CREATIVITY/PARTICIPATION/ACTION

New paths to cultural citizenship
Thursday 24 – Friday 25 November 2011

UTS/ICE Linkage Project
Ripple Effects: community building, participation and cultural citizenship through creative practices in Western Sydney
Ripple Effects: community building, participation and cultural citizenship through creative practices in Western Sydney

This study explores emerging media and creative practices developed through and around Information and Cultural Exchange in Western Sydney by engaging with participants, peers and the wider community. The project seeks to provide a new framework for understanding the nexus between cultural production and citizenship practices. It considers ICE as situated in and producing an ecology of relations, projects, impacts and in turn it examines the way the organisation operates, the path of individual cultural producers, specific programs and enterprises. Led by researchers from the University of Technology, Sydney (UTS), the project is a partnership with new media arts and community organisation ICE, the Australia Council for the Arts and Arts NSW.

The project will offer new ways to think about questions on the relation between new media and creative practices and cultural diversity, belonging and participation beyond multiculturalism. Lines of enquiry for research have included:

- a study exploring the way ICE successfully operates as a ‘creation space’.
- a study following specific cultural producers
- a survey mapping recognition of ICE among ‘mainstream’ Western Sydney organisations
- evaluations of specific ICE projects, analysing community responses to project outcomes
- profiles of key arts and community organisations, focusing on the influence ICE has had on their professional practices and approach
- an analysis of media coverage gained by key ICE projects
- funding policies analysis identifying the ways in which policies inform the development and sustainability of projects

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‘RIPPLE EFFECTS’ PROJECT PARTNERS

Information and Cultural Exchange
http://ice.org.au/

For more than 20 years, Information and Cultural Exchange (ICE) has worked at the intersection of arts, community and technology in one of Australia’s most dynamic regions – Western Sydney. Through digital stories, film, urban music and any other medium with a pulse or a pixel, ICE projects tell the stories of this extraordinary place.

ICE is known for its success with newly arrived migrant and refugee communities, as well as for youth arts. It works at the cutting edge of new technology, specialising in digital media and community cultural development that involves thousands of people every year.

Located in the heart of Parramatta’s cultural precinct, ICE manages Switch, Western Sydney’s state-of-the-art multimedia and digital arts access centre, in partnership with Parramatta Council, and the Switch Academy, offering cost-effective digital training to the public. ICE also runs the renowned Artfiles program, a professional support program and information exchange that keeps an audience of 200,000 linked to Western Sydney’s most inspiring creative producers.

Australia Council for the Arts
http://www.australiacouncil.gov.au/about_us

The Australia Council for the Arts is the Australian Government’s arts funding and advisory body. They support Australia’s arts through funding, strengthening and developing the arts sector. They collaborate to build new audiences, foster philanthropic support and deepen our understanding of the arts through research. Each year, we deliver more than $160 million in funding for arts organisations and individual artists across the country.

Arts NSW

Arts NSW is the NSW Government’s arts policy and funding body. They share a commitment to building stronger communities through the arts.

Arts NSW supports NSW to be a vibrant, dynamic and creative place which values artists and our cultural heritage and enriches communities. We work to ensure that artists flourish and NSW’s economy is strengthened by the capacity of our creative industries to generate wealth and create jobs.

They aim to develop:

- A culture of participation in the arts across the diversity of NSW’s people and communities
- A flourishing and innovative arts sector, with artists, arts and cultural organisations and creative industries being part of a dynamic ecology
- Vibrant cultural places and spaces across NSW that celebrate our arts and heritage, which everyone can experience and be a part of.
Important information for attendees

Symposium Location
The symposium will be held in room 470, Level 2 (ground level) of Building 10 (entry on Jones Street), University of Technology, Sydney.

Audiovisual
Please contact Jemima Mowbray (jemima.mowbray@uts.edu.au) to discuss any technical assistance or special requirements. Presenters who are using audiovisual materials are encouraged to 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 load your materials onto the computer provided.

In the symposium venue the following audiovisual equipment will be available to presenters:
- A PC laptop which has the capability to load powerpoint and word documents, browse the internet, play DVDs or CDs
- Speakers to hear audio being played off the laptop
- A data projector and screen

Tea breaks and lunch
Daily catered morning and afternoon teas and lunches will be provided. These will be served in an area close by to the main symposium venue on the ground floor of building 10. Please advise Jemima Mowbray (jemima.mowbray@uts.edu.au) of any special dietary requirements.

Symposium dinner, Thursday 24 November 2011, 7pm
We are pleased to invite you to join us for dinner at the Mission Restaurant and Bar. Mission Restaurant and Bar is located at 3 Little Queen Street, Chippendale [http://www.missionbar.com.au]. Dinner is provided, however guests are asked to please cover the costs of their drinks. Please inform Jemima Mowbray (jemima.mowbray@uts.edu.au) of any special dietary requirements.

Sydney attractions
For things to do and see in and around Sydney, visit [http://www.sydney.com/](http://www.sydney.com/)
CREATIVITY/PARTICIPATION/ACTION

New paths to cultural citizenship

In recent years the concept of participation in cultural and media practices - often making use of digital media - has created a shift in how we understand being culturally active. This shift can be thought of as a change in direction from active cultural and media consumption to active cultural and media production. This symposium explores what happens when participation in cultural activities and the making of cultural forms become also a way to become engaged in a process of social change.

In this process, standard domains of citizenship, which are founded on claims to universality, equality and the territorial claims of nation-state, are being challenged by flows of cultural commodities and people (Hall and Held 1989). Ideas of citizenship have been argued as needing “to be broadened to take on additional areas of study and concern…. [suggesting the] ways in which ‘cultural’ questions might be linked to these dimensions” (Stevenson 2003: 1) It is increasingly evident that notions of ‘citizenship’ as a marker of political, social and legal rights need to be expanded to involve cultural belonging (Delanty 2002: 60). Rose argues, further, that it is increasingly “possible for subjects to distance themselves from the cohesive discourses and strategies of the social state (schooling, public service broadcasting, municipal architecture, etc.) and access resources of subject formation in order to invent themselves, individually and collectively, as new kinds of political actors” (2001, p. 8). In this way, media and creative practice are key technologies of contemporary citizenship and represent radical new forms of belonging.

In answering similar questions scholars working in Latino Cultural Studies (Rosaldo 1989; Flores and Benmayor 1997; Allatson 2007) have coined the idea of cultural citizenship. ‘Cultural citizenship’ originated from a sense of frustration with theoretical concepts such as ‘assimilation’, ‘acculturation’ and ‘multiculturalism’, which “somehow missed the point of the dynamic processes taking place within Latino and other ‘minoritized’ communities, which were sites not only of contestation, but also of affirmation and cultural production” (Flores and Benmayor 1997: 9).

This symposium aims to generate critical discussions around the question of whether we can update and translate these notions of cultural citizenship to describe forms of political engagement mediated through cultural, creative and media practices in Australia today.

The questions to be addressed through invited presentations and discussion by artists, community practitioners and scholars include:

- How do cultural production and creative practices empower our understanding of our place in society?
- How do they provide possibilities of agency?
- Can cultural intervention bring about change?
- How can issues of media inequality, minoritisation, belonging, locality, community, exclusion, identity be addressed and redressed through cultural and creative practices?

CREATIVITY/PARTICIPATION/ACTION
New paths to cultural citizenship

THURSDAY 24 NOVEMBER 2011

9.30 Welcome

10am Plenary: Madhusree Dutta
Individual in the Community: Cultural Practices, Art Making and Displacement / Departure

11am Morning tea

11.30am ‘Creativity’ Panel
Lisa Torrance, TBC
Lina Kastounis, “We are more than what you think we are”: Inter-diasporic consciousness & new western Sydney narratives
Amin Palangi, TBC
Elaine Lally, Discussant

1pm Lunch

2pm ‘Participation’ Panel
Michelle Evans, Indigenous arts leaders disrupt the lexicon of leadership
Lachlan MacDowall, Participation and cultural citizenship
Aneta Podkalicka, Youthworx as a media enterprise: exploring possibilities and tensions in addressing youth disadvantage through creative practice
Akesha Horton, Discussant

3.30pm Afternoon tea

4pm Plenary session: Rina Benmayor
"Voice Acts": Claiming Cultural Citizenship through Testimonio

5pm Close of day

7pm Symposium dinner
**CREATIVITY/PARTICIPATION/ACTION**

New paths to cultural citizenship

**FRIDAY 25 NOVEMBER 2011**

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<td>9.30am</td>
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<td>10.00am</td>
<td>‘Action’ Panel&lt;br&gt;Joanna Winchester, <em>The Importance of Relationship: Exchanges between Artists and Communities</em>&lt;br&gt;Anna Hickey Moody, <em>Do you want to battle with me? Schooling masculinity</em>&lt;br&gt;Paula Abood, <em>Towards a critical autonomy: cultural activism and other stories from the field</em>&lt;br&gt;Aliessar Chidiac, Discussant</td>
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<td>11.30am</td>
<td>Facilitated conversation with filmmakers Anjali Monteiro and K.P. Jayasankar</td>
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<td>ICE Showcase</td>
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CREATIVITY/PARTICIPATION/ACTION
New paths to cultural citizenship

ABSTRACTS

Paula Abood, Towards a critical autonomy: cultural activism and other stories from the field

Abstract: At the heart of critical community cultural development practice is the work of social justice. Whether it is speaking truth to power via communal wall art, or poetically resisting the co-optative terms of racist chauvinism, cultural activism and creative interventions are ever more urgent if we are to engage and support marginalised communities in sustainable and self-determining ways. This paper will examine the politics of critical creative practice as a force for social change in the multicultural spaces of Western Sydney.

Biography: Paula Abood is a community cultural development practitioner, writer and educator. She has worked with diverse communities in story work for over 15 years and as a community worker for 24 years. Community projects include Parenting Stories (2010), Hurriya and her Sisters (2009), The Book of African Australian Stories (2006), Poetry on Rooftops (2006), The Book of the Living (2006) and Bread and Other Stories (2002). She was the 2007 recipient of a Western Sydney Artist’s Fellowship for the blogging project Race and the City. She has a doctorate in critical and creative writing (2007 UNSW). She is currently teaching community cultural development and community engagement and working with communities across Sydney.

Rina Benmayor, “Voice Acts”: Claiming Cultural Citizenship through Testimonio

Abstract: Oral histories and digital stories are more than simple expressions of individual life moments or experiences. Seen through the framework of "testimonio," of bearing witness and speaking out, personal stories of marginalized communities are "voice acts," acts of speaking back and claiming cultural difference as the basis for full citizenship. Oral histories and digital stories are also creative and artistic acts of memory. Through oral histories with working class Puerto Rican women in New York City and digital testimonios created by Mexican/Latino students in rural California, Benmayor argues for understanding these narratives as claims for cultural citizenship.

Biography: Rina Benmayor is Professor of Oral History, Literature, and Latina/o Studies at California State University Monterey Bay. She is the Past President of the Oral History Association in the United States, and has served as President of the International Oral History Association. She is co-editor with William Flores and co-author of Latino Cultural Citizenship (Beacon Press 1997), co-author of Telling to Live: Latina Feminist Testimonios (Duke U Press, 2001), and has written various essays on digital storytelling.

Alissar Chidiac, Discussant

Biography: Alissar has been working in community and cultural development for over 30 years. She is currently the Creative Producer of the Australian Muslim Women’s Arts Project, a national initiative of Casula Powerhouse Arts Centre. Since 1991 she has actively engaged with Arab contemporary cultures – through performance work, cultural heritage and cultural production. Alissar was with Death Defying Theatre (1991-1995) in its strategic move to Western Sydney, working as Artist / Facilitator on DDT’s culturally diverse projects. She worked at the Powerhouse Museum in Sydney (1998-2004) where she initiated programmes and Arab community partnerships through the wattan project. She has creatively developed and implemented model projects with Auburn Community Development Network, including Auburn Poets and Writers Group (2005-2010), Inside Out Muslim Women Exploring Identities and Creative Expressions (2005-
2007), as well as bringing together artists of Arabic and Chinese calligraphies and local Aboriginal artists through Moving Calligraphy_Visual Storytelling (2009-2010). In 2005 Alissar received a two-year Community Cultural Development Fellowship from the Australia Council for the Arts, and in 2010 she received the Australia Council for the Arts prestigious ‘Ros Bower Award’ for significant contribution to community arts and cultural development.

**Tanja Dreher, Making Voice Matter: the role of cultural brokers and listening institutions in developing ripple effects**

**Abstract:** This paper examines the role of key cultural institutions and stakeholders in ensuring that stories told in projects that aim to ‘give voice’ and diversify representations can generate ‘ripple effects’ beyond the vital aim of skills development and empowerment for participants. The analysis focuses on the increasing success of Information Cultural Exchange (ICE) as a cultural broker between diverse communities and mainstream institutions, and the ways in which those institutions do, and sometimes do not, listen to the stories generated through organisations such as ICE.

**Biography:** Tanja is a Lecturer in Media and Communications at the University of Wollongong, where she convenes the Major in International Media and Communication. Tanja has previously worked as ARC PostDoctoral Fellow at the University of Technology, Sydney and as the Research Manger at the UTS Shopfront community engagement program. Tanja’s research to date has focused on media and multiculturalism in western Sydney, racism and antiracism after September 11 2001 and intersectional analyses of debates focused on Muslim women and Indigenous women in Australia. As a co-convenor of The Listening Project (www.thelisteningproject.net), Tanja is currently developing a research agenda around the practices, politics and ethics of ‘listening’ in media studies contexts which have usually focused on ‘speaking’ and ‘voice’.

**Madhusree Dutta, Individual in the Community: Cultural Practices, Art Making and Displacement / Departure**

**Abstract:** Culture as producer of art and art as the product are as complimentary and oppositional as community and citizens are. All communities are not valid citizens as all cultural productions are not considered art. The requisition, negotiations and evaluations related to the art and the citizenship are extraneous to the practices of culture and community. The transformation from the normative producer of culture within the community to the artist-citizen in a value-driven nation-state is a process that, more often than not, results in conflict-ridden narrative.

Space, material and production process play a role in cultural production to the extent that colonization, neo-colonialization, migration and other forms of displacement as well as shift in the material base; for example, the advent of digitality or formal training in other forms; can entirely alter the meaning and the purpose of the art works. On the other hand, this hybridisation may also create specificity to the order that the normative cultural production turn into signatured art work of phenomenal value. The paper will detail a few case studies to enquire into the pros and cons of transformation of communal and/or livelihood skill into artist’s genius through external interventions.

**Biography:** A student of theatre, Madhusree has been making non-fiction films since 1993. Gender, identity and urbanscapes are her chosen areas of work. Formal challenges inherent in the non-fiction film making are the reason why she had opted for this form of expression. Her films are screened widely all over the world and have won numerous national and international awards. Her films are also studied in University departments and in centres for Women’s Studies, Cultural Studies and Media Studies.

She is the executive director of Majlis, a centre for rights discourse and multi-disciplinary art initiatives in Mumbai. The centre is engaged in cultural literacy among students and in producing plays, films and multi-disciplinary art works, and facilitating newer imaginations for public arts and public archives. Majlis was
founded in 1990, by a group of lawyers, artists, architects and academics who trace their legacy to the early phase of the women’s movement in ‘80s in India.

Madhusree has co-edited The Nation, The State and Indian Identity, an anthology of essays published in 1994 and Sites and Practices: an exercise in cultural pedagogy, 2007. She has designed a number of pedagogical courses on multiculturalism both for social movements and academic institutions. She has also curated and coordinated several art and cultural festivals, including art component for World Social Forum, 2003-2007.

Currently she is producing and curating Cinema City, an interdisciplinary research art and archive project.

Michelle Evans, Indigenous arts leaders disrupt the lexicon of leadership

Abstract: Through investigating the term ‘leadership’ as it makes sense to Indigenous arts leaders in Australia, this paper attempts to destabilize and reproduce new meanings and sense making about this term ‘leadership’. I will explore the intersections of cultural citizenship, cultural capital and cultural production as they shape the available space Indigenous arts leaders inhabit.

Rather than identifying individual characteristics of Indigenous arts leadership, this study describes the territores or terrains through which individuals construct and adapt their leadership. These fluid territories find themselves shaded by tensions of identity politics, lateral violence and hemmed in by discourses of managerialism, yet beyond the challenges and difficulty of working in this space Indigenous arts leaders enact what it means to belong.

This study aims to disrupt implicit leadership theories (Sinclair, 2007) and listen for new meanings, culturally contextualized meanings of leadership for Indigenous arts leaders. Seeing and hearing Indigenous arts leaders through not only a critical lens, but a lens that is both appreciative and relational (Bolden & Kirk, 2009), this study seeks to illuminate the words and discourses that Indigenous arts leaders work within.

Biography: Michelle Evans is a PHD Scholar and a Research Fellow at the Asia Pacific Social Impact Leadership Centre at the Melbourne Business School. Michelle is concentrating her research on Indigenous Leadership and will be developing an Indigenous Business Masterclass Series in 2012. Michelle holds a Bachelor in Communications (Theatre/Media), a Graduate Diploma in Arts Management and a Master of Creative Arts (Research) – with her thesis concentrating on long term investment and evaluation in community cultural development – Community Cultural Development: A Policy for Social Change? Michelle is an internationally accredited Partnership Broker by the Overseas Development Institute/International Business Leader Forum. Michelle was the founding Head of the Wilin Centre for Indigenous Arts and Cultural Development at the Victorian College of the Arts.

Devleena Ghosh, Discussant

Biography: Devleena works and teaches across a range of disciplinary areas and with a variety of methodologies. Currently, she is involved in a project on culture and commerce in the Indian Ocean region with Professor Stephen Muecke and Professor Michael Pearson as well as another on the impact of information technology on rural and urban communities in South India. She is particularly interested in the enmeshing of cultures and technologies, in ideas of borders and space and in the constructions of migrant cultures and identities. Her supervisory experience has included mixed race narratives in Fiji, being Ovambo in Namibia, historical biographies set in colonial India, multimedia works about multi-cultural identities, Beirut cityscapes and Jordanian immigrants in Sydney.

She also has a deep interest in performance, having been cultural advisor to the performance project
Anna Hickey Moody, Do you want to battle with me? Schooling masculinity

Abstract: In this paper I draw on a two-year ethnographic study of youth dance in and out of schools. I examine young men’s investments in connections between authenticity and masculinity, articulated through localized versions of dance as a way of showcasing ‘true masculinity’ in battle. This connection brings together the stories of all the young men involved in my research. Movement became means of producing, but also satirising, masculinity. Breakdance as a style of movement was valorized in the school dance culture and, perhaps obviously, is a practice that holds a considerable amount of cultural capital within contemporary popular youth culture. As such, it offered an easily accessible form of dance for many of the young men. Not all the schoolboys practiced breakdance, but they all structured their movement pieces around a battle. The boys in the community education context liked moving in hip hop styles but didn’t want to perform in public, or dance in structured ways. As such, dance in the community education context did not involve working towards a performance. The battle is emblematic of my school research context, as each of the school boy’s dances were concerned with constructing and recuperating, as well as critiquing, masculinity. Within the context of the school, dance was taught as a technology through which a form of masculinity that was hegemonic within this educational culture was crafted. I explore the politics of boy’s movement in context and illustrate the roles that subcultural capital and taste play in shaping the ways in which the boys wanted to learn. I also show some ways in which movement became a vehicle for the production of gendered identity.

Biography: Anna is a lecturer in the Department of Gender and Cultural Studies at the University of Sydney, where she teaches masculinity studies and youth cultures. Her research brings innovative theoretical and methodological approaches to long standing issues of social marginalization and disadvantage. She is co-author of Masculinity beyond the metropolis (Palgrave 2006), co-editor of Deleuzian encounters; Studies in contemporary social issues (Palgrave 2007) and author of Unimaginable bodies: Intellectual disability, performance and becomings (Sense, 2009). Anna is currently working on a book contracted to Routledge titled Youth, arts and education.

Chris Ho, Discussant

Biography: Christina Ho is a Senior Lecturer in the Faculty of Arts and Social Sciences at UTS, where she researches migration, multiculturalism and cultural citizenship in Australia. Within the Ripple Effects project, she is focusing on evaluating the social impact of community arts, and digital storytelling projects. She is the author of Migration and Gender Identity: Chinese women’s experiences of work, family and identity in contemporary Australia, and co-editor of Beyond the Hijab Debates: New conversations on gender, race and religion.

Akesha Horton, Discussant

Biography: Akesha’s research examines the intersection of hip-hop, global citizenship education and digital literacies in an effort to increase our understanding of how urban youth from two very different urban areas, (Detroit, Michigan, United States and Sydney, New South Wales, Australia) make sense of and construct identities as global citizens. This qualitative phenomenological study analyzes interviews, classroom observations, as well as digital artifacts produced in workshops, which engage youth in examining socially conscious global hip-hop and digital technology workshops.

Lina Kastoumis, “We are more than what you think we are”: Inter-diasporic consciousness & new western Sydney narratives
Abstract: In this talk, I discuss my resistance to formulaic storytelling and the limiting depictions of multiethnic life that have damaged the cultural potency and inhibited the presence of non-Anglo artists and protagonists in Australian ‘indie’ and mainstream stage, film and screen culture. I call for a braver, more self-determined narrative exploration of ‘presence’ from artists of diverse cultural backgrounds. This entails a rejection of tired Anglo-centric narrative industry story models, processes, perceptions and prejudicial judgments of what is ‘real art’ and ‘community art’.

Biography: Lina is a writer/devisor, performer working across digital and live mediums. In 20 years of practice lina has directed/devised performance, programs and workshops for young and emerging artists at companies such as Bankstown Youth Development Service (BYDS), Powerhouse Youth Theatre and Urban Theatre Projects.

Lina has also continued her freelance artistic process as a writer, performer, dramaturge and cultural producer on projects such as Bigotbri CWA, Theatre Kantanka’s Missing the Bus to David Jones, Sideshow – Campbelltow Arts Centre and ICE’s East London/West Sydney – Hip Hop Theatre. More recently, lina was the Creative Producer of the large-scale video mapping/projection project, HighRise at Auburn Central working with artists Khaled Sabsabi and Joanne Saad.

Lina is committed to western Sydney artists, communities and their myriad stories. She is presently working as Co-Writer with Fadia Abboud developing the TV series, Sex In The West.

Elaine Lally, Discussant

Biography: Elaine Lally is Associate Professor in the Faculty of Arts and Social Sciences at the University of Technology, Sydney. She is a member of the Communication Studies academic group and also a member of the Creative Practice and Cultural Economy research strength.

She researches in the areas of creative practice and digital culture. Her work is empirically grounded and draws on the academic fields of cultural studies, material culture, consumption and everyday life, and the sociology and philosophy of technology. Her current research focuses on online musical collaboration, in a project entitled ‘Music-making in the Cloud: creativity, collaboration and social media’.

Justine Lloyd, Parking the info van, Parramatta, 1995: locality and relationality in media practice

Abstract: This paper traces the mediated history of Information and Cultural Exchange (ICE), a community organisation operating in western Sydney from the mid-1980s. I examine a series of projects produced by the organisation after they ‘parked’ their mobile information service in the mid-1990s and began to engage with networked media and low-cost media forms. Based on interviews with former workers at the organisation, I explore how ‘knowing’ and ‘doing’ community changes radically when the local is mobilized in digital media, yet still continues to engage practices of relational spaces and places. While ongoing questions of the spatiality of digital media persist, the example of ICE demonstrates that communal knowledge, place and communicative action are closely linked. This case study also suggests that this link can be deeply local, rather than superficially global.

Biography: Justine Lloyd lectures in the Culture and Everyday Life stream at the Department of Sociology, Macquarie University, Sydney. Her research aims to understand the social dimensions of listening practices (See O’Donnell, Lloyd & Dreher 2009). As part of the Listening Project Justine co-convined a workshop on ‘Technologies of Listening’ in July 2008, and is co-editing a special issue of the journal New Media and Society on this topic with Kate Crawford, which will be forthcoming in 2011-2012.
Lachlan MacDowall, Participation and cultural citizenship

Abstract: This paper positions the notion of participation with the context of community-based arts practice and governmental notions of the arts in the contemporary post-welfare state. It asks:

• How does the notion of participation function within policy discourse, including in relation to related terms, such as access and more ambitious goals of community development or cultural development?
• How is the notion of participation constructed within circuits of measurement, research and evaluation?
• What does participation mean in relation to the available role in contemporary arts practice and a broader field of cultural consumption?
• What is a participant? Who is the subject of participation? What are the implications for models of cultural citizenship?

Biography: Lachlan has a BA (Hons) in English Literature and PhD in Cultural Studies from the University of Melbourne and has taught in the Community Cultural Development program since its inception in 2005. Previously, he lectured in Cultural Studies at the University of Melbourne and coordinated the research program for the Faculty of VCA and Music.

Lachlan’s academic research examines the theory and aesthetics of community-based art, arts-based research methods and cultural politics. His doctoral research project Bisexual Terrorism investigated the historical conjunction of bisexuality and terrorism in popular film and literature. He has published widely on contemporary cultural production, particularly graffiti and street art.

Lachlan has been involved in a range of CCD and community arts projects, including Melbourne City Council’s Aerosol Art Project. He has also worked with key cultural institutions, including the Australian Centre for the Moving Image (ACMI), Melbourne Queer Film Festival, Melbourne Fringe Festival, Melbourne International Comedy Festival and regional projects, such as the Casterton Lights project and the Words in Winter Festival, Daylesford.

Anjali Monteiro & K.P. Jayasankar, Film screening and facilitated conversation

Joint biography: Anjali Monteiro and K.P. Jayasankar are Professors at the Centre for Media and Cultural Studies, Tata Institute of Social Sciences, Mumbai. Both of them are involved in media production, teaching and research. A presiding thematic of much of their work has been a problematising of notions of self and the other, of normality and deviance, of the local and the global, through the exploration of diverse narratives and rituals. These range from the stories and paintings of indigenous peoples to the poetry of prison inmates. Jointly they have won twenty-eight national and international awards for their films. These include the Prix Futura Berlin 1995 Asia Prize for Identity- The Construction of Selfhood, Best Innovation, Astra Film Festival 1998, Sibiu, Romania for YCP 1997, Best documentary award at the IV Three Continents International Festival of Documentaries 2005, Venezuela, for SheWrite ,Certificate of Merit, Mumbai International Film Festival 2008, Indian Documentary Producers Association (IDPA) Gold for Best Sound Design, Gold for Best Script and Silver for Editing for the film Our Family. Their most recent awards include the commendation for Do Din Ka Mela (A Two Day Fair) in the Intangible Culture (Music-Dance-Performance) category at the 12th RAI International Festival of Ethnographic Film, 2011 and three Silvers, for script, cinematography and sound design at the IDPA Awards 2011 for So Heddan So Hoddan. Vibgyor Film Festival, Kerala and Bangalore Film Society have organised retrospectives of their work in 2006 and 2010, respectively.

They have several papers in the area of media and cultural studies and have contributed to scholarly journals such as Cultural Studies. They are both recipients of the Howard Thomas Memorial Fellowship in Media Studies, and have been attached to Goldsmith’s College, London and the University of Western Sydney. Monteiro was a Fulbright visiting lecturer in 2006-07 at the University of California, Berkeley. They also serve as visiting faculty to several leading media and design institutions in India and abroad. They are
both actively involved in ‘Vikalp’, which is a collective of documentary filmmakers campaigning for freedom of expression. They are also associated with various media and voluntary organisations.

Amin Palangi, TBC

Abstract:

Biography: Amin is a film director, writer and producer, and the founder of Palangi Productions. He has been making documentaries and features in Australia, Afghanistan and Iran. Amin is an AFTRS graduate and is currently working towards finishing his PhD at the Australian National University. He also works as the Screen Culture Producer at the Information and Cultural Exchange (ICE) in Parramatta, where among other things, he mentors emerging filmmakers and storytellers. Amin and his wife, Sanaz Fotouhi, are the co-directors of the 1st Iranian Film Festival in Australia

Aneta Podkalicka, Youthworx as a media enterprise: exploring possibilities and tensions in addressing youth disadvantage through creative practice

Abstract: This paper uses a case study of collaborative, Melbourne-based youth media project called Youthworx to explore a couple critical issues pertaining to creativity-led social interventions: social impacts and their examination. Over three years of its operation, Youthworx has evolved from a community-based youth media program to a successful social enterprise. Drawing on our ongoing in-depth situated research I will outline mixed approaches to addressing youth disadvantage as employed by Youthworx. They combine creative pedagogy and media enterprise with view to developing a range of social and vocational skills and varied media content in the process. I will take up this organisational development to critically engage with actual possibilities of youth agency promoted by Youthworx, but also some tensions this ‘commercial’ direction to media training and production creates. In considering possibilities and tensions inherent in the Youthworx structure, I will offer some comments about research practice and evaluation methodologies as they generate particular knowledges about the project’s contribution, as well as the way we can understand the very notion of ‘success’ in the context of media-based social interventions.

Biography: Aneta is a Research Fellow in the Communication and Creativity program/flagship at the Institute for Social Research at Swinburne University, where she is conducting an ethnography of the Melbourne-based youth media project YouthWorx. She completed a PhD on translation in media-based environments in the EU and Australia at the Faculty of Creative Industries, Queensland University of Technology, Brisbane in 2008. Prior to that, she studied linguistics, cultural studies and economy at universities in Poland, Germany and Spain.

Lisa Torrance, TBC

Abstract:

Biography: Born in Scotland and now resident in Sydney, Lisa has been managing major festivals, projects and events in the creative industries for organisations including Sydney Writers’ Festival, Sydney Festival and the Edinburgh Festivals for over 15 years. Lisa joined Information & Cultural Exchange in 2010 and is a Board member of The Sydney Story Factory and Underbelly Arts. She is a curious person, born storyteller and lover of the written word. Lisa believes stories teach us who we are and her passion lies in supporting people to wake up to their potential by sharing their stories and ideas with the world through creativity.
Ilaria Vanni, Critical reflections: ICE and the evolution of reflexive creativity, participation and action

Abstract: Information and Cultural Exchange (ICE) started out as an information van in Sydney’s Western Suburbs in 1985. Today it is recognized internationally as a leading and innovative media arts and community organisation. ICE is known for culturally diverse engagement and production, and for providing platforms that enable cultural producers to generate and share their own narratives of belonging. This presentation is a shared reflection from outside and within ICE on the way the organization functions in an ecology of projects, programs, people, organizations and environments. It explores some key factors that have contributed to the organisation’s successes and challenges - and the evolving way that ICE reflects, evaluates and learns.

Biography: Ilaria studied art history at the University of Siena, Italy, specializing in contemporary art. She moved to Australia to research her PhD thesis on the poetics and politics of exhibitions of Australian Indigenous objects in the 19th and early 20th centuries. Her broad field of interest is in the production of political, cultural and social imaginaries, especially in relation to emerging technologies. In 2004 she was awarded an Australia Research Council Discovery Project grant for the years 2005 to 2008 to research the cultural production of contemporary activism in Italy focusing in particular on the role of visual culture and media in the production of a common imaginary and political subjectivities. She is also researching the use of digital media in relation to cultural citizenship in Western Sydney as part of an ARC Linkage project with Information and Cultural Exchange, Australia Council for the Arts - the Federal Government arts funding and advisory body - and NSW Arts. Other research interests intersecting with her main projects include: production of social spaces; visual cultures, digital media and social change; virtual worlds; cultural citizenship; cultural practices and migration and transculturation; curatorship. Ilaria has published on contemporary art, Australian Indigenous art, Italian Australian visual arts, Italian activism and has curated exhibitions on the material and visual culture of the Italian diaspora (/Stitches- Fare il punto/, Australian National Maritime Museum 2001 and /Italiani di Sydney/, Museum of Sydney 2003). Her PhD thesis was the conceptual and content base for the collaborative sound and object installation Sound of Missing Objects (Performance Space, Sydney, 2003 and FCA Gallery, University of Wollongong 2005). Ilaria is available to supervise students in the areas of: arts, material, digital and visual culture and social change; curatorship; migration and transculturation in Italy.

Caitlin Vaughan, Critical reflections: ICE and the evolution of reflexive creativity, participation and action

Abstract: Information and Cultural Exchange (ICE) started out as an information van in Sydney’s Western Suburbs in 1985. Today it is recognized internationally as a leading and innovative media arts and community organisation. ICE is known for culturally diverse engagement and production, and for providing platforms that enable cultural producers to generate and share their own narratives of belonging. This presentation is a shared reflection from outside and within ICE on the way the organization functions in an ecology of projects, programs, people, organizations and environments. It explores some key factors that have contributed to the organisation’s successes and challenges - and the evolving way that ICE reflects, evaluates and learns.

Biography: Caitlin has had over ten years experience in advocacy and community development, as well as in campaigns, publications and media. She has worked as a trade union organiser, waitress, policy analyst, project manager and has long followed side interests in photography, literature, cultural history and music. In recent years, she has turned her attention full-time to cultural development, including a stint at the University of Western Sydney’s Centre for Cultural Research on research into creative industries, arts development and cultural planning.
Joanna Winchester, The Importance of Relationship: Exchanges between Artists and Communities

Abstract: This paper focuses on the relationships between artists, arts organizations and communities in community-engaged arts practice. By investigating the question ‘Can Cultural intervention bring about change?’ this paper will address the importance of establishing relationships between arts organizations and communities and the impact that relationship has on creative and social outcomes. While critically assessing the artistic and social exchanges between three case studies, I will explore the theory of gift economies and how it may assist us to more appropriately evaluate the success or otherwise of community-engaged arts organizations.

Biography: Joanna is a PhD candidate at the Centre for Cultural Research, UWS. Joanna’s doctoral research is investigating the artistic and social exchanges that community arts organizations facilitate within long term practice in communities. She is particularly concerned with community arts organizations and their engagement with marginalized communities. Joanna is currently the Drama Education Lecturer at Australian Catholic University and an actor with Playback Theatre Sydney. Joanna uses a multidisciplinary approach to her research, involving education, performance and cultural studies.