to socio-cultural identities, identify the limitations of these identities and explore the possibilities of transcending these limitations. It attempts to configure how individuals can overcome cultural differences between segmented identities and strive for a culture of social inclusion.

**Engaging With Place + Culture Through Design Practice: A Transformative Experience in the Home**

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We are currently faced with intense pressure to consume culture and an overwhelming range of decisions about how to live, frequently under the guise of making ‘lifestyle choices’. In essence ‘lifestyle’ implies both having (consumer culture) and doing (practice) within a context (environment). Far from a static proposition, ‘lifestyle’ engenders a sense of aspiration and progression, the implication being that changing spaces and/or possessions will bring about a change in the ways of doing or being (living), but how is this transformative experience played out in the private space of the home?

Design, re-design and remodelling is used to transform our understanding of self, place and culture, so are we living our own lives or living out an existence contrived by others? Are we limited by our ideas and ideals, or our competence and knowledge? How can ethnographers record and analyse the transformative practice of making change, and how can designers utilise this knowledge in ‘creating lifestyles’ suited to both individual ‘ways of living’ and main stream consumption-based products and aspirations.

This presentation will discuss these questions, and will draw on interviews with both home designers and home owners actively remodelling their environment to explore the cultural values at work within the individual, family and peer group that drive the practice of ‘home making’, both in reflecting on skill development and capabilities, and a deeper search for creativity, identity and meaning.

**Adapting Digital Storytelling to Facilitate Social Participation and Inclusion**

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This paper looks at the ways in which a particular set of co-creative media practices, known as digital storytelling, has been used to facilitate social participation in a variety of Australian and international contexts. Three broad models of practice are identified and their key characteristics are briefly discussed. These are the non-government not-for-profit model, the consultancy model, and the public culture model. Examples of stories produced in each of these contexts are used to illustrate a range of ways in which digital storytelling can facilitate social participation and inclusion, as well as the limits of each model. One problem common to all models is then considered in further detail. Digital storytelling insists on the acquisition of various digital media competencies by participants. QUT researchers have found that this can actually impede the participatory potential of digital storytelling. Examples of the circumstances and ways in which QUT researchers have used the co-creative media rubric to adapt digital storytelling to address this limit are discussed.
Community-Based Arts: Gift, Commodity or Public Good? Stories from an Arts Organisation in Western Sydney

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This paper will explore the need to develop a theoretical frame for discussing community-based arts projects. In an environment of diminishing arts funding, arts practitioners and supporters have moved towards an increasing emphasis on providing evidence for the social, cultural and economic impact of the arts. Community art organisations operate in a market economy as they are predominantly funded by federal and state governments, which are increasingly asking for return on their ‘investment’. However, the ideology behind community arts resonates more appropriately with the ideas behind gift economies, particularly in relation to the ‘inner gift’ of the community artists bestowed to the particular community. The ‘gift’ only tells part of the story, though, and community-based arts position as a public good must also be taken into account. Focusing particularly on a youth-based organisation in Bankstown, Western Sydney I will discuss how the artistic director has created a space in which young artists can deliver innovative artistic outcomes and how they struggle to legitimate their position as artists and social change agents.

‘You Can Definitely Become Aboriginal’: Urban Dynamics of Aboriginal Identity Negotiation

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In this paper, I focus on an Aboriginal children dance group in southwestern Sydney as a creative project for the social inclusion of diverse urban indigenous people. Most of the Aboriginal residents in southwestern Sydney are originally from many different parts of rural Australia and keep ties with their families and relatives in their places of origin. These people share certain cultural mores and traits that make them recognise each other as ‘Aboriginal’. However, in southwestern Sydney there are also a considerable number of people identifying themselves as ‘Aboriginal’ who were raised in a non-Aboriginal context and do not share those cultural mores and traits. While in daily life these two kinds of ‘Aboriginality’ people mix with each other, there are confusion and frequent argument about ‘Aboriginality’. Against this background, this dance group started in 2005 with local Aboriginal children from both backgrounds to compensate for the sense of loss from the colonial process. This paper argues that while this attempt is a creative pursuit to connect indigenous people from various backgrounds, it is also based on a distinctive Aboriginal cultural logic which works to include but also to exclude certain kind of people.