Illuminating Arts Practice:
Making Large-Scale Projects beyond the Mainstream

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A thesis submitted in total fulfilment
of the requirements for the degree of
Doctor of Philosophy
by creative work

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December 2014
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I would like to thank La Trobe University for an Australian Postgraduate Award scholarship, which enabled time away from my work as an artist for a period of reflection and study. It has been a privilege to read the thoughts of other practitioners from within my area of arts practice.

I was employed by Regional Arts Victoria for over a decade as an artistic adviser, and during this time I was able to consolidate my arts processes and practice. I also had the opportunity to work with a range of skilled arts administrators whose abilities have been an important influence on the process of working described in this thesis. I would like to acknowledge Peter Matthews, Bin Dixon-Ward and Lindy Allen.

I would also like to acknowledge the many artists from across Victoria and nationally who collaborated with me in the creation of artworks; and thank them for their belief and openness, and for the artistic exchanges we have had.

Photographers Matthew Murphy and Lindy Allen gave permission for their images to be used in this document, and I thank them.

When I undertook this candidature, as I had the honour of supervision under Geoffrey Milne, for whom I had a deep admiration and who had viewed and critiqued theatre I had created over a period of twenty years. Sadly, Geoffrey died during the development of this doctorate. I would like to dedicate this work to him in appreciation of his support of democratic art making.

Thank you to Professor Peta Tait, who stepped in and guided me with great skill and knowledge. It is due to her support and diligence that it has reached the point of submission.
Abstract

This doctoral research is an investigation undertaken through artistic practice, that focuses on the artistic direction of the project, *Illuminated by Fire*. This artistic practice utilises several art forms to create a large-scale artwork, and the doctorate demonstrates the artistic methodology whereby the artistic director initiated, developed and interrogated working processes. The artistic director implemented and delivered a multi-sited, multimedia arts project on the theme of fire with 15 artists and over 50 other collaborators. The broader premise of this practice-led enquiry is identification of a working process for making arts projects with communities and artists from across the state of Victoria.

The role of the freelance artist, working outside mainstream institutional theatres and galleries on large-scale projects, is difficult to categorise; but this area of artistic endeavour has nonetheless recently become an area of employment for artists. It tends to subvert traditional hierarchies of access, as it generates new ways of working in arts practice. In this thesis these ideas are considered in relation to an analysis of community arts, although the artistic director places her methodology within a framework of culturally democratic arts practices which have been influenced by socially progressive movements.

This doctorate argues that successful culturally democratic art projects require the development of strong conceptual frameworks, which achieve clarity as to the role of each artist and practitioner; through strategies that came out of the art in working life movement and involve a variety of project management skills combined with artistic vision and creative practices. The exegesis provides documentation of the arts processes realised in the large-scale public production that was the substance of the doctorate, and outlines a model for ways of working to create multiple artworks outside mainstream arts institutions.
Statement of Authorship

Except where reference is made in the text of the thesis, this thesis contains no material published elsewhere or extracted in whole or in part from a thesis submitted for the award of any other degree or diploma. No other person’s work has been used without due acknowledgement in the main text of the thesis. This thesis has not been submitted for the award of any degree or diploma in any other tertiary institution.

Donna Jackson 1/12/2014
This doctoral research is an investigation undertaken through artistic practice, which crosses several art forms to create a large-scale project. It presents a practical model for use in creating multiple artworks outside mainstream arts institutions, and asks what can be understood about arts practices through new ways of working. It extends the concept of community arts (Fotheringham 1987, p. 20), updating it to a 21st-century practice while reframing the integral value of art in working life (Kirby 1992, p. 7). This exegesis supports the artistic project.

The artistic director initiated, developed and interrogated the processes required to implement and deliver a multi-sited and multimedia arts project on a large scale, on the theme of fire. This included developing the initial conceptual framework and then working as an artistic director to implement this vision through a highly developed process of project management. From November 2008 until July 2011, Regional Arts Victoria contracted the artistic director to develop and artistically direct the project, entitled *Illuminated by Fire*, which is the central work presented for this doctorate.

The doctorate presents for examination the artistic practice, demonstrating specialist knowledge and expertise in the field of artistic direction of large community based projects. The premise of this practice-led enquiry is identification of the process of making arts projects with communities and artists from across the state of Victoria and nationally, incorporating both paid artists and volunteers. It presents a comparatively new model of transdisciplinary arts practice.

The artistic director was central to the decision-making process and selection of artists from eleven regional areas across the state of Victoria, Australia, for *Illuminated by Fire*. The artistic director then directed, supervised and supported those artists while they worked with and within their local regional communities, to explore the theme of ‘fire, art and resilience’ through a range of artistic modalities. These modalities included site-specific theatre (see Allain and Harvie, 2006, p. 148); installation (Allain and Harvie 2006, p. 162); verbatim theatre
(Anderson and Wilkinson 2007, p. 154); choral work, photography and pyrotechnics. This was the main research project undertaken; however, two other arts projects – Dust, a community theatre presentation; and an outdoor event entitled Kayak Ballet – are referred to for purposes of comparison and discussion.

There were eleven outcomes in local regions, for which the artistic director was responsible, in the Victorian towns of Creswick, Dunkeld, Ballarat, Swan Hill, Maldon, Kyneton, Briagolong, Flowerdale, Lakes Entrance, Hurstbridge and Portland, from October 2010 to January 2011. Ten of these were then installed in and around Federation Square, a central site in the city of Melbourne, as an important feature of the 2011 Light in Winter festival, curated by Robyn Archer. The artistic director directed the placement of the artworks in Federation Square and devised theatrical site-specific tours of the artworks, which occurred both during the day and at night from Wednesday 29 June to Sunday 3 July 2011. An audience of over 5,000 viewed the work (Allen 2011a, Section 4, p. 32).

The role of the freelance artist – working outside mainstream institutional theatres and galleries – is difficult for the general public, arts industry and academic enquiry to categorise, assess, compare and evaluate. This area of artistic endeavour has nonetheless become an area of employment for artists. The pathways used by artists to move into this sector of the industry tend to subvert traditional hierarchies of artistic roles and generate new types of arts practice.

This study asks the following research questions:

- What processes support the creation of an event such as Illuminated by Fire?
- What are the areas of arts practice from which this project, Illuminated by Fire, emerges?
- What is the role of the artist in directing large-scale projects outside mainstream institutions, and how can this be analysed?
- Is it possible to categorise and discuss where the concept for an arts project such as Illuminated by Fire comes from?
• What are the project management tools required to work on multi-sited, multi-art-form projects such as *Illuminated by Fire*?

• Is it possible for other practitioners to utilise components of this approach to working?

The practice-led artistic direction comprises 100% (80,000 words equivalent) and is complemented by the written exegesis component. It presents competencies in three main areas for examination, which can be summarised as follows:

1. **Direction** of a state-wide arts project; including directing, collaborating and managing a range of arts practitioners, key stakeholders, social constituencies and participants (see chapter three).

2. **A conceptual framework** created by the artistic director for arts processes, incorporating aesthetic and analytical ideas and a clear decision-making process, which could be of use to other arts practitioners (see chapters one to four).

3. **Project management** skills that can facilitate complex and diverse aesthetic processes across numerous geographic sites, with a range of artistic media and at significant scale (see chapter two).

This exegesis has several sections. Chapters one to four report on the project as a whole and include images from each of the eleven regional projects. Appendices include a production planning manual, postcards, Federation Square site map, evaluation report, budget, a newspaper article, the artistic director’s curriculum vitae, and a 12-minute documentary DVD of *Illuminated by Fire*.

*Illuminated by Fire* emerges out of a body of works undertaken by the artistic director, which include community theatre productions and large-scale circus productions and events; these have been created using variations of the artistic director’s process. As such, the exegesis presents an advanced version of the artistic director’s methodology and uses *Illuminated by Fire* as a springboard for discussion of the processes used to create large-scale arts projects outside the parameters of theatres and art galleries. It aims to present the process in a form...
that could by utilised and further developed by other arts practitioners. This area of arts practice is under-represented in available research; hence this practice-led research thesis documents an arts process with the intention to present a model for ways of working.

The development of *Illuminated by Fire* resulted in a national arts project entitled *One River*, which was offered to the artistic director and her two colleagues in 2013. This later project took place across four Australian states and used the same arts process but focused on the theme of the Murray–Darling Basin. The artistic director was able to further test the methods reflected in this exegesis while working on an even bigger scale. Ten communities were engaged across four states, with resulting local outcomes in each area. All ten arts projects were brought together and directed by the artistic director in an exhibition and performances mounted for one weekend at the Belconnen Arts Centre, as part of the Centenary of Canberra, on 24 August 2013.

The arts project label and description as ‘state wide projects’ was instigated in 1998. The artistic director and then-CEO of Regional Arts Victoria, Peter Matthews, created it. This occurred during an earlier initial project titled *such fertile ground*. While outside the scope of this research, this process was recognised as:

> The projects were facilitated by Regional Arts Victoria (RAV) and Hubcap Productions, the latter company supplying the services of Donna Jackson, (the overall Artistic Director). Together they formatted a process for involving regional communities in general cultural development and specific project consultation. (Pitts 2002)

The artistic director’s past work has been discussed in the publication cited above, *such fertile ground: Critical Essays*, commissioned by the Australia Council for the Arts and Regional Arts Victoria in 2002. (This discussion will be referred to and supported by scholarly references to community arts and community theatre processes in Chapter two).
Methodology

This research is practice-led, achieved by the making of artworks for audiences. As Carol Grey explains:

the practitioner is the researcher; from this informed perspective, they identify researchable problems raised in practice, and respond through practice. The role is multifaceted – sometimes generator of the research material – art/design works, and participant in the creative process; sometimes self-observer through reflection on action and in action, and through discussion with others; sometimes observer of others for placing the research in context, and gaining other perspectives; sometimes co-researcher, facilitator and research manager, especially of a collaborative project. (Grey 1996, p. 13)

Robin Nelson writes of increasing recognition of ‘artists engaging in inquiry through their practices‘ to achieve insights and knowledge which equates with other forms of intellectual inquiry and academic scholarship (2013, p. 3). As one important area of practice led research, performance might be ephemeral but it has become conceptual and central to some important new interdisciplinary ways of thinking (Nelson 2013, p. 4). Performance as research is generally characterised through case studies and a high degree would be expected to involve the submission of the practice as the substantial component of the thesis. Nelson specifies the differences between a practitioner and a practitioner-researcher as involving: a nominated field of inquiry; a time; critical reflection; documenting a process; capture of insights; locate similar practices; and link up to broader debates (Nelson 2013, p. 29).

The practitioner is researching a way of working in the arts by undertaking this arts practice. But it requires a range of research practices. The methodology of this practice-led research also involves observer participation, in that the researcher is observing her work with individuals and groups as she undertakes research. For this project, this involved keeping notes at the time. For this reason the artistic director’s own field notes and notebooks are drawn on and referred to. She also traces the origins of her methodology and influences to ideas of access and opportunity from
within the history of culturally democratic arts practices, influenced by the art and working life moment (Filewod and Watt 2001, p. 50).

**Background**

This doctorate focuses on one of the several state-wide arts projects that I have developed and presented, using a process that I have been exploring and developing since my first experience in a large-scale community arts project in 1986. I completed a Bachelor of Education in Drama and English at Melbourne State College (now the University of Melbourne) in 1985. I then worked at a feminist women’s refuge in Melbourne’s western suburbs. Through this experience I observed the need to educate the public on the issue of domestic violence. In 1986 I joined with like-minded refuge workers to become a foundation member of The Women’s Refuge Theatre Troupe. The group then partnered with WEST Theatre, (see Filewod and Watt 2001, p. 219), which was a large and experienced community theatre company based in Moonee Ponds, Melbourne. Here I was employed as assistant director, and worked to develop a touring show then entitled *No Myth* (see Cameron 1993, p. 142). Over a period of three years this group and show toured Victoria and travelled to Western Australia. As part of this project I was central to developing a television announcement and school curriculum materials on domestic violence, which were widely circulated and viewed. The project appeared to influence the Victorian government, as (three years after initiating *No Myth*), it began to make funds available for community education projects on the issue of domestic violence. As a result of this success, I was inspired to work in the area of creative activism as a career.

The art forms I engage with vary, and include film, circus, theatre, cars and machinery, fire, puppetry and landscape installation. I work in a range of media, as I am attracted to ideas rather than a particular art form. Some of the specific areas I have produced work in include: directing circus and theatre shows with 40–60 performers on stage; writing scripts; devising and performing my own one-woman shows; and working with multiple artists and multiple communities at one time, on one theme, across a state or states in Australia. Over these numerous projects I have been developing and refining a process of working,
which I have documented in this exegesis. A more detailed curriculum vitae is included in Appendix I.

After graduating in 1985 I received ongoing support and mentorship from Meme McDonald, who was the Artistic Director of WEST Theatre. This informal apprenticeship continued for over a decade. I also undertook a Certificate in Shot Firing: a course in the use of explosives at Box Hill College of TAFE. This enabled me to work on firework displays and to use fire and pyrotechnics in a range of art projects.

I have been influenced by time working as the Theatre Department Coordinator at Footscray Community Arts Centre from 1987 to 1996. When I was first employed, the Centre had been set up and was still under the ‘mentorship’ of founder George Seelaf. Seelaf worked with the Meatworkers Union for 40 years, then became the first Victorian Trades Hall Arts Officer in 1976. The influence of Seelaf was pervasive throughout the life of the Centre, which made it possible to set up projects that would not have been accepted in other, more mainstream, environments. This was an environment that welcomed plays about the collapse of the West Gate Bridge, which I directed in 1990 with the local community (see Milne 1992, p. 71). It was also an environment that supported the setting up of a circus for women only. The Women’s Circus (see Richards 1992, p. 96) was a company I founded at Footscray Community Arts Centre; I was the company’s Artistic Director from 1991 to 1996. First preference for membership was offered to women who were survivors of sexual abuse. The company offered circus skills as a vehicle for women to connect positively with their bodies. In this company I directed groups of up to 80 performers in productions, and worked in sites that included warehouses, deserted brickworks, on barges, and outside in areas along the Maribyrnong River. In 1995 I directed a company of 15 members in performances as part of a tour to Beijing, China, in partnership with Amnesty International. The group performed to an international audience at the United Nations World Conference on Women.

It was through WEST Theatre and Footscray Community Arts Centre that I connected to ideas of fairness, equity and social activism; which continue to influence the tone, politics, content, process and style of the artworks I currently create.
In 2010 I completed a Master of Arts by research through La Trobe University; my supervisor was Geoffrey Milne. The topic for the exegesis was ‘Processes of making arts projects involving social change using the development and production of the theatre work, *Dust*, as the focus of enquiry’ (Jackson 2010). *Dust* was a theatre production that I wrote, directed and produced on the topic of asbestos. It had a variable cast of between 40 and 80 performers, and toured to several areas in Victoria and to South Australia and Brisbane between 2007 and 2014.

I have worked under a range of job descriptions and titles. Most often I have been referred to as a community arts worker. I often have to vary the title for my work, according to the source of funding and/or the employer. As a result I have worked under the following job descriptions: artist in the community, cultural development worker, arts activist, community cultural development (CCD) worker, contemporary community arts practitioner, artistic director or artistic adviser. As I am more engaged in the ideas and processes of collaborating to create art projects than the labels, I work happily under a range of titles. As I was employed as an artistic director during the research period for this doctorate, I refer to myself as the artistic director in this exegesis.

The aim of this exegesis is to extend and explain my knowledge of my work practices. It is also to create materials for other practitioners who work outside mainstream institutions to reflect on, debate and utilise.

**Chapters**

In the first chapter the artistic director places her work in a conceptual framework within the context of community arts history in Australia. She locates her work within processes of ‘cultural democracy’ rather than the ‘democratisation of culture.’ The influences of art in working life and verbatim theatre are explored, as well as community arts; and the variable versions of this latter term are explored, encompassing ideas of community cultural development and socially engaged arts. The artistic director reflects on the work of Marnie Badham, who provides a segue into the discussion of art for, with or by
communities (Badham 2010, p. 87). Also discussed is the preference of the artistic director for working on arts projects with communities.

The second chapter presents the main research project, *Illuminated by Fire*. The history, context and reasoning behind state-wide projects are reflected on. The project management processes created for *Illuminated by Fire* are described; including the selection process and its rationale, and a description of each of the eleven projects that were chosen.

The third chapter focuses on the role of directing large-scale works outside mainstream institutions. The role of an artist directing state-wide arts projects is described using Neil Cameron’s notion of the artist as an architect (Cameron 1993, p. 45). Other possible roles under which this type of work is conceptualised are discussed, including the artist as ‘special person’, (Filewod and Watt 2001, p. 224), ‘artist as therapist’ and artist as ‘sharman’ (Cameron 1993, p. 15), and lastly, artist as ‘provocateur’. The approach as an artist/architect is explained for the research project *Illuminated by Fire*. Elements are presented as: having a vision; having an understanding of place/site-specific theatre; creating a set of foundation documents; and having a clear decision-making process. The role of artist/architect is demonstrated practically, by discussing *Illuminated by Fire* in detail.

Chapter four presents research analysis and the conceptual framework behind *Illuminated by Fire*. Notions of artistic inspiration are aligned with analysis and evaluation through case studies. The artistic director considers the stimuli of: solving a problem through art; attraction to a compelling story; and finding a physical site in which to create an artwork. These three starting positions are analysed and compared to the research project *Illuminated by Fire* and two smaller projects, *Dust* and *Kayak Ballet*.

The conclusion considers the outcomes from the research project. It proposes six recommendations for artists who work in this area of practice outside mainstream institutions.
This chapter explores commentaries on comparable strategies and artworks, by way of analysis of community participation over recent decades. In this discussion the artistic director justifies the need for her approach. There are four main areas of influence: the theory of cultural democracy, verbatim theatre, ‘art in working life’, and community arts. As each of these areas has numerous subgroups and constituencies, it is necessary to pursue some definitional clarity for the purpose of the research project.

These four major areas frame a preferred model of community arts practice for the 21st-century, and they are summarised in this section.

Steve Capelin explains the phrase ‘cultural democracy’ through the meaning of this term and also its lineage:

Prior to 1970 discussions had centred on the notion of the ‘democratisation of culture’, by which was meant making culture – defined as the high arts – more accessible to the socio-economically underprivileged or ‘ordinary people’. When converted into government policy this had tended to mean subsidised ticket prices to the opera, the establishment of theatre buildings and art galleries in less fashionable suburbs and the like. By 1970 it had become clear that the policy had failed to alter the basic privileged audience for such activities, and this led to a major change in thinking. The notion of ‘democratisation of culture’ was cast aside in favour of the much more radical notion of ‘cultural democracy’. This entailed broadening the definition of ‘culture’ far beyond just ‘the arts’, which was seen as a minority culture enjoyed by a privileged few, to a more sociologically-based definition of it as [...] a continuous process of creating behaviour patterns, the attitudes, values and interdicts, and common stock of intellectual and affective data that form the framework of life for any man or woman anywhere, at any time. (Capelin 1995, p. 27)
The point here is that artworks need to come from the community rather than be delivered to it. This is an idea of democracy in which artistic practice is available to everyone and reflects their experience. Capelin adds that:

‘Culture’, then, defined in this broad sense as ‘a way of life’, is not singular: there is no one culture but there are communities and no one of them is necessarily ‘better’ than any other. (Capelin 1995, p. 27)

As a consequence, art can emanate from a variety of non-traditional cultural inputs and create multiple artistic outcomes that result in new cultures.

The notion of cultural democracy frames the work of the artistic director in a broad sense and is supported by the practice of verbatim theatre. The latter is described by Michael Anderson and Linden Wilkinson as follows:

Verbatim Theatre provides a platform for diverse, authentic voices, unheard in popular media. Evolving from Documentary Theatre, Verbatim Theatre plays began in regional Britain in the 1960s. Complex local stories were told by distilling diverse personal narratives woven into a theatrical framework. (Anderson and Wilkinson 2007, p. 154)

This type of theatre not only reflects the experiences of members of a community but also puts their ‘voices’ into the artwork. The words and ideas of the community members themselves are transposed into the public arena.

The third area of interest is an arts process labelled ‘art in working life’. Drawing on the objectives of this practice defined by the Australia Council for the Arts, Alan Filewod and David Watt explain the aims of art in working life:

1. to encourage art practice and policy which is informed by the concerns and issues affecting workers’ own lives and which acknowledges working class tradition and the multicultural nature of that tradition.
2. to encourage the development of opportunities for workers and their families to gain access to the arts and to enjoy opportunities for creative self-expression and participation.

3. to promote communication within the trade union movement and between trade unions, artists and arts organisations.

4. to encourage community, trade union, private sector, local, State and Commonwealth Government support. (Filewod and Watt 2001, p. 50)

This is art that draws directly on non-art based community organisations to partner in art making. It suggests that the idea of community can be where people work as much as live or spend their leisure time. In a further elaboration, Richard Fotheringham (1987) describes the term ‘community’ in reference to a style of theatre work, in a way that is relevant to this research project (although *Illuminated by Fire* contained several art forms in addition to theatre – e.g., sculpture, photography and installation). As Fotheringham explains,

‘the community’ is a particular sub-group of people who are assumed to have interests in common. The community is defined by geography (the inhabitants of a small mining town, a rural area, a suburb with a recognisable identity); by work experiences (railway workers, miners, chicken factory workers); by institutionalisation (a secondary school, a welfare centre); or by organisation (a migrant centre, a youth centre, a disabled people’s group, a trade union action group, a pensioner’s club). This community approaches, or is approached by, a group of professional theatre workers. Together the community and the artists devise a performance project with the intention, not only of entertaining, but also of saying something about the community’s life experiences, memories of the past, hopes and fears for the future. The theatre professionals contribute their skills in co-ordination, artistic direction, writing, design and sometimes acting, with major input on as many levels as possible from the amateur community participants, who may be re-enacting key moments in their lives; celebrating or criticising local events, personalities and people; expressing their attitudes to life. (Fotheringham 1987, p. 20)
This comprehensive definition explains how artists collaborate in a range of art contexts to make art. The community is a shifting group. While the artists might be the most stable group in this context, the artwork will also reflect the diversity of these groups if the artists are effective. Therefore the artworks will be innovative to the extent that they come out of and reflect a particular and unique community. This plurality reflects a democratic art movement in culture.

Cultural democracy

Placing cultural democracy within a historical perspective, Marnie Badham reflects that the effort to democratise culture stems from 1973, when the Australia Council for the Arts instituted a Community Arts Committee. Badham locates Australian efforts to break down economic and social barriers within a global context (Badham 2010, p. 88). At this time, the idea that everyone be allowed access to the arts was being rethought as to how this might realistically be achieved.

Badham argues that is it useful to discuss community arts under the separate categories of ‘art for’, ‘art with’ or ‘art by’ communities. She links these ideas to the notion of cultural democracy and the democratisation of culture, as follows:

Artists interpreted this as cultural activity with community and also art by community. A conscious shift was made from the ‘democratisation’ of culture (as access) to a notion of cultural democracy in which communities were seen to have more control of their own cultural trajectory. (Badham 2010, p. 89)

Badham confirms Capelin’s delineation of this shift. The notion of the cultural democracy may appear fair, equitable and reasonable; however, broad access to arts spaces to view work, for example in theatres and galleries, remains an issue. Similarly, the question of who has the right to present in these spaces has long been contested. This tension between democratisation and community is central to this research project and the work of the artistic director, which functions
primarily outside large mainstream institutions. A further related issue is that of the legitimisation of professional artists who work in this specialised area.

Badham explains how community based arts or art that originates in a community is undervalued. Badham writes:

This particular paradigm was met with resistance from the other traditional art disciplines (performing arts, visual arts, etcetera), which challenged the status of community arts as a professional arts practice. This resistance, in turn, received criticism from community arts comrades, who saw it as an attempt to extend access to the already privileged or elitist art forms, such as regional touring of symphony orchestras or giving free tickets to the national art gallery for ‘at risk’ youth. Either way, the debate was about art ‘for’ community to participate in as audience. This global project of democratisation aimed to propagate a mainstream aesthetic and the values attached to it, and to disregard other notions of plural culture(s) as being marginal or less important. In other words, democratisation was about extending access to, not ownership of, cultural products for all. (Badham 2010, p. 88)

The hierarchical relationship between art ‘for’ and art ‘by’ remains an issue in Australian art. While political organisations welcome this idea of arts ‘by’, the arts world is not necessarily so forthcoming. Some artists, however, recognise the importance of making this work. This need to make culture accessible to a cross-section of participants was stated bluntly by Nigel Jamieson, when he delivered the Rex Crampton Lecture at Melbourne’s Malthouse Theatre in 2008. The lecture was titled ‘Make It Relevant’, and Jamieson states:

One thing I found tiresome in Britain was that, increasingly, making work within traditional theatre venues, one got to speak to a very, very select audience. Frankly, like here, it was pretty much largely made up of white, affluent middle-aged people. It seemed that if theatre was actually going to be relevant to the process of a country trying to re-define itself, then it needed to be a relevant part of people’s lives. I think that the focus of arts funding in England and Australia since World War II, on high art and the
professionalisation of the industry – the production of work for people as passive spectators, rather than developing skills about how to involve people in using their own creativity – has been sad and counter-productive and has narrowed the potential audience base for arts as well. [...] Culture is something to be engaged in, not to merely watch. (Jamieson 2009, p. 110)

Jamieson presents the case for the artist who works outside major arts institutions. Nonetheless, this makes it difficult to explain the art making; hence the need for this research project, which examines new ways of working. It is not simply an issue of making art, however: it is also how it is made accessible and to whom.

Jamieson reflects on the ideas of access and cultural engagement, which complements the conceptual framework of the artistic director. These concepts were demonstrated, for example, in *Illuminated by Fire*, which was presented in the centre of the city of Melbourne for free, permitting a cross-section of socio-economic groups to access the works. Therefore, not only did the art-making process reflect democratised arts, but the mode of delivery also reflected these principles.

The artworks were placed where the audience/public were able to experience them as they walked through Federation Square. The artists were not invisible and they were directed to be present at and to act as hosts at their artworks. This viewing structure enabled the artists to present in person the ideas behind the artworks and answer questions, demystifying the processes and concepts behind each of the artworks.

A majority of the artworks were also designed to be touched. This expands on Jamieson’s idea of culture as something to be engaged with, and not merely to be observed. The idea of touching artwork fundamentally challenges the conventional gallery delivery of art.
Claire Bishop (2012) outlines a history of participatory art that can be traced back to the early twentieth century avant garde. While criticising aspects of some participatory art, Bishop advocates a political approach that presents its nonprofessional artists fully as participant-subjects. This aligns with the artistic director’s own understanding of cultural democracy. Bishop picks up on ideas of Rancière to argue that participatory art must remain oblique in order to not be co-opted by economic and political systems and remain political and potent. Perhaps it is stronger if the artwork conveys its ideas in striking and affecting ways that do not elude the public as to their significance. Culturally democratic art encourages demystification of art and its processes while upholding professionalism and vision.

**Verbatim theatre**

Verbatim theatre fits within the frame of cultural democracy, as it provides community members with the opportunity to recount stories in their words and to have stories told as part of an artwork. Participants are not only given a place in the artwork, but are integral to its formation; they no longer function only as spectators of artworks. This is summed up as ‘giving voice’ when spoken word is involved. Anderson and Wilkinson outline the process of giving voice to a wide range of experience, as follows:

Voices could be heard for the first time in a framework and vernacular endemic to place; fixed in a locale, the text inspired relatedness and identity. Memories, typically free from analysis, raw and vivid, were gathered through interviews. Hours of tapes were then transcribed, edited and frequently fed back to the community as a play by the same actors who first collected the stories, as a way of triangulating the data. The theatre projects that came out of this process represented a way of understanding a shared past, a traumatic present, a diversity of truths. Verbatim Theatre provided a forum for debate by exposing similarities and differences; its purpose was to reveal truths in a simple and accessible way through authentic personal narratives. (Anderson and Wilkinson 2007, pp. 154–7)
There is an understanding that verbatim spoken-word theatre can reflect actual experience. It is presumed to be more truthful and/or authentic than some other types of art. It is the logical outcome of art seeking to reflect difference.

This genre of practice is used by the artistic director not only because it reflects the idea of cultural democracy, with its notions of fairness and access; but also because it can create interesting and complex works aesthetically. The layering of works with ideas and first-person words, often spoken by participants, creates a compelling and interesting effect. Anderson and Wilkinson share this perspective:

But perhaps Verbatim Theatre is performing an even more powerful transformative experience for an audience than the dissemination of narrative understanding? This, we suggest, is because it tells authentic, credible and diverse stories, and has the capacity to connect with its audience through both intellect and emotion. (Anderson and Wilkinson 2007, p. 167)

Certainly the credibility and diversity of projects are apparent with this way of working. During the research period, the methodologies of verbatim theatre were integral to the work of the artistic director; it is used with a range of artistic mediums to support a central notion of cultural democracy.

In addition to the works produced by the artistic director, *Illuminated by Fire* featured the work of filmmaker Malcolm McKinnon, who interviewed a cross-section of community participants about their relationship to fire. These became verbatim stories in short films that were presented around the site of Federation Square on large and small screens. They enabled community members to have a direct means of communicating ideas and experiences of fire to audiences.

In relation to another convergence of these ideas in the work of the artistic director and the filmmaker, Briagolong artist Maxine Salvatore recorded the voices of her local community members telling stories of past bushfires in the region as they sat working on her artwork. These stories were edited into an audio soundtrack that could be heard when the work was installed in Federation Square.
Square. Salvatore’s intention was for the public to sit and watch the giant chandelier that she created change colour as they listened to the stories told about fires from her area of Gippsland in Victoria.

The artistic director worked with Salvatore over eight months to arrive at this interweaving of verbatim stories and artwork. Similarly, she assisted Creswick artists Ken Evans and Rebecca Russell, who used verbatim theatre by interviewing scientists about the nature of bushfires and the regeneration of forests after their
occurrence. The voices of the scientists were mixed with music to become the soundtrack to an outdoor, site-specific shadow and theatre presentation.

Complex ideas can be dealt with through verbatim theatre, and its techniques are central to the conceptual framework used by the artistic director. During the research period, three regional projects used verbatim techniques to communicate ideas on contentious themes. Fire was spoken of as both a protective strategy and a destructive force in *Illuminated by Fire*, which explored our relationship to fire some months after the tragic Black Saturday bushfire in the state of Victoria, in which 173 people died.

The artistic director’s two other comparative projects also used verbatim techniques. *Dust* was a community theatre production presented on the theme of the dangers of asbestos, in which personal stories of exposure to asbestos were recorded on film and presented within the theatre installation. *Kayak Ballet* was an outdoor site-specific performance on the foreshore at Mandurah in Western Australia, with verbatim stories recorded by both Indigenous and non-Indigenous performers. These two groups had very different relationships to the landscape, which was spoken of and presented within the performance.
Illuminated by Fire, Dust and Kayak Ballet enabled the voices of a cross section of community members to be recorded and used as central elements of the artworks. They told a variety of stories and contributed to layered narratives – which is imperative when directing arts projects with contentious themes. Although these three projects drew on a range of media, the core principals of what Anderson and Wilkinson identify as verbatim theatre were evident. Traditionally, verbatim theatre explores a range of perspectives, a variety of truths (Anderson and Wilkinson 2007, p. 155). The personal truths of members of the community could be fairly and accurately represented within the three projects.

Art in working life

A strong philosophical influence on the artistic director's approach is that of a sub-group of community arts practice referred to under the term ‘art in working life’. Filewod and Watt describe the ideals from which this arts practice emanates historically:

The working class culture that theatre activists sought in their initial encounters with labour was comprised of diverse, often tenuous practices and expressed a vast range of local and regional traditions which frequently intersected with other spheres of popular culture. Within labour traditions, cultural activism showed the formative influence of the Second International Workingmen’s Association Congress in Paris in 1889, a loose worldwide alliance of trade unions and social organisations. The intellectual orthodoxy established by the Second International held sway within the labour movement until its collapse with the outbreak of war in 1914, and vestiges of this orthodoxy have never gone away [...] the task of education was taken on in full seriousness, and the late nineteenth century saw the emergence of an elaborate network of workers’ education organisations, self-education groups, social clubs, amateur drama clubs, workers’ choirs, debating societies and the like [...] Art and culture, and theatre other than ‘popular’ forms like melodrama, were seen as a means of emancipation from working class experience under capitalism. (Filewod and Watt 2001, pp. 28–9)
This practice has a longer history than is widely acknowledged. While recognising the long-standing origins of art in working life, the artistic director notes further initiatives in recent decades with direct influence on Melbourne, Australia. The ideals of education and emancipation through engaging in art projects can be tracked from the Second International Workingmen’s Association Conference and into a range of arts projects initiated by partnerships between union officials and arts workers in the 1970s and 1980s in Australia. The first Trades Hall Arts Officer in the State of Victoria, George Seelaf, was appointed in 1976 after 40 years working as a meat worker and time as a union organiser. He was central to the founding of Footscray Community Arts Centre, which is a space and centre for this work and has been influential in the development of projects labelled ‘art in working life’ in Melbourne. Seelaf’s approach to access to the arts, and also his connection to the ideas of the Second International Workingmen’s Association Conference, reflect ideas of class struggle for Seelaf. He explains:

> If the working class are deprived of cultural activities or deprived of the right to participate in cultural activities, they’re back to the slave days and that’s what we’ve been fighting against. All progressive humanity over history have been fighting against the slave concept.
> (Seelaf, cited in Kirby 1996, p. 26)

This belief – that equitable politics are served by art – is evident. Seelaf elaborates: ‘If you don't take responsibility for your own culture then someone else will impose theirs on you’ (Seelaf, cited in Footscray Community Arts Centre 1992, p. 1).

The artistic director began employment at Footscray Community Arts Centre in 1988, while the centre was still under the influence and patronage of Seelaf. She learnt art in working life as an arts practice through observation and then in a hands-on and practical process. This experience has been influential upon decades of her artwork, culminating in the three artworks considered here, and in particular, *Illuminated by Fire*.

To illustrate how the artistic director worked with artists developing art in working life strategies in particular, several regional parts of *Illuminated by Fire* are explored.
Firstly, artist Deanna Neville created an artwork in the community of Maldon in which she photographed members of the Country Fire Authority (CFA) in their firefighting uniforms. As well as representing firefighters at work and dressed for work these images provide strong symbolism of the work of fighting fires. Neville enlarged the photographs to 4 metres in height; suggesting the heroism of firefighters as workers. The artworks also presented images of volunteers and members of family groups who worked together extinguishing fires – there is a tradition of members of family groups participating in the CFA. This reflects an aspect of the first of the four main elements of the Australia Council’s objectives of art in working life. It is, as indicated, arts practice about workers’ lives.

Secondly, members of the Maldon CFA attended the art installation at Federation Square and participated in a performance/presentation of the art on three evenings and the weekend. This reflects the Australia Council’s second art in working life recommendation, which is concerned with creative self-expression, access and participation.
The third example of the resonance of the conceptual framework of art in working life for *Illuminated by Fire* was the building of the scaffold set for the presentation of the Creswick installation by artists Ken Evans and Rebecca Russell. The artistic director drew on her experience of developing artworks with the support of unions, to facilitate and enable a section of the *Illuminated by Fire* installation in Federation Square to be constructed by members of the training unit of the Construction, Forestry, Mining and Energy Union (CFMEU). At her invitation, project leader Paul Allwood worked with the artists to design the scaffold and then build it with the labour of four building industry trainees. Allwood also arranged for the scaffold to be delivered to Federation Square and supplied, erected, dismantled and removed at no cost. This was made possible through a legacy of the art in working life movement, whereby some unionists and unions are still sometimes prepared to contribute to arts projects in kind, in the form of labour and/or materials. This demonstrates a direct link to a third objective of art in working life, which is to encourage engagement and involvement between trade union members and artists in art projects.

The ideals and approach of art in working life inform the process of working undertaken by the artistic director, in which art making is a utilitarian endeavour. This approach, as Filewod and Watt note begins with Meyerhold's theories of biomechanics. They note that the American factory time-and-motion advocate Taylor had influenced Meyerhold in the 1920s. Filewod and Watt explain this history of industrial values in theatre through language and ways of working:

> In the theatre, these industrial values foregrounded proletarian principles of craft, discipline and rigour; in a fairly obvious analogy, theatrical work was seen as replicating the dynamic and physicality of industrial labour, and the artistic form it produced was, like the automobile rolling off the lines in Detroit, a technical artefact. And like an automobile, its properties were defined by its method of production and social function. When radical troupes in the 1930s spoke of agitprop as a ‘weapon’ they weren’t simply romanticising the political stance of the artist, but describing the depersonalised industrial quality of the work they produced, just as a later
development of community theatre workers would refer to their artistic forms as ‘tools’. (Filewod and Watt 2001, p. 33)

The legacy of this aspect of the art in working life movement is apparent in the work of the artistic director. This ‘depersonalised industrial quality’ is a tone and style of working that marries with the art in working life philosophy and practice; reflecting a workman-like approach to art making emerging from ideas of cultural democracy and art in working life.

Within *Illuminated by Fire*, the regional artists agreed to work within a labour force framework, which was evident in job descriptions, a hierarchy of decision making, and the need to deliver a product (an arts outcome) within set timelines that were linked to financial payments. The notions of craft, discipline and rigour align with the idea of an industry, and were reflected in the craft used by the artists to create the artworks. This process utilised workplace strategies to meet set timelines for presentation and delivery, both in regional presentations and at Federation Square in Melbourne.

**Community arts**

The fourth area of influence on the conceptual framework of the artistic director is the practice of community arts. This can be considered as a separate category, as argued here, although Sandy Kirby places it under the banner of cultural democracy. Kirby contends that:

The community arts movement had its origins in the social and political struggles of the 1960s and 1970s that developed around the focal issues of the war in Vietnam, feminism and Aboriginal land rights. The understandings generated by these movements were reflected in the emergence of the concept ‘arts workers,’ as opposed to ‘artists’, and in the portrayal of art as the result of the production, marketing and consumption of culture. These insights, coupled with the experience of arts workers in protest groups, resulted in a movement seeking ways of involving wider audiences in the arts through direct participation and
greater access, rather than perpetuating art for a cultivated elite. This thrust towards greater cultural democracy in the arts received official support with the election of the Whitlam government when the Community Arts Committee of the Australia Council for the Arts was established in 1973. (Kirby 1991, p. 19)

Certainly a new movement in the arts was evident at this time and Kirby's assessment provides a recent history of community arts as a movement, but it limits this form of art making to Australia. In the conceptual framework of the artistic director, however, community arts is a broad term used for a range of artistic media. It is a contested area and is without a cohesive explanation across publications. Gay Hawkins reflects this view below:

Despite a more than thirty-year history of community arts in Australia, practitioners engaging in transformative practice, and government support for projects, there is no definitive understanding or comprehensive theory. (Hawkins, cited in Badham 2010, pp. 85–6)

Hawkins summarises the confusion around the term community art. The terms used to describe this arts practice have changed since the inception of funding at the Australia Council in 1973. They have included a number of terms and titles including community arts, community cultural development (CCD), art in the community and contemporary cultural practice. This proliferation of naming is reflected in the following compilation from Badham:

The practice is known by many names: community art, participatory arts, community-engaged arts, socially engaged arts, arts for social justice, artist and community collaboration, relational or dialogical art, applied aesthetics, and community cultural development. (Badham 2010, p. 86)

These terms serve the broad field by suggesting a wider importance than is evident in non-professional community art. They serve the artistic director's conceptual framework of community arts as a collective hub concept for foundation notions of cultural democracy, art in working life practice and
verbatim techniques. She refers to this convergence as community arts. Badham frames the area as ‘socially engaged arts’, which is another useful term. But this latter ideal of socially engaged arts contains a presumption that arts can deliver social benefits. For Badham:

For the purposes of this paper, the term socially engaged arts will include all of these community and cultural development art processes that intend positive social change and facilitate individuals and communities in active participation in their cultural identity. (Badham 2010, p. 86)

**Artist to artist transmission of community arts practices**

As the naming of this area of arts practice is contested looking at which history is acknowledged reveals an explanation of some of this divergence. For example, the Craigmillar Society in Scotland had a strong influence on two of the major community arts companies of the 1980s in Australia: WEST Theatre in Moonee Ponds, Melbourne; and Street Arts in the West End of Brisbane. The work of community artists Neil Cameron and Meme McDonald demonstrates the fundamental international influences on their work:

Cameron and McDonald had worked together in Melbourne’s working class western suburbs at WEST Theatre Company, which emerged in the late 1970s. Two bodies of experience informed Cameron’s work. The first was from his time with Welfare State International, the pioneer of large-scale, community-based outdoor ceremonial performances in Britain. The second was his knowledge of community cultural development practice at Craigmillar, a poverty-stricken housing estate on the outskirts of Edinburgh where he worked in the 1970s. The Craigmillar Festival Society, established in 1964 by local residents, had run a series of arts-based activities as part of a community self-help program for a number of years. As a pioneering grass roots venture in the use of cultural activity for community development, the Festival Society was a major influence on the development of community arts practice and funding policy in Australia and elsewhere. (Filewod and Watt 2001, p. 219)
The key point in this example is that the artists developed art projects as a response to influences from specific companies. But even more direct is the contact between companies and individual practitioners within Australia and internationally, which suggests artistic lineages in operation. Brisbane based Street Arts founders Pauline and Denis Peel had also worked for the Craigmillar Society in Scotland. Watt (1995, p. 26) explains that Steve Capelin, also from Street Arts in Brisbane, came to work with WEST and Neil Cameron and during his Craigmillar influenced directorship of the company.¹ The influence of the Craigmillar Festival Society practices on Australia suggests the international scope of democratic arts. There are several generations of arts practitioners who have worked with each other and embraced, experimented and modified these broad ideas of creating art with communities.

**Art by, for or with communities**

Badham suggests discussing community arts (or socially engaged arts, as she prefers to name it), by dividing it into ‘art for community’, ‘art with community’ or ‘art by community’. ‘Art for community’ is art presented to a community in which the community is a voyeur or receiver of the work, as an audience. Art ‘with’ a community is a joint process, where the community and artist create an arts project through collaboration. Lastly, art ‘by’ a community gives the community autonomy to take a leadership role in the art making. These propositions define different power relationships used to create and present art projects.

This framing of community arts into divisions through the prepositions ‘for’, ‘with’ and ‘by’ is a useful delineation, which complements the work of the artistic director. Terms are important: artists on the research project *Illuminated by Fire* were instructed to work in partnership ‘with’ their regional communities. They

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¹ The artistic director is placed within this history through having worked at WEST Theatre in 1986, developing a theatre production on domestic violence entitled *No Myth*, which was directed by McDonald. This is reflected upon by McDonald: ‘This spark kept spreading for years. Women from the group who had never performed in their lives before formed street theatre groups, wrote and performed in experimental plays and eventually established the outstanding Women’s Circus inspired and directed by Donna Jackson. As one of the Women’s Refuge workers in *No Myth*, Donna was the driving force initiating the project and assisting me with direction’ (McDonald, cited in Cameron 1993, p. 142).
were not contracted to make art ‘for’ their communities, as this would have been reverting to older notions of non-participatory culture.

Badham’s last category, of art ‘by’ community, is useful for discussing community arts. She writes:

Lastly, art by community suggests that the makers of art, and the understanding of what art even is, need to be reconsidered, questioned and ultimately, reinterpreted. (Badham 2010, p. 87)

The notion of art by communities, in which the artist is expected to follow the community, who determine the artistic outcome, is demonstrated in the following quote by Jane Crawley, discussing a project involving residents of Melbourne’s Kensington Housing Estate:

The open ended approach, with outcomes left up to the collaborative processes, was hard to negotiate, since identifiable outcomes are normally what attracts funding. But this project was in essence about the process of engagement between artists and residents, with residents able to determine how things evolved. (Crawley 2010, p. 51)

Art by community can also lead to a focus on welfare aims rather than artistic and aesthetic outcomes. Badham notes reasons why this detracts from artistic achievement. She writes:

This ‘social turn’ in art practice has been criticised as a way of providing social services on the back of artists with the result that the work of artists is diminished. The ability to critique such art practice is also complicated as it is difficult to critique work that appears to be of social merit, even if it does lack innovation. (Badham 2010, p. 92)

The artistic director does not favour the practice of art by communities, as it is a model where an artist is asked to serve a community rather than work in a partnership with a community. The social benefits may accrue with most
apropaches, but the quality of the art can be undermined if social engagement is
given priority.

Conclusion

The conceptual framework of the artistic director has, at its core, notions of
cultural democracy supported by influences from the practices of art in working
life and verbatim theatre. Artworks created by artists working in partnership with
communities are the focus of, and basis for, her preferred model of practice. Her
practice focuses on artworks that are created by artists working in partnership
with communities. This is the basis for the preferred model of practice.

The arts projects undertaken for this research, including *Illuminated by Fire*,
*Kayak Ballet* and the community theatre production, *Dust*, were all developed
and executed via the artistic director's working method, with over a dozen
communities across three states of Australia. They are presented here for further
debate and discussion, with a focus on *Illuminated by Fire*. 
Chapter Two: Managing Fire

This chapter sets out the parameters of the research project *Illuminated by Fire*, including its background, the development and framework of the project, and the program of activities undertaken. It is presented to quantify and clarify the artistic project. This chapter also outlines project management processes, which were developed to facilitate complex and diverse aesthetic processes across numerous geographic sites, with a range of artistic media.

**Overview and background**

The artistic project under investigation took place over a three-year period from 2008 to 2011, during which time the artistic director was contracted to work on the community arts project, *Illuminated by Fire*. The project was initiated and managed by Regional Arts Victoria (RAV): a not-for-profit, non-government arts organisation that provides arts projects and supports arts events and touring theatrical productions across the Australian state of Victoria.

Eleven communities were selected to participate in the project in 2009, overseen by the artistic director. Artists were employed to engage with the communities to create artworks in a range of media, around the theme of ‘fire, art and resilience’. The artworks were presented in Victorian regional areas between June 2010 and January 2011. In June 2011, ten of the eleven works were remounted in Melbourne as part of the *Light in Winter* festival – a program of winter arts activities held in Federation Square in the centre of Melbourne, from June 27 – July 4, 2011. This site-specific installation featured presentations of the artworks, debate and discussion around the themes of the artworks, and theatrical tours of the artworks both during the day and at night. An audience of 5,000 viewed the installation over a period of five days.

*Illuminated by Fire* began as the idea of a board member of RAV: “Stephen Routledge,” who suggested an arts project around the theme of fire. The artistic director was employed to develop this idea and to facilitate a project reference group in late 2008 with representatives from the Country Fire Authority (CFA),
Department of Sustainability and Environment (DSE), experienced regional artists and RAV staff.

The major outcome of these three facilitated meetings was a plan to create a partnership between RAV and the CFA. The function of this partnership was to enable artists to base themselves at CFA sheds across the state of Victoria, where they could engage with CFA members and local communities around the theme of fire.

The last consultation occurred on 6 February 2009. During this meeting the CFA representative commented that he was not looking forward to the next day, due to the extremely hot weather and wind predicted. The next day was 7 February 2009, which was later named Black Saturday. Fires broke out over several days, during which 173 people lost their lives and a large section of the state was burnt; 2,133 properties were destroyed. Shock and grief followed this major fire event, reflected in a sample of newspaper headlines:

DAY OF HORROR
More than 40 feared dead
Bushfires threaten Melbourne
Hundreds of homes destroyed
(The Sunday Age, 8 February 2009, p. 1)

In response to this event, the role of RAV as an organisation turned to supporting regional communities and artists in the recovery processes after the bushfires. The CFA was at this time focused on cleaning up after the fires, both physically and administratively. This change of priorities resulted in the partnership between the CFA and RAV dissolving.

Development

The project *Illuminated by Fire* was paused for the first half of 2009, as the project’s executive committee – which consisted of the CEO of RAV, Lindy Allen, filmmaker Malcolm McKinnon, and the artistic director Donna Jackson – waited to
see whether the project could move forward in an appropriate and respectful manner.

In June 2009 a decision was made to continue the project, but to not focus primarily on the tragedy of bushfires. The executive committee decided to focus the arts project on the necessity, for societies and regional communities, to have an ongoing relationship with fire. It was planned to use art to enable communities and artists to explore fire as an elemental tool, which is used in daily life.

As it was no longer practical to base artists in CFA sheds across the state of Victoria, a new partnership was developed with the Neighbourhood House Network (NHN) of Victoria, which agreed to host and assist artists based at their centres. It was planned that artworks based on the theme of fire would be developed and presented in each local regional area. These were then to be remounted as a group of artworks, at Federation Square in Melbourne.

The artistic director and the executive committee together envisaged that the artworks would add to general public understanding of the diversity of relationships with fire. This idea is reflected in the language used to describe the second version of the project:

*Illuminated by Fire* is a project about the places we care about and the story and role of fire within those places. Working across Victoria, the project aims to share stories, increase understanding and create astonishing art. (Appendix A. Project Outline: *Illuminated by Fire*, p. 1)

New aims were also developed to frame the project. A selection of these are presented below, with the complete version available in Appendix A:
• [...] demonstrate best practice in the development and management of an initiative which is strongly embedded in community identity and aspirations
• demonstrate the value of creative approaches in addressing complex issues around fire ecology and the role of fire within local environments
• facilitate an arts project which can combine unique regional experiences and artworks and combine them into a resolved and strong joint presentation which has a Melbourne outcome [...] (Appendix A. Project Outline: *Illuminated by Fire*, pp. 2–3)

These aims reflect the practice of the artistic director, who has an ethos of valuing complex ideas explored through arts processes with communities, while aspiring to use best-practice in project management.

**Precedents**

*Illuminated by Fire* is one of several projects undertaken by the artistic director referred to as state-wide projects. It uses a model that enables arts projects to take place across the state of Victoria, that may employ a theme and/or an artistic medium to link communities or artists. As previously mentioned the artistic director originally developed this method working in partnership in 1998 with the then CEO of RAV, Peter Matthews. The first state-wide project was titled *such fertile ground*. Here, Graham Pitts describes it:

[...] such fertile ground [...] was a major component of the Australian Centenary of Federation in 2001. Regional artists, arts workers and communities erected, in local landscapes, large-scale and temporary landscaped images or icons which were the result of community reflections and artistic interpretations of the past 100 years. The images were aerially photographed and re-produced as 120,000 postcards, which were distributed throughout Victoria, Australia and overseas. They have also been placed with this critical analysis of the project on the web-site of the national media, The Australian Broadcasting Corporation (ABC) [...] The projects were facilitated by Regional Arts Victoria (RAV) and Hubcap
Productions, the latter company supplying the services of Donna Jackson, (the overall Artistic Director). Together they formulated a process for involving regional communities in general cultural development and specific project consultation. (Pitts 2002, p. 1)

Due to the large scale of *such fertile ground*, which involved twelve regional communities, the artistic director developed a process of project management in order to manage and support the artists, their communities and the development of the artworks; which were installed site-specifically on land and water and used a range of non-traditional materials.
The central notion was to enable each community to reflect its particular identity through a locally created artwork, which also linked the community, through an artistic medium or a theme, to other communities and places in the state of Victoria. For *such fertile ground*, the medium was site-specific landscape installations in twelve places across Victoria. As Julie Sheils describes:

*such fertile ground [...] is an ingenious way of making impermanence permanent. Once seen, these monumental installations remain etched in the mind’s eye. The intensity of this experience is a significant part of the project’s success. It not only has the capacity to catch the imagination of the community that participated in creating it, but can also have the same effect on the local and larger audience.* (Sheils 2002, p. 1)

The project management structure instigated for *such fertile ground* was carried through to later state-wide projects also instigated by RAV and the artistic director. An important element of this structure was to have an artistic director responsible for final aesthetic decision making across the project.

Another precedent for *Illuminated by Fire* was *Bute Utes*, which was presented at the 2002 Melbourne Festival. This work was created by artists working with four regional communities, to create sculptures developed from utility vehicles – or ‘utes’ as they are colloquially called – which reflected a story about their area or town.
The artistic director has had several opportunities to repeat her experience of instigating, creating, managing and evaluating state-wide arts projects; giving her the means to develop this practice as a specialised area of arts activity. Such state-wide projects have been useful to RAV, including elements as described by CEO Lindy Allen in the following extract:

At this time in Australia, Regional Arts Victoria is the only organisation regularly undertaking multi-sited arts projects [...] These State Wide Projects have the following distinguishing hallmarks: [...]  
• a clarity of purpose in the use of artistic practice to respond to the identified need [...]  
• rigorous processes and check-in points to support multi-sited activity  
• training and mentoring to thoroughly support local artists and artworkers and extend their skill base [...]  
• a local outcome aimed at strong engagement with the local community coupled with a presentation outcome in Melbourne with the objective of lifting the profile of regional artists and arts projects to a wider audience. (Allen 2011, Section 4, p. 7)

In summary the partnership between the artistic director and RAV staff from 1998 until 2011, culminating in *Illuminated by Fire*, has supported the development of a process of project management that can facilitate, support and manage numerous artists and communities to collaborate on very large arts projects.

**Management**

In the executive committee of three for *Illuminated by Fire*, Lindy Allen, the CEO of RAV, was executive producer, Donna Jackson was artistic director and Malcolm McKinnon was the curator of stories.

*The executive producer*  
As the executive producer, Allen had final decision-making authority within the executive committee, as she reported to the board of RAV. Her role encompassed
financial and legal management, including fundraising, contracts, insurance and memoranda of understanding with partners. Allen adopted the state-wide project process developed by Jackson and Matthews; which used a set of foundation documents consisting of aims, job descriptions, timelines, milestones, budget and an evaluation methodology. Allen worked with the other two members of the executive in managing the budget, which was $440,000 for the overall project (Appendix B. Budget: Illuminated by Fire).

The artistic director
The role of the artistic director focused, in the early stages of the project, on working with the executive producer to ensure the project management structures created for Illuminated by Fire supported the conceptual framework and aims. The allocation of the budget was also of primary importance to the artistic director, as this had a direct effect on how the project would be managed and supported. In the course of the project, the artistic director’s role evolved from briefing artists about the nature of the forthcoming project, to engaging in a process for selection of artists, to finally assisting the artists in their development of artworks in their regional areas. The role then extended to directing the joint presentation of the artworks at Federation Square in Melbourne. The artistic director also devised and directed theatrical tours around Federation Square, led by the regional artists. This enabled audiences to engage with the artists and art and to hear first-hand the narratives behind the artworks.

The artistic director had final artistic and aesthetic decision-making authority for the overall project. This might be compared to the leadership role a theatre director takes when working with the creative production team, including lighting, set and costume designers, and other artists in a theatre production. The artistic director’s involvement featured collaboration such as would happen with a writer and with a director. This is evident in the extracts from the role description below:

[The artistic director will:]

• Work closely with the Curator of Stories to ensure the Symposium is strongly linked to the artistic and community outcomes of this two-year initiative […]

37
• Work with the Executive Producer to plan and manage the documentation for the project including style, content and outcomes […]
• Work as a member of the Executive Team along with the Executive Producer, and the Curator of Stories (Appendix C. Roles and Responsibilities: *Illuminated by Fire*, pp. 2–3)

*The curator of stories*

The role of Malcolm McKinnon as curator of stories was created to utilise his skills as a social historian and filmmaker. McKinnon researched fires in Australia and also the science behind fires, and acted as a resource for research materials; which added depth and content to the regional artists’ works and the project overall. McKinnon found the title of the project, *Illuminated by Fire*, a phrase from a book on fire ecology, *Burning Bush: A Fire History of Australia* (Pyne 1991, p. 420). McKinnon also created and delivered a series of nine short films on fire, which were presented in and around Federation Square as a component of the installation. For this site he also initiated, curated and managed a symposium in which speakers presented talks on fire, from a range of social, scientific and political viewpoints.

The project structure of *Illuminated by Fire* demanded ongoing and clear communication. For this reason an administrative role was created to facilitate communication from a central point to the regional artists and projects across that state. Joe Toohey undertook this role in 2010, followed by Julia Early in 2011; both were based at RAV.

*The regional artists*

Due to the number and diversity of artists employed – a total of fifteen artists working in media ranging from photography to pyrotechnics - it was important to clarify the role the artists were undertaking while working with their local communities. It was also important that they agreed to work within the hierarchical decision-making structure of the project and within the agreed budget parameters. This is reflected in the local artist position description extract below:
The local artist will:

• [...] recognise that the project follows the ‘artist in partnership with the community’ model and therefore needs to engage the broader community

• attend all Melbourne workshops including the project briefing over 23 and 24 April, and the evaluation workshop on Sat 23 July 2011

• [...] work under and with the support and direction of the Artistic Director to completion of all required milestones including submission of a final production plan, delivery schedule and any other requirements considered necessary for the safe and successful completion of the local outcomes

• [...] work within the agreed allocation of the budget as specified in the contract (Appendix D. Local Artist Contract: *Illuminated by Fire*, p. 5)

An important component of the project structure was an agreement between RAV and the Neighbourhood House Network (NHN). Participating Neighbourhood Houses were paid a fee to assist local artists with administration and to network information about the project through the local community, as well as providing spaces where art making and workshops could take place. This agreement resulted in local support for regional artists in many instances. The outcomes of this partnership locally, however, depended on the skills of the Neighbourhood House worker and his or her interest in the *Illuminated by Fire* project.

**Selection of artists and communities**

Potential regional artist participants and projects were solicited through a variety of processes and communication channels. RAV has a network of over 80 local arts groups that are members of the organisation. The project was also promoted through local councils, art galleries, other art groups, Neighbourhood Houses, fire support services, and five regional art development officers.

During March 2010 the executive committee visited areas across the state, delivering information sessions in Whittlesea, Camperdown, Inglewood, Wangaratta, Warragul and Lakes Entrance. Artists as well as Neighbourhood
House coordinators, members of local CFA fire crews and interested community members attended.

As a result of the information sessions project artists worked in partnership with their local Neighbourhood House to developed proposals. The Neighbourhood House and Learning Centre (NHLC) network, as a state body, had formally agreed with Regional Arts Victorian to support *Illuminated By Fire* across the state of Victoria. The executive producer Lindy Allen negotiated this agreement after the relationship with the Country Fire Authority had dissolved. For this reason NHLC coordinators hosted the project at their community centres for a small administration fee and assisted in promoting the projects in the local community. Applications consisting of a six page project proposal combined with information requested in an Expression of Interest form, (Appendix E) were requested. Project proposals answered a set of guidelines, in which the artist was required to demonstrate an ability to develop an artwork, which would explore narratives around co-existence with fire while working in partnership with their community. Applications had to demonstrate an innovative idea, community support and the time and skills to deliver the idea to fruition. There was no limit to the type of artistic medium, which could be used. The project required a public outcome in the regional area and the ability to be remounted and presented in Federation Square in Melbourne at a later date. A wide variety of proposals were received from across the state of Victoria, which were of a high standard and reflected projects in which artists were attracted to the theme of fire and were inspired to find ways to engage with members of their local community. A total of 34 Expressions of Interest were received.

The decision-making process for selecting eleven projects from the applications reflected elements of peer-assessment processes used by state and federal arts funding bodies in Australia. Seven regional artists who had not applied to participate in *Illuminated by Fire* were paid a fee to read the applications and attend a meeting at Regional Arts Victoria with members of the executive committee. The artistic director facilitated a process in which a range of criteria were examined, including selecting projects to create a geographic spread of across the state of Victoria, the expected quality of art and community
engagement outcomes, and the experience and skills of the artists involved. Due to time constraints, only eight of the eleven possible projects were decided by this process of peer assessment, at a day-long consultation.

The remaining three projects were then discussed within the executive committee and the selection was finalised by the artistic director. It was decided to work with two fire-affected communities out of eleven arts projects. This decision echoed the aspiration to create an arts project that privileged ongoing, complex relationships with fire rather than focusing primarily on the dramatic narrative of fire as a destructive force. It was also envisaged that fire-affected artists and communities may require a greater degree of consideration and time with the artistic director. It was important to appropriately estimate the amount of time required for the artistic director to support the selection of artists and their range of skill levels over the eleven projects, in order for *Illuminated by Fire* to be successful. At the completion of these deliberations, fifteen artists were appointed to eleven regional projects; three projects had more than one artist working on them.

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*A map of Victoria with the names of artists and areas listed

Artwork from marketing material for the project *Illuminated by Fire*
Briefings and creative exchanges

The selected artists were invited to Melbourne for a two-day briefing facilitated by the artistic director, on 15 and 16 May, 2010. The artists were specifically briefed on the project management aspects of *Illuminated by Fire*, including budgets, insurance, clarification of roles and communication processes.

Over these two days the artistic director also facilitated presentations from each of the artists. These presentations enabled an exchange of information and skills, as some of the artists generally worked in isolation in their regional areas without ongoing contact with other artists. This process also demonstrated respect for the artist and his or her work, as it facilitated the larger group of artists listening and learning from each other. After this weekend the artists returned to their regional areas and began work. The artistic director visited each of the artists during this time. She was also in phone contact engaging in a process of support, idea development and information gathering to different degrees with all eleven projects.

On 31 July and 1 August, 2010, there was a second Melbourne based two-day briefing in which the artists reported on their projects, and learned about the development of each other’s projects, their processes and experiences. This second briefing, led by the artistic director, also focused on the next stage of the development of the artworks, which included processes of production planning, practical logistics and health and safety (see Appendix F. Production Manual: *Illuminated by Fire*).
Visiting each artist in situ

An important element of *Illuminated by Fire*'s project development and management were the visits made by the artistic director to each of the artists in their communities across the state. The artistic director offered skills, support and information according to the skillsets and requirements of the artists and the communities with which they were engaging. Some artists required additional support and visits; an example of this is Flowerdale artist, Sharon Collins, who was undertaking her first large-scale artwork (see chapter three).

Regional presentations

The outcomes of the eleven arts projects in regional areas across the state were the artistic director’s responsibility. Ten were presented in 2010; due to inclement weather the presentation of the Portland artwork was delayed until 26 January, 2011.

At the conclusion of the regional projects the artists participated in a debriefing meeting, held in Melbourne on 4 and 5 November, 2010. An outcome of this meeting was the artistic director’s decision to invite ten of the eleven projects to present in Federation Square in 2011. The Swan Hill project was not included in the Federation Square presentation (see below).

Project management - regional projects

The artistic director led, assisted and supported fifteen artists across the state of Victoria in eleven communities for the regional presentations; and thirteen artists from ten communities for the Federation Square installation. This required the negotiation of a series of creative collaborations between the artistic director and the artists commissioned for *Illuminated by Fire*, in which the inspiration, conceptual framework, project management and relationship to the local community varied.

For the purpose of reflecting on managing a project of scale, each of the eleven projects is discussed below, with attention to the role of the artistic director's
work with each artist; the theme of fire; and the local, regional and Federation Square outcomes.

*Creswick*

Artists Ken Evens and Rebecca Russell were inspired to collaborate with scientists from the Department of Forestry and Ecosystem Science at the University of Melbourne (based in Creswick), and a cross section of community members. Together they developed an outdoor theatrical performance, which featured shadow, fire and verbatim recordings in which notions of forest fires and regeneration were explored. The artists had a strong vision and worked in partnership with the local community. The role of the artistic director was to assist and to support in both the area of project management and the process of working outside and with a community group, which was new to the artists. The artistic director utilised her expertise to developed and devise a wet-weather plan with a timeline and a decision-making hierarchy which she gave to the artists. Due to inclement weather in the local outcome, the artists utilised this plan. For the Federation Square installation the artistic director was able to provide material infrastructure to realise the artwork. She facilitated the donation of scaffold from union contacts within the CFMEU, which enabled the building of sections of the set.
Description
A shadow screen becomes a home as part of the performance

Regional area
Creswick

Artists
Ken Evans and Rebecca Russell

Place
Federation Square, Melbourne, Victoria

Photographer
Lindy Allen
**Dunkeld**

Artist Trevor Flinn was inspired to make a series of films in which he would interview Dunkeld community members, focusing on woodcutting and cooking on wood fire stoves. His intention was to present these films in the Dunkeld Hall as a two-screen video artwork. The artistic director visited Flinn in Dunkeld and heard of his plans to also use a real wood fired stove at the launch. She encouraged Flinn, who has created site-specific installations in a variety of prior projects, to include this skillset wherever possible and to use the unique and quaint Dunkeld Hall to create an event which was of equal importance to the films and installation. During a discussion Flinn came up with the idea of setting up an area where children around the age of twelve years could be taught how to light fires and how to extinguish them, by members of the CFA. Also discussed was the idea of starting the event outside and leading the audience into the hall.

This site-specific performative idea was developed much further by Flinn after this one visit by the artistic director, to include a wood-chopping installation, a display of kitchen memorabilia and the creation of a cookbook containing local recipes for wood fired stoves. At the launch in Dunkeld, Flinn directed a competition in which children were taught to light fires. The first child to boil a kettle and make their kettle whistle received a prize. The audience were then led into the hall, where they viewed and experienced a working wood fired oven, and cooking and wood-chopping demonstrations. On display were the films created by Flinn as well as cooking utensils, a country-style supper and scones that had been cooked as part of the installation. The fire workshop for children, films and installation were recreated for the Melbourne outcome at ArtPlay, a venue adjacent to Federation Square.
Description
A fire with a kettle placed on it as part of a workshop for children
Regional area Dunkeld

Description
A man chops wood in one of a series of films by Flinn on wood chopping and wood fired stoves
Regional area Dunkeld

Illustration 12
Artist Trevor Flinn
Place Outside Dunkeld Hall
Photographer Donna Jackson

Illustration 13
Artist Trevor Flinn
Place Dunkeld Hall
Photographer Donna Jackson
Ballarat

Artist Tracy Bourne’s aim was to create a site-specific work at Lake Wendouree in Ballarat, in which the audience would walk to several sites for a performance at dusk led by an Indigenous storyteller. The work featured songs and stories from the local area, based on the theme of fire. The artistic director spent considerable time in a process of mentoring Bourne, as this was her first time directing an outside site-specific performance, and there was a cast of over 40. The artistic director spent time in Ballarat walking the site with Bourne, envisaging and solving aesthetic and production problems. She advised on the use of fire in the performance and the process of working with pyrotechnicians, which included insurance processes, industry standard health and safety procedures and creating cues. For the actual performance the artistic director briefed, directed and managed a group of volunteer marshals, who controlled the large audience. For the Federation Square installation, Bourne and the artistic director collaborated to rework the songs from the work to feature choirs, as well as Bourne and two other singers performing in the BMW Edge theatre and around the Federation Square site.
Swan Hill

The inspiration for this project came from the local regional arts development officer, Kim Bennett, who was working in partnership with Indigenous elder, Uncle Bruce Baxter. The project aimed to develop local community members’ skills in dance and ceremony while also exploring Indigenous fire practices. As there were no local artists who had the skills required for the project, two artists based in Melbourne – Jacob Boehme, a dancer and choreographer, and Margie Mackay, a fire artist – were invited to work in Swan Hill. Members of the local Swan Hill Indigenous community joined with members of the Sikh Punjabi community to develop dances that were inspired by the two groups’ approaches to fire and its use in ritual. The role of the artistic director on this project was to help facilitate the employment of outside artists to realise this project. But this did not prove collaborative for a number of reasons, including the difficulty of meeting in Swan Hill at the same time as the two artists who were working with the local community. One visit in situ was possible before the regional presentation. At the conclusion of the regional presentations the artistic director decided not to include this work in the later Federation Square presentation. One major issue was the financial cost of compensating the artists for the ten-hour drive to and from Swan Hill, as well as their time working with the community.
**Maldon**

Artist Deanna Neville was inspired to initiate the creation of photo portraits of members of the Maldon Group Fire Brigades, which were 4-metres high, 1.2-metres wide images on canvas banners. She also taught photography skills to members of the local brigades, which enabled them to take photographs while out on fire trucks during training and at fire events. A collection of photo portraits of 36 CFA volunteers, each with an accompanying story, were produced by the members and installed site-specifically, with the large-scale images at the Mt Tarrengower Fire Tower for a one-night event and celebration. During the presentation, members of the fire brigades told stories of the meaning of membership of the CFA, as individuals, family groups and community members.

This was a well-thought-through project comprising works that the artist could produce. The role of the artistic director was to collaborate with Neville to create the site-specific event at the Mt Tarrengower Fire Tower for the launch and display of the artworks; and included technical advice on health and safety, sight lines, lighting and sound requirements. In Federation Square, the artistic director’s design enabled the hanging of the large-scale images outside on the stage in the square; one was also placed in the BMW Edge theatre. In Federation Square, Neville managed the majority of the installation and performative elements of her installation, following on from the support provided to her in the regional presentation.
<table>
<thead>
<tr>
<th>Illustration</th>
<th>Description</th>
<th>Artist</th>
<th>Place</th>
<th>Photographer</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Banner portrait of a Country Fire Authority (CFA) volunteer is lowered at a rehearsal at the fire tower on Mt Tarrangower</td>
<td>Deanna Neville</td>
<td>Mt Tarrangower</td>
<td>Donna Jackson</td>
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<td></td>
<td>Regional area</td>
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<tr>
<td>17</td>
<td>Banner portraits of Country Fire Authority (CFA) volunteers on stage in the centre of Federation Square</td>
<td>Deanna Neville</td>
<td>Federation Square, Melbourne, Victoria</td>
<td>Matthew Murphy</td>
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<td>Regional area</td>
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**Kyneton**

Artist Kathryn Portelli was inspired to explore the notion of fire as an element of cremation. Portelli invited members of the Kyneton community to create vessels to contain ashes of friends or relatives and to design these vessels in creative ways that represented important aspects of the deceased person. The role of the artistic director was to advise on this interesting but challenging project idea. This resulted in the artistic director recommending that a grief counsellor be available at all workshops where community members were creating vessels.

Community members created nine vessels to hold ashes or as objects of remembrance. Portelli also created a set of sculptural vessels entitled *What if?*, which represented notions of the loss of buildings and people at different stages of life. The exhibition of vessels locally took place in and around the chapel of T J Scott and Son, who are local funeral directors in Kyneton. In the development of this event the artistic director gave logistical and theatrical advice about the use of the venue for the launch. She worked on the floor with Portelli prior to the event, giving advice for the placement of the vessels around the site as well as the running order of the event; which included elements of ritual including the lighting of candles, and singing, which acknowledged the grief of some of the participants.

For Federation Square the artistic director made the decision to place the vessels in a walkway around the edge of the BMW Edge theatre. By this placement and design decision the audience for the works were forced to enter from one end, where they were presented with a short film about the process of creating one of the vessels. By this means the artistic director attempted to ensure that the audience comprehended the significance of the vessels before viewing them. They were then able to proceed on the walkway, where they could view most of the vessels individually as single artworks. The aim of these design decisions was to enable the importance and significance of each vessel to be recognised by offering the artworks as much space and integrity as possible.
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<th>Artist</th>
<th>Place</th>
<th>Photographer</th>
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</thead>
<tbody>
<tr>
<td>18</td>
<td>A member of the public views the artworks, in the form of vessels for the holding of ashes</td>
<td>Kathryn Portelli</td>
<td>Federation Square, Melbourne, Victoria</td>
<td>Kathryn Portelli</td>
</tr>
<tr>
<td>Regional area</td>
<td>Kyneton</td>
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<th>Place</th>
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</thead>
<tbody>
<tr>
<td>19</td>
<td>A night-time view of the walkway where the vessels designed for the holding of ashes could be viewed</td>
<td>Kathryn Portelli</td>
<td>Federation Square, Melbourne, Victoria</td>
<td>Matthew Murphy</td>
</tr>
<tr>
<td>Regional area</td>
<td>Kyneton</td>
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</tbody>
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Briagolong

Artist Maxine Salvatore’s approach to the theme of fire was to create a large chandelier in the form of an aluminium frame from which hung hundreds of organza buds. The work was 4 metres high by 4 metres wide and was designed to be lit theatrically. The concept was to create an installation that community members could sit around and watch, as one sits around a fire, and hear community remembrances and stories of fires that had occurred in the local area; from the 1930s bushfires to recent fire events. Originally Salvatore planned to install the work outside over a gorge at Freestone Creek, at the Blue Pool, a local swimming area; however, she was unable to secure permission from local Indigenous elders to do so. As a result the work was first presented at the Briagolong Mechanics’ Institute Hall.

The artistic director worked on this project with the artist, offering theatrical advice on lighting design, cues and lighting board operation. Other components of her contribution included guidance about the use of verbatim theatre as a tool for collecting and presenting local stories on the theme of fire. For the Federation Square installation, the artistic director assisted in the time-consuming work of problem-solving rigging issues prior to the installation in Federation Square.
The first presentation of the artwork. The artistic director Donna Jackson with Maxine Salvatore at the Briagolong Mechanics’ Institute Hall.

**Regional area**: Briagolong

**Artist**: Maxine Salvatore

**Place**: Briagolong area

**Photographer**: Donna Jackson

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Presentation of chandelier artwork in Federation Square.

**Regional area**: Briagolong

**Artist**: Maxine Salvatore

**Place**: Federation Square, Melbourne, Victoria

**Photographer**: Matthew Murphy
Flowerdale

Artist Sharon Collins lost her house as a result of the Black Saturday bushfires. While living in temporary housing she applied to create an artwork inspired by ideas of renewal and friendship and the support she was experiencing. The artistic director supported her artwork and the process of creating it. This is discussed in detail as a case study in chapter three.
Lakes Entrance

Artist Catherine Larkins was inspired to create a lounge room in collaboration with Gunai/Kurnai artists Lennie Hayes and Frances Harrison and Lakes Entrance community members both Indigenous and non-Indigenous. The work referenced the process since time immemorial of people meeting around the warmth of fires; once outdoors but culminating in contemporary modern lounge rooms. A 3.6-metre high chimney and fireplace was built out of briquettes, accompanied by a mock electric log fire and a couch covered in kangaroo skins. Larkins had worked on other state-wide projects with the artistic director, who visited her in situ. Larkins required less input, support and advice as she had experience and knowledge in a range of artistic media and processes. She had strong links with other artists and community members in the area of Lakes Entrance, which made the project feasible in terms of Indigenous community protocols. As part of the process of installing the work in Federation Square, the artistic director had to hold several meetings with the occupational health and safety representatives of Federation Square, on Larkin’s behalf.
A chimney created from Gippsland briquettes, painted with fire-tail finches

Regional area
Lakes Entrance

Artists
Catherine Larkins, Lennie Hayes and Frances Harrison

Place
Federation Square, Melbourne, Victoria

Photographer
Lindy Allen

A bull terrier dog figure with Gunai/Kurnai symbols, created to sit by the fireplace

Regional area
Lakes Entrance

Artists
Catherine Larkins, Lennie Hayes and Frances Harrison

Place
Lakes Entrance

Photographer
Matthew Murphy
Artist Leanne Mooney was inspired to create a series of artworks with members of her local community who had lost properties and personal belongings in the Black Saturday bushfires. Damaged and burnt items were selected by the community and were examined and discussed. The items were valued and memorialised by placement in a set of ten perspex boxes, called Memory Boxes. Strong emotional narratives were embedded in this project; this is reflected in the work by Gay Chatfield in which the burnt frame of a violin made by her brother is presented in a Memory Box.

Prior to creating this community-engaged work, Mooney had been a gallery and landscape-based artist. She was deeply committed to this project, as she had personal and social connections within the fire-affected communities in the area. For this reason the artistic director discussed with Mooney the need to avoid taking on the role of a therapist while working with these communities. (This notion of the artist's role is discussed in detail in chapter three).

The artistic director and Mooney also engaged in debates regarding Mooney's right to edit works to ensure the Memory Boxes were not too cluttered. The artistic director considered that as Mooney was leading the project locally, it was her role to ensure the quality of the artistic outcome for the viewing audience. A disagreement arose over the process and the final work outcome. Mooney was understandably concerned to protect the sensitive experiential process of community members in the creation of the artworks, and therefore, not to exclude deeply personal contributions. After a process of negotiation, compromise and editing, the final presentation of ten Memory Boxes worked cohesively as a group, in the opinion of the artistic director.
The Memory Boxes presented as a group installation designed by Leanne Mooney

Regional area: Hurstbridge

Place: Federation Square, Melbourne, Victoria

Photographer: Lindy Allen
Portland

Artist Carmel Wallace explored two ideas related to the theme of fire. The first involved a fire that burnt in the Portland harbour in 1853, on the immigrant ship *The New Zealander*, the wreck of which can still be observed in the sands below sea level. The second was an endangered orchid believed to be extinct until a fire in the area created the right environment for the reappearance of the orchid. Wallace created a boat 18 metres in length, built out of wire, sailcloth and wood. She then undertook a process of facilitation in which community participants sewed, wove and painted giant orchids made of wire and fabric, which were then placed in the boat. The boat was later floated in the Portland harbour, where pyrotechnics were used to simulate the boat and orchids burning.

As Wallace had worked with the artistic director on a previous regional arts project, and had experience as both a gallery installation artist and a community artist, the role of the artistic director was to consult and give advice and information on working with pyrotechnicians. This included attention to timelines, health and safety, language and terminology, pricing, cue sheets and audience sight lines. For the Federation Square presentation, the *Illuminated by Fire* artistic director, administrator and executive producer spent a number of days and a large percentage of the allocated budget to gain approval for this artwork; because extensive permits and permissions were required to close the Yarra River to boat traffic, in the centre of the city of Melbourne, for the pyrotechnic elements of the work. Wallace and the artistic director worked with a local events company, Right Angle Events, and fireworks company ShowFX, to enable the work’s successful presentation on three nights in Melbourne as part of the *Illuminated by Fire* night tours.
Illustration 30

Description: Members of the Portland community inspect a large orchid created for the artwork

Regional area: Portland

Artist: Carmel Wallace

Place: Portland

Photographer: Donna Jackson

Illustration 31

Description: A member of the Portland community inspects the boat installation before its launch

Regional area: Portland

Artist: Carmel Wallace

Place: Portland

Photographer: Donna Jackson

Illustration 32

Description: A sculpture of a boat containing large orchids "burns" on the Yarra River

Regional area: Portland

Artist: Carmel Wallace

Place: Yarra River adjacent to Federation Square, Melbourne, Victoria

Photographer: Matthew Murphy
**Presentation in Federation Square**

For the presentation of the site-specific works in Federation Square, the artworks and installations were placed in and around the BMW Edge theatre, which functioned as a gallery during the day. Work was also placed in the Federation Square Atrium, next to a fire in the centre of the Square, along the Yarra River, and at ArtPlay – a venue a short walk along the river from the main site.

During the day, from Wednesday 29 June until Sunday 3 July 2011, the public were able to undertake self-directed tours. To serve this purpose, a set of postcards were developed that featured information about each artwork (see Appendix L. Ten Regional Postcards for Federation Square Presentations); as well as a further postcard with a map pinpointing where all the artworks could be viewed on the site (Appendix G. Postcard with Map for Self-Guided Tours). Observers were invited to collect a set of the postcards and to take themselves on self-guided tours.

Artists were in attendance at their artworks during the day. They took part in a series of three symposiums developed by Malcolm McKinnon, in his role as curator of stories, in which guest speakers gave talks and presentations around the theme of fire from the areas of science, emergency services and the arts. At the conclusion of the symposiums the artists led audiences on tours of their artworks, gave talks and hosted discussions on the works.

There were three night tours during the presentation of *Illuminated by Fire* in Federation Square, on Thursday 30 June, Friday 1 July and Saturday 2 July 2011. The audience began in the BMW Edge space, where they were seated and introduced to the artists and concepts behind the site-specific installations. They were then led around the site to the artworks in a 45-minute presentation. This concluded with artist Carmel Wallace’s boat ‘burning’ on the Yarra River, and with tea and scones served in the hall at the ArtPlay venue, hosted by artist Trevor Flinn.
For the five days that the works were presented in Federation Square, a timetable was developed that aimed to provide for interaction by the public with the artworks both day and night. There were volunteers who acted to host the public at each of the ten artworks through the day; organised and invited by the regional artists. Artists were allocated a space that complemented their artworks by the artistic director (after negotiations and discussion). The exhibition was open to the public and there was no entry fee.
The description below from Lindy Allen’s final report for RAV, reflects the activities undertaken in Federation Square.

In 2011, local artists worked with the Artistic Director to refine, re-work and rehearse the 2010 projects into a form, which could be presented in Melbourne at Federation Square as part of the Light in Winter Festival, directed by Robyn Archer, in late June 2011. This final stage of the project saw the presentation of a cohesive site-specific installation involving artworks from 10 of the 11 communities that took part in 2010. Approximately 280 regional volunteers accompanied the artists and the work to Fed Square and assisted in a variety of ways, acting as performers, ‘sitters’, assisting with guided tours through the various projects and some working in more technical areas including lighting and staging [...] The Melbourne outcome enabled us to present astonishing regional art that is grounded in personal experiences to a much wider audience. The day program invited visitors to interact with artefacts from the 10 local artist projects. We enlisted our schools touring program arts2GO and also Fed Square’s Education Program Fed Ed to engage schools in the Symposium discussions. (Allen 2011, pp. 7–8)

The 24-hour nature of the presentation in Federation Square is reflected in the schedule below:
**Illuminated by Fire Federation Square Schedule, 29 June - 3 July 3, 2011**

<table>
<thead>
<tr>
<th>Every day</th>
<th>Fourteen films by Malcolm McKinnon screened 24 hours a day from Monday 27 June to Sunday 3 July on the Big Screen, the Atrium Screen and the BMW Edge screen.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wed 29 June</td>
<td>10.00am–4.00pm</td>
</tr>
<tr>
<td>Thu 30 June</td>
<td>10.00am–4.00pm</td>
</tr>
<tr>
<td></td>
<td>12.30–2.00pm</td>
</tr>
<tr>
<td></td>
<td>6.00–7.00pm</td>
</tr>
<tr>
<td></td>
<td>7.00–8.30pm</td>
</tr>
<tr>
<td>Fri 1 July</td>
<td>10.00am–4.00pm</td>
</tr>
<tr>
<td></td>
<td>12.30–2.00pm</td>
</tr>
<tr>
<td>Time</td>
<td>Event Description</td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>7.00–8.30pm</td>
<td>Night tour: The audience was briefed and invited to view the artworks with the artists, then witness a number of performance elements including a shadow and smoke installation from Creswick, the Fire Choir from Ballarat, the burning boat installation from Portland on the Yarra River, and the tea-and-scones installation from Dunkeld at ArtPlay.</td>
</tr>
<tr>
<td>Sat 2 July</td>
<td>10.00am–4.00pm General public accessed self-guided tours throughout the site using a map.</td>
</tr>
<tr>
<td>2.00–3.30pm</td>
<td>Day tours began with a symposium at BMW Edge around the broad themes of fire, arts and resilience. Symposium convenor Malcolm McKinnon introduced panel members Robyn Archer, Arnold Zable and Danielle Clode. Following the discussion, all the artists gave a brief overview of their work before audience members were invited to take part in a guided tour around the work with the artists.</td>
</tr>
<tr>
<td>7.00–8.30pm</td>
<td>Night tour: The audience was briefed and invited to view the artworks with the artists, then witness a number of performance elements including a shadow and smoke installation from Creswick, the Fire Choir from Ballarat, the burning boat installation from Portland on the Yarra River, and the tea-and-scones installation from Dunkeld at ArtPlay.</td>
</tr>
<tr>
<td>Sun 3 July</td>
<td>10.00am–4.00pm General public accessed self-guided tours throughout the site using a map.</td>
</tr>
<tr>
<td>3.00–4.30pm</td>
<td>Day tours began with a presentation by all the artists about their work. Following the discussion, audience members were invited to take part in a guided tour around the work with the artists.</td>
</tr>
</tbody>
</table>

(Allen 2011, pp.8-9)
**Evaluation**

The process of evaluating *Illuminated by Fire* was developed to satisfy the requirements of the main federal funding source, which was the Australia Council for the Arts. The requirement was for both quantitative and qualitative evaluation measures. An extract from the evaluation report (Allen 2011) is contained in Appendix H. Presented below is a small sample of the comments collected from the public during the presentation of the work in Federation Square, and reflects qualitative responses received:

- ‘Stunning, what a clever way to capture an incredible amount of emotion.’
- ‘I thought the whole exercise was a very powerful and moving effort. For me, the evening tour was where it all came together best. Congratulations to all involved. It was a great event.’  
  (Allen 2011, Section 4, p. 27)

To build quantitative data, figures of attendance for *Illuminated by Fire* were collated, as indicated below, for the combined eleven regional presentations and the five-day Federation Square installation:

These artists produced work, which included a total of 45 new works with 81 public outcomes, 57 exhibition days and 240 public workshops to 534 participants. A total of 51 artists were employed along with 22 administrative staff. 882 participant/volunteers registered to take part in the 11 projects and put in a total of 10,606 participant/volunteer hours. (Allen 2011, Section 4, p. 7)
The parameters of the research project *Illuminated by Fire* have been presented here to outline the process undertaken, the tasks initiated and completed within the project, and its management by the artistic director. The project accommodated complex and diverse aesthetic processes across numerous geographic sites and across a range of arts practices. This way of working was developed beginning in 1998, and the precedent was *such fertile ground*. This chapter has presented the framework of the research project *Illuminated by Fire*. The artistic director took the leadership role in developing this model while working with staff from RAV over more than a decade and collaborating with artists on large-scale arts projects, which engage and involve communities.
This chapter discusses the role undertaken by the artistic director working on the research project *Illuminated by Fire* and creates a stronger foundation with which to analyse large-scale arts projects outside mainstream institutions.

The role of the artistic director is described below by using Neil Cameron’s notion of the artist as an architect (Cameron 1993, p. 45). Cameron is recognised as a pioneer of community arts events in Australia. Other possible roles under which an artist could conceptualise this work are also discussed, including the artist as ‘special person’ (Filewod and Watt 2001, p. 224); ‘artist as therapist’; artist as ‘shaman’ (Cameron 1993 p. 15); and lastly artist as ‘provocateur’.

In expanding on the notion of the artist as architect, the artistic director presents the practical elements reflected in her process on the research project *Illuminated by Fire*. These elements are presented as: the idea of having a vision; an understanding of place/site-specific theatre; and utilisation of a set of foundation documents, which leads into a clear process of decision making. Cameron seeks another way of explaining artistic work combined with project management: this becomes the idea of an architect. The role of artist/architect is then demonstrated practically, by discussing the development of one of *Illuminated by Fire*’s regional arts projects in detail.

**The artist as community architect**

In arts administration, the artistic director’s contracted position generally encompasses artistic directing and work that involves designing and building art projects; and also designing and configuring programs and processes to create large-scale arts projects. It assumes an artistic process of collaboration between the artistic director and numerous artists, who are then subcontractors in this process. Cameron describes this subcontracting, as well as the building and developing of arts projects as follows:
The building of a piece of theatre in the community can be likened to building a house and the work of the director can be seen in the same light as that of an architect. Both the architect and the director receive a budget and ideas about what people want and they then design a ‘blueprint’ consulting the client at each step of the way, keeping as closely to the ‘brief’ as possible. They get together a group of ‘builders’ who are best suited to the particular project and then put the whole project together.

They then present the finished plan to the clients and make changes if they are not happy and when everyone is satisfied then the project moves forward. (Cameron 1993, p. 45)

This framing of the role of an artist as similar to an architect encapsulates complex arts projects that need to be managed in a cohesive manner. The work of artist as community architect (henceforth ‘artist/architect’) complements the more utilitarian aspects of the artistic director’s work methods when directing arts projects outside mainstream institutions.

One way of expanding the description of the work of an artist/architect is to include the concept of working as an artist/builder. These descriptions are deployed in order to reflect the artist’s engagement in creating artworks, which varies considerably and involves initially drawing up the structure of the overall project. For *Illuminated by Fire*, the overall role would be described as an artist/architect. However, when the artistic director is required to work ‘hands on’ on the floor with artists as part of the actual building, finishing or presenting of the artworks, then the role is conceptualised by the artistic director as artist/builder.

This extension of Cameron’s notion of the artist as an architect has enabled the artistic director to frame a method of conceptualising, structuring and delivering arts projects that is extended across a range of media including sculpture, performance, installation and pyrotechnics.
Comparisons

This section discusses alternative descriptions of the role of artist, other than that of artist/architect. The diversity of artists working in a wide range of artistic media nationally and internationally means that there are numerous ways in which their roles are described and analysed. Alan Filewod and David Watt discuss the role of the artist as a ‘special person’, at May Day events in Darwin in 1989.

Artists, particularly visual artists, are still trained on the romantic assumption that the production of art is the result of an intersection between skills, which can be taught, and ‘talent’, or even ‘genius’, which separates the ‘artist’ from the mere artisan, and certainly from the rest of us. No amount of rhetoric about ‘ownership’, ‘empowerment’ or ‘community consultation’ has ultimately broken the notion of ‘art’ as an individual practice and the province of special people. (Filewod and Watt 2001, p. 224)

As this quote explains, the artisan-like approach does not always stop the perpetuation of the ‘special person’ myth. This undermines the artistic achievement, as it clouds its artistic purpose. ¹

When artists work in areas that are socially useful and engage with community members who have experienced a trauma, the role of the artist can be confused with that of a therapist. In the research project, *Illuminated by Fire*, although there were two artists and communities engaged who had experienced trauma in the Black Saturday bushfires of February 2009, a conscious decision was made to broaden the discussion around fire beyond the destructive potential of bushfires. To explain the subject of art and trauma, Jill Bennett supports this approach:

¹ Stephanie Bunbury, in *The Age* newspaper, reviewed the artistic director’s direction of a Women’s Circus performance in a similar way: “Donna Jackson, who puts all these women and their tights together, looms amazingly in my imagination: surely she must be an inspirational angel, super vixen or both at once” *The Age* 22 November 1994).
To identify any art as ‘about’ trauma and conflict potentially opens up new readings, but it also reduces work to a singular defining subject matter in a fashion that is often anathema to artists, who construe the operations of their work as exceeding any single signifying function. (Bennett 2005, p. 3)

Therapeutic value needs to coincide with the art, rather than drive it. Within the research project, a broad approach to the theme of fire was maintained. By working in the role of artist as community architect, rather than artist as therapist, the artistic director facilitated a means by which the participants could use art projects for self-development and empowerment, should this eventuate as an added benefit.

The artistic director is not trained in the area of art therapy, although she has worked to design and build arts projects that facilitate personal empowerment. The Women’s Circus, a community circus company founded by the artistic director, is an example of this effect. Women who were survivors of sexual abuse were invited to join the circus so that they could use circus skills to explore - in their own time - ideas of risk and trust. The Women’s Circus also provided time and space for the membership to run their own support group for survivors of abuse. As one of the members explains:

As an incest survivor, I found the physical aspect of the circus very challenging - it made me aware of how disconnected I felt from my body at times. I was interested in meeting other survivors, with the aim of learning from our shared experiences. So I organised a support group. (North 1997, p. 43)

The artistic director then took advice from these meetings, to manage and structure the artistic and training processes. Thus, a clear decision was made to avoid working in the role of artist as therapist, early in the artistic director’s development of ways of working.
While attempting to work as an artist/architect directing the Women’s Circus, the artistic director’s role was sometimes also considered in terms of the artist provocateur. For example, presenting a different gender perspective may be misunderstood as deliberate confrontation of orthodox perspectives, as in the performance by 80 women entitled *Sport*, directed by the artistic director. The subject matter was competition between sporting people, and the work was presented outside on the grounds of Footscray Community Arts Centre in 1993. This work brought criticism from some male audience members. What may have caused provocation was the artistic director’s process of directing this performance from the viewpoint of what she, as a female director and an audience member, would like to see in the production.

The perception of an ‘esoteric’ nature of arts practice and its ability to transform both materials and people means that the role of the artist is sometimes linked to that of the magician or shaman. Cameron discusses this idea:

> The theatre became the tribe’s vision of its own beliefs and in so doing had a deep effect on what those beliefs were. Therefore, the practice of performance was in the hands of the shaman, the priest or witch doctor who harnessed the tribe’s spiritual aspirations and channelled its creativity. Theatre expressed their understanding of the world about them and it was natural that the process, the theatre act itself, should become filled with that same sense of magic. (Cameron 1993, p. 15)

But art is not magic. The idea that art is magical negates the requirement for inspiration to be connected with practical endeavours, in order to create large-scale art projects.

**Artistic director’s vision for the site**

The artistic director was required to have a vision for the arts project. It should be noted that this vision involved ideas about both the process of working, and about outcomes. The following thoughts were not viewed publically and were listed in the researcher's field notes:
• To create an environment where the artists and I work with mutual respect for our different ways of working.
• To create a process where there is enough time and planning and consideration and funding so there is space and grace in the air when the project is installed in Federation Square.
• To be creative myself and create a night tour of the works which will use my creative skills and extend them.
• To ensure the art is all placed on the site of Federation Square with integrity.
• To ensure the artworks are easy for the public to access and understand. (Jackson 2009)

In many way, the sites also assisted the vision. For the Federation Square installation, the artistic director as artist/architect was required to develop an understanding of the place where the art was to be presented site-specifically: Federation Square is built over the old Princess Bridge Railway Station and is owned by the Victorian state government.

How was the role of an artist/architect used to develop, create and build *Illuminated by Fire*? As explained, the artistic director established a vision for the structure of the project, which was communicated to all participants with clarity; and a set of foundation documents was developed that supported the vision and put in place elements to manage and frame the idea. A clear process of decision making was thought through and analysed, including denoting which parties had the control, responsibility and authority for decisions across the project and sub-projects in the local regional areas.

There were restrictions on both the vision and the working processes. During the development of the Federation Square installation, staff warned the artistic director that income was generated from renting shop space to tenants, so the function of art events and installations was to bring people to the area to shop as well as to have a cultural experience. For these reasons any artwork, or a moving audience (as was the case with the *Illuminated by Fire* day and night tours), could not block a shop window or entrance or offend shoppers.
It appeared to the artistic director that the state government, as the manager of the site, had developed a culture that was both bureaucratic and risk-averse. It was also difficult to access information and staff at Federation Square. Given these circumstances, the artistic director had to take a personal approach, by spending every Tuesday for several months camped in Federation Square so that she could ‘run into’ staff members and clarify components of the site-specific installations and events on the spot.

The artistic director reports on the process of establishing a vision for the Federation Square site in the first person below:

In the planning stages of the installation I had a viewing of the tunnels under Federation Square. In them I could hear the rumble and feel the vibrations created by trains passing from Flinders Street Station. I considered using one of these tunnels to present the urns made to contain human cremated ashes and created by the Kyneton community with artist Kathryn Portelli. The tunnels were atmospheric but they also had an unpleasant odour. I disregarded this area as I envisaged it would take too long to lead a group of people down stairs with a guide into the tunnel area and then back up again within the time allowed for the night tours.

In the second half of 2010 I spent many hours walking the Federation Square site and sitting in the BMW Edge theatre space imagining the ten artworks placed in different configurations. I did this early in the morning, in the heat of the day, at dusk and night time. I wanted to understand how light worked across the site. I also developed an understanding of the flow of pedestrian traffic through the area.

I decided stylistically Federation Square was an architecturally designed space in which angles; glass, metal and undulating floors had been used to surprise and interest the public. Due to this very strong style I was concerned that some of the artworks I was presenting had a rustic feel, which suited the area and place in which they were created but that they...
may not complement the sleek ambiance of Federation Square. As a result I was very particular in the placement of the artworks around the site.

On the first day of the installation in Federation Square the Executive Producer of *Illuminated by Fire* Lindy Allen invited Wurundjeri elder Aunty Joy Murphy to come and speak to the artists and to welcome them to the site. This was viewed as important as we were placing ten artworks on a piece of land in Melbourne in an area that had a long history before white settlement. We wanted the regional artists and all participants involved in the project to be aware of the place they were working in and on and some of the untold history of that place. This was held privately for the artists and was not a public event. (Jackson 2011a)

**Foundation documents**

To enable this complex arts project to progress the artistic director, executive producer Lindy Allen and administrative support staff formalised foundation documents about roles and responsibilities. Although administered together, the regional artists were able to each build their unique regional artworks separately, and then remount them in Melbourne in Federation Square.

The foundation documents were integral to clarity about the progression of this large-scale arts project. Elements of these documents are discussed below, including aims, roles, resources, contracts and health and safety management. This level of management is necessary when working with professional artists; and this level of detailed arts project management is a core element in the success of a project like *Illuminated by Fire*. Foundation documents provide a way of supporting and managing a diverse range of expectations, artistic processes, practices and relationships between artists and communities. They minimise mistaken expectations from all areas.
Guiding the project

The regional artists were asked to agree to a set of aims (see chapter two). These aims became the focus of the artistic collaboration, rather than merely setting out the varying methods or the different artistic styles. This process of setting of aims has been used by the artistic director as a central element of her practice as an artist/architect. It evolved out of work with the Women’s Circus, which had a membership of over 120 women with very diverse political views performing in productions. For this reason, it became imperative to have aims that acknowledged difference while setting parameters for behaviour; and that framed creative aspirations that would allow collaboration.

Through their contracts, *Illuminated by Fire* artists were informed of the overall projects aims and how the project as a whole would be evaluated. Each artist was also invited to develop and articulate local aims, which they could reflect on in the process of evaluation. As well, artists and participants were provided with a reading list, which offered an opportunity to develop a deeper and more nuanced grasp of the topic of fire, beyond their personal, local experience.

The written clarification of roles specifies who has authority, responsibility and control of different areas of the project. The inclusion of all the roles of all members working on the project, from the executive producer down to the role of front-of-house ushers, enables participants on a large arts project to understand what tasks and decisions are undertaken and by whom.

The allocation of resources is important when working with a large group. For this reason resources were explained clearly in the contracts, and these clarified who had access to which funds, equipment, space and administrative support and at what times.

A component of the project documents was a Production Manual, for the creation of which the artists were asked a series of questions about the technical requirements of their works and the resources required to develop, install and show their works. By completing the requirements to create this manual, the
artists demonstrated that they had considered and planned all components needed to install their work, both locally and then again within the very strict health and safety regime in Federation Square. Completion of the Production Manual was also linked to one to the artists’ payments, which ensured its successful acquittal (see Appendix F. Production Manual: *Illuminated by Fire*).

The foundation documents were not viewed by every participant or person employed on the project. They were a collection of documents and a resource from which sections could be taken and used to inform, manage and support members of the large team working on the project.

The contracts were central to the process of managing, supporting and directing a large group of artists. The contracts listed specific tasks to be completed in certain time frames, as artists’ payments were linked to check-off points in the contract for the artistic, technical and community engagement aspects of their projects. For *Illuminated by Fire* these tasks included:

- attendance at a series of briefings in Melbourne, where artists discussed and responded to the structure, culture and content of the project
- delivery of the Production Manual in which artists documented the technical installation of their work in minute detail
- attendance at the evaluation workshop session, and reporting back for evaluation at a set date after the artworks were completed.

An extract from the artists’ contracts for the second year of their involvement in *Illuminated by Fire* is presented below, in order to demonstrate these requirements.

2. Payments
   (a) In consideration for completing the work described in Schedule One, Regional Arts Victoria agrees to pay the Local Artist the sum of $5,000 + GST for the 2011 year. This fee comprises payment for:
<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>Sub-Total</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 day induction workshop 30 April – May 01</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fee based on $35 per hour, 5 hours per day</td>
<td>$350</td>
<td></td>
</tr>
<tr>
<td>LAHA, $50 per day</td>
<td>$100</td>
<td></td>
</tr>
<tr>
<td>Installation delivery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preparation, installation and week in Melbourne, 100 hours allowed @ $35 per hour</td>
<td>3,500</td>
<td></td>
</tr>
<tr>
<td>1 day project evaluation workshop 23 July 2011</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fee paid for one day, 5 Hours @ $35</td>
<td>$175</td>
<td></td>
</tr>
<tr>
<td>LAHA</td>
<td>$50</td>
<td></td>
</tr>
<tr>
<td>Melbourne installation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAHA, 8 days at $50 per day</td>
<td>400</td>
<td></td>
</tr>
<tr>
<td>Travel to and from Melbourne and incidental costs</td>
<td>425</td>
<td></td>
</tr>
<tr>
<td>TOTAL FEE FOR 2011</td>
<td></td>
<td>$5,000</td>
</tr>
</tbody>
</table>

(b) These payments will be made following the receipt by RAV of valid tax invoice and following the full and satisfactory completion of work as outlined below:

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>Date due</th>
<th>Fee due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance at 2 day induction workshop in April</td>
<td>27 April</td>
<td>$450</td>
</tr>
<tr>
<td>Acceptance of a Production Manual for the installation at Fed Square by the Artistic Director</td>
<td>4 May</td>
<td>$2,500</td>
</tr>
<tr>
<td>At commencement of installation week at Fed Square</td>
<td>27 June</td>
<td>$1,550</td>
</tr>
<tr>
<td>Attendance at the project evaluation workshop (23 July) in Melbourne</td>
<td>22 July</td>
<td>$500</td>
</tr>
<tr>
<td>TOTAL FEE FOR 2011</td>
<td></td>
<td>$5,000</td>
</tr>
</tbody>
</table>

(Extract of 2011 contract formulated by the executive committee and written up by Allen. Appendix D. Local Artist Contract: *Illuminated by Fire*, pp. 2–3)
Decision making

The artist/architect created a structure for decision making which was central to enabling the success of *Illuminated by Fire*, as a large-scale arts project taking place outside mainstream institutions. There was agreement between subcontracting artists as to which parties had the control, responsibility and authority for decisions across the many layers of the project. This was communicated through the contracting process, and briefings and discussions with the artists as a group in Melbourne. The framework for decision making for the project to run effectively was:

The artistic director asked key questions of the executive committee, the board of Regional Arts Victoria, regional artists and host organisations (Neighbourhood House coordinators) to clarify the decision-making process. These can be considered under these three headings: control, responsibility and authority.
**Control**

- Who decides when the finished work is ‘good enough’?
- Who decides whether the narrative/content of the work links strongly enough to the topic of fire?
- Who decides whether the project has engaged the local regional community in a meaningful and authentic way?
- Who is allowed to talk to the media about the project locally, in Melbourne and nationally, and in what manner?
- Which part of the budget is managed regionally and which centrally in Melbourne?
- Who can stop or allow the project/s to move forward?
- Who decides whether an artwork or action is safe or not?

**Responsibility**

- Who is responsible for the security of the artworks while these are in the regional areas, and who is responsible when these are in Federation Square?
- Who is responsible for the overall look and style of the ten works to ensure they work as a unit?
- Who is responsible for decision making should there be a conflict between the artistic director and an artist from a regional area? Or the artist and a member of their local community or host organisation?
- Who is responsible to ensure insurance coverage is in place and is understood by all involved?
- Who is responsible for payment should any area of the project run over budget?

**Authority**

- Who should report to the board of Regional Arts Victoria as to the financial state of the project?
- Who has the authority to contact Federation Square, the *Light in Winter* director Robyn Archer, the publicist?
- Who has the authority to change the artworks physically when they are on display?
• Whose opinions as to the value of the art are important?
• Should the project receive controversial press coverage, who would respond?

These three domains were managed through the development of the contracts and foundation documents; which set out, in a transparent way, who had the control, responsibility and authority for each area of the project.

To reflect on a selection of answers to these questions is useful.

The artist/architect worked in partnership with the regional artist; however, she had final say and therefore control over the following issues regarding when the work was finished and ready for public display, and whether the work explored the theme deeply enough and whether the community was engaged in a productive and meaningful way. She could also stop or enable a project to move forward by the stopping or releasing of funds. Regional artists were asked to prepare a production plan in the form set out in a manual created by the artistic director. The artistic director then used this manual to assess the viability and safety of the development of an artwork.

The regional artist was responsible for the security of the artwork while it was in their regional area, and also for any local controversies and political problems. If he or she had complaints about the artistic director he or she was to take these to the executive producer. If the regional artist ran over budget, he or she was responsible for this payment.

The artistic director had the responsibility to ensure the artworks worked to the theme and as a unit when presented at Federation Square in Melbourne. She was also responsible for the artistic quality of the outcomes of the artworks and the safety of the work processes used to develop, transport and present the artworks. The executive producer had the responsibility to ensure all areas of the project were covered by insurance and that all parties understood the legalities of this coverage.
Only the executive producer had the authority to contact Robyn Archer, the director of the *Light in Winter* festival at Federation Square, the project publicist and the board of Regional Arts Victoria. In this role Lindy Allen was also responsible for the overall budget and the managing of any controversial press coverage in Melbourne. When the artworks were on display, however, the authority to change them lay with the artistic director who would do this after discussion with the regional artist. The artistic director had ultimate authority and control over, and responsibility for, the eleven regional arts outcomes as well as the presentation in Federation Square.

The complexities and subtleties of this decision-making process were discussed and clarified at briefing meetings, which all the artists attended in Melbourne. As a clear structure of decision making was developed before *Illuminated by Fire* was commenced, there was little conflict during the actual project development and presentations.

**Artist/architect in practice**

One project will be discussed here at length in the first person by the artistic director, to give an example of how the project *Illuminated by Fire* was developed through the role of artist/architect, the careful negotiation required, as well as artistic contribution. This explanation develops summaries from the author’s field notes (see Jackson 2011b).

In my role as artist/architect I worked with, supported and collaborated with artists from across the state of Victoria from the areas of Creswick, Dunkeld, Ballarat, Swan Hill, Maldon, Kyneton, Briagolong, Flowerdale, Lakes Entrance, Hurstbridge, and Portland. I have selected one project to demonstrate how I worked on *Illuminated by Fire*, as an artist/architect in collaboration with other artists. I have selected the Flowerdale project initiated by artist Sharon Collins, as it is the clearest example of how this role works in collaboration and problem solving. As a background to the Flowerdale project: it was one of the two communities in *Illuminated by Fire* which had been affected by the Black Saturday bushfires of 7
February 2009. In the area 201 houses had been destroyed. Collins was one of the community members who had lost her home. When I visited the area in late 2009 I realised the community was deeply traumatised, even though there were signs of vegetation regrowth in the landscape.

Sharon was living in a temporary village of very small portables, which was at the centre of the recovery process. This was both a very supportive environment in which to work as an artist, and at times a very stressful environment.
Illuminated by Fire, as an arts project in Flowerdale, aimed to be part of the recovery process by building upon a sense of community identity. It also aimed to communicate, to wider audiences, ideas of resilience and cooperation. In her initial application, Sharon’s idea for the artwork was to cast community members’ hands in resin; and to then attach these hand sculptures to the trunk of a large tree that was to be cut down as part of the rebuilding process.
As the artist/architect overseeing the project I had concerns, as the tree was 9 metres tall and over 3 metres in width at the base of the trunk. It was my role to support Collins and her community in Flowerdale and I was of the opinion that when the tree was cut down it would be very hard to manoeuvre without a crane, both locally and at Federation Square. It would also require a foundation of many tonnes of metal to enable it to stand as a sculpture, and this was not affordable within the existing budget. I spent many hours in Flowerdale working on the project as an artist/architect, looking at the huge tree with Sharon and workshopping ideas in an attempt to solve these problems. I was convinced the main elements of the project, which focused on hands and trees as symbols of resilience and renewal, were appropriate. Sharon informed me - and indeed I witnessed - that after the fires people were putting their hands out to greet and support members of the community in practical and symbolic ways. Hands were viewed as an important symbol of support, nurturing and community. By casting community members’ hands after the fire, Sharon was also creating a record of the age and shape and texture of members of the community at an important time in their history.
The symbol of the tree was also important and appropriate as it represented ideas of growth, and renewal after the fires. Sharon and I discussed the fact that trees have traditionally been planted in many cultures in honour of an accomplishment or an important rite of passage such as a birth or wedding. The planting of a tree has also been used to honour the life of a loved one who has died and as part of a process of remembrance during times of grief. In considering trees in other cultures as symbolic, we had discussed Buddha’s Bo Tree, under which he found enlightenment, as well as the Judeo-Christian trees of life and knowledge.

During one of my visits to Flowerdale, with the aim of resolving the management of the tree component of the artwork, Sharon placed a resin hand on the glowing screen of her laptop computer, which was lying flat. This action inspired me to offer the idea of building a horizontal tree in the form of a light box. I also stated that a light box (if well finished) would sit well in the site of Federation Square, with its contemporary architecture.

Sharon agreed with this idea, drew a plan and raised sponsorship of $2,000 worth of white perspex for the top of the light box. She also decided she could use burnt wood from the local area to make the shape of the tree on the light box. I would consider my role on this artwork as that of an artist/builder as I returned to Flowerdale to assist with ideas; for example, of which type of lighting (fluorescent) to install in the light box. A local community member, Tony Turner, became one of Sharon Collins’s main collaborators and built the light box.
In Federation Square, the Flowerdale artwork – a light box in the form of a tree with Flowerdale community members’ hands cast in resin on top of it – was very popular. We were able to quantify this popularity, as the public took over 2,000 postcards showing the installation from the display in the information area next to the installation.

Each of the artists working on *Illuminated by Fire* had different levels of experience, methodologies and technical processes. As a result, the artistic director as an artist/architect was required to facilitate and negotiate different levels of involvement and engagement, and also to use different approaches with each of the artists. This forced her to extend her personal arts practice, which she found challenging and also rewarding.
Conclusion

This chapter has discussed the role of the artist using Cameron’s idea of the artist as architect, and other ways of considering the role including ‘special person’, ‘therapist’, ‘shaman’ and ‘provocateur’. It has clarified the role of the artistic director as an artist/architect and artist/builder on large-scale arts projects; facilitating a process of working that enables large and complex works to be initiated, controlled and managed.

The elements used to expand the idea of the artist as architect encompass having a vision; an understanding of place; creating a set of foundation documents; and a process of decision making. To demonstrate how this role worked in practice, one project from *Illuminated by Fire* was discussed in detail to show the artistic director’s own contribution.
Chapter Four: Having a Vision

There are a number of creative processes that artists use and behind these processes is the sometimes-invisible quality of inspiration. This can create a mysterious aura around the instigation of artworks. For this reason it is important to draw out and discuss a cross-section of ideas which arise from these more intangible qualities; and to attempt to explain them in order to demystify the art-making process, the development of the project *Illuminated by Fire*, and the work of the artistic director.

This chapter considers the conceptual areas of inspiration or intuition, contrasted with analysis and evaluation in the research project; and discusses how these combined in the development of the work. Two further projects that used the artistic director's process of working – *Dust*, a theatre work; and *Kayak Ballet*, a choreographed work – are also presented and discussed for comparison. A table including each of the three projects is offered for clarification and comparison.

**Inspiration**

Inspiration may not be commonly understood as the first point for initiating an arts project; however, it is often what is needed. It has long been a source of interest for David Perkins, who writes:

> The experience of sudden insight is so extraordinary that it's natural to turn to extraordinary explanations including inspiration. The term *inspiration* comes from the Latin *inspirare*, ‘to breath into.’ Inspiration means first and foremost an influx of insight breathed into a human being from the gods. The idea of inspiration echoes common experience that insights arrive out of nowhere, bolts from the blue. (Perkins 2000, p. 179)

Perkins is describing experiences that are familiar to artists, and especially inspiration as a sudden realisation. When creating large-scale arts projects outside of mainstream environments, it is important to acknowledge that this inspiration happens, and to reflect that different artists and artistic directors
might actually receive ‘an influx of insight breathed into a human being’ (Perkins 2000, p. 179), and from different sources.

The artistic director outlines three main sources of inspiration, for three projects. Firstly, there is the stimulus of being set a problem to solve through art. Secondly, there is the significance of an important narrative. Thirdly, a physical site or place can inspire an artwork.

_Illuminated by Fire_ was inspired by a problem. The artistic director was asked to work on a very general brief to create a project for Regional Arts Victoria, which could represent regional communities’ and artists’ relationships to fire. The problem that presented itself is framed here through questions:

- How can artworks reflect our relationships to fire?
- How to facilitate a cohesive group of artworks from very diverse artists and geographical areas from around the state of Victoria?
- How is it possible to conceptualise an arts project about the topic of fire after the 7 February 2009 Black Saturday bushfires?

The inspiration came slowly, over several months, as the artistic director and executive committee developed the project aims and concept in response to the changing nature of these problems.

In contrast, it was being told an important narrative that inspired the theatre production _Dust_. The work toured nationally, including to the Brisbane Powerhouse for a season of performances in November 2013. This work was inspired by meeting several building workers in 2006 who spoke passionately about the number of their colleagues who were suffering from asbestosis or mesothelioma from contact with asbestos products in the building industry. After a period of research, a script and theatre production were developed by the artistic director, which enabled the mounting of a large-scale theatre work with 60 performers. This work was presented eight times from 2008 to 2013 with different community groups and participants in Victoria, South Australia and Queensland.
A site and place inspired the work, *Kayak Ballet*, which took place in the City of Mandurah, Western Australia, on 4 May 2014. The artistic director was invited to create a work for the opening of Mandurah’s Stretch Arts Festival. On viewing the foreshore area, where the water is not very deep and there is a wonderful vista, she was inspired to create a kayak ballet. This work featured music and recorded stories by locals about the significance of the site and its past history, while twenty dancers and twenty kayaks performed a ‘ballet’ in the water. It was performed at sunset and used fire as well as dance. The artistic direction, conceptual process and project management skills discussed in this exegesis were used and further tested on this large-scale project.
Following the initial inspiration to create the type of large-scale artwork of which *Illuminated by Fire*, *Dust* and *Kayak Ballet* are examples, the artistic director suggests that intuition can help the artist conceptualise a process of working. This extends the idea of inspiration as a sudden event. Dean Radin refers to Lisa Osbeck\(^1\) when he defines the intuitive thought process:

Intuition traditionally refers to a way of knowing through ‘immediate apprehension’, meaning knowing without the usual constraints of space or time, and unmediated by the ordinary senses (Osbeck, 2001). This meaning is similar to the Greek words *noesis* or *noetikos*, which refer to ways of knowing based on inner wisdom, direct understanding, or impressions that transcend rational analysis. (Radin 2011, p. 183)

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In these three projects, *Illuminated by Fire*, *Dust* and *Kayak Ballet*, artistic intuition facilitated the development of important ideas and concepts. The arts projects evolved after the initial inspiration but the unfolding process was also reliant on the artistic director’s contribution. There is an intangible dimension to the creative process and this cannot be overlooked.

The artistic director decided it was vital to have real fire as part of the installation in Federation Square. This would demonstrate the ability to use fire creatively and safely and to extinguish it, following the period of anguish and grief caused by the uncontrollable bushfires of 2009. It also acknowledged the ongoing need to have a respectful relationship with fire.

*Dust* was a verbatim theatre work (see Anderson and Wilkinson 2007, p. 154). It was created by filming people who were victims of asbestos disease and using their words verbatim, primarily to create a large-scale community theatre production with music. The inspiration for singing as the artistic approach sprang from the symptoms of asbestos diseases, which affect the lungs and breath. For this reason the artistic director was inspired to enable the voices of victims to be heard speaking directly to the theatre audience. Thus the victims of asbestos diseases were enabled to appear in the work. Importantly, the relationship with the breath was featured through the use of music and in a series of songs sung by choirs as part of the theatre production.

*Kayak Ballet* featured twenty kayaks performing synchronised actions in the water and twenty dancers who performed both on the shore and in the water. The dancers used the actions of scooping crabs with tools used locally – these were wire nets on sticks. The artistic director ‘sensed’ it was important to use the local ritual of collecting crabs as the central theme of the work; she observed three boys in the water collecting crabs and was impressed by their focus and synchronised moments. This notion proved a successful core element to the work. A large cross-section of the community of Mandurah had engaged in the process of collecting crabs, across several generations, and including both the non-Indigenous and Indigenous communities. Many were keen to participate in the performance, which they stated felt authentic to the area.
Analysis

While inspiration has long been closely associated with artistic endeavours, arts projects also require analysis in combination with intuition. These ideas can even be found in higher education and business management; advocated by Lisa Burke and Eugene Sadler-Smith, who write:

While we do not advocate dismissing rational decision approaches, we do think students should understand the iterative role of intuitive and rational approaches in effective problem solving and decision making [...] rational approaches are useful in analysing the decision situation, identifying and analysing decision alternatives, and dissecting cause-and-effect relationships, while intuitive approaches are more useful for sensing the problem at hand, developing an integrated and holistic picture of the problem, sensing the value of various decision alternatives, and conducting a gut check on the decision solution adopted. (Burke and Sadler-Smith 2011, p. 238)

Here, Burke and Sadler-Smith explain an intuitive approach that is applicable to the arts: the idea of sensing a problem and developing a holistic impression at the same time. In addition to inspiration and intuitive response, analytical thinking was also undertaken by the artistic director to address important questions before commencing the three arts projects discussed here. The following examples of questions from the author’s field notebooks illustrate this combined approach:

1. What funding/finances are available to do this work?
2. Are the support and partnerships in place to accomplish goals?
3. Does the artistic director have the time, energy, resources, and skill to realise this project?
4. Can the aims of the project be written clearly and succinctly?
5. On a less pragmatic level but addressing artistic concerns, will this work extend the artistic director and artists involved creatively?
6. Will this arts project be creatively and socially useful to those involved and those who view it and/or experience it? (Jackson 2012)

One further key question is the issue of establishing whether there have been any similar works recently, which means that the project is repeating an idea. This is a crucial constraint, which requires analysis. The answers to all these questions require analysis in order to assist in the decision-making process. This process determines whether to move forward, postpone or to abandon an arts project.

**Evaluation**

An evaluation is required to assess whether a project met or did not meet its stated aims, and can take numerous forms. For the purposes of this exegesis the evaluation process is considered using a definition presented by Alison Richards, while discussing community arts projects:

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Evaluation is basically a straightforward concept.
E-value-ation = a process of enquiry that allows a judgement of amount, value or worth to be made. (Richards 2006, p. 99)
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The process of judging the amount, value or worth of an arts project can be undertaken by comparison of a set of stated aims with measurable or perceived outcomes. In developing *Illuminated by Fire*, aims were listed for the project and presented in contracts, which the artists were asked to agree to and sign. Each of the regional artists also developed their own regional aims, which were written in their production planning manuals. These sets of aims were later used to measure both the quantitative and qualitative successes of the projects (Appendix H. Extract from Final Evaluation Report: *Illuminated by Fire*).
A comparative table of processes

With the aim of exploring a conceptual framework that combines inspiration, intuition, analysis and evaluation, the following table formulates key elements of the three arts projects *Illuminated by Fire*, *Dust* and *Kayak Ballet*, for comparison and consideration.

<table>
<thead>
<tr>
<th>Inspiration</th>
<th>Idea</th>
<th>Analysis of Difficulties</th>
<th>Aim</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Illuminated by Fire</strong></td>
<td>Set a problem to solve through art.</td>
<td>To use real fire as part of an artistic presentation in Federation Square.</td>
<td>Need to put stringent health and safety plans and technical procedures in place to enable this</td>
<td>To demonstrate the centrality of fire to communities in a safe, creative way in an arts project.</td>
</tr>
<tr>
<td><strong>Dust</strong></td>
<td>Told an important narrative. People were becoming sick and dying from exposure to asbestos.</td>
<td>A focus on the breath and stories in the artwork.</td>
<td>Need to film victims telling their own stories; use the films as part of theatre work verbatim. Need to employ a musician to write songs about asbestos for choirs to sing in performance.</td>
<td>To provide victims of asbestos with a way to tell their stories to a wider public. To reveal the dangers of asbestos, using the breath as a focus in a theatre production.</td>
</tr>
<tr>
<td><strong>Kayak Ballet</strong></td>
<td>Viewed the physical site of the foreshore in Mandurah, Western Australia.</td>
<td>Creation of a water dance using the actions of locals collecting crabs. Create choreography for local kayakers and use kayaks. Record local voices and stories for the soundtrack.</td>
<td>Need to ensure local Indigenous elders give permission for the performance to take place. Must ensure high level of health and safety for performers. A variety of stories required.</td>
<td>To celebrate an important site in the city of Mandurah. To tell stories of the history of the area. To extend skills of locals, artists.</td>
</tr>
</tbody>
</table>
In the table above, the three arts projects *Illuminated by Fire, Dust and Kayak Ballet* are presented as having been inspired by three different means: a problem to be solved, a narrative and a place. The resulting ideas built on the inspiration and offered ways to proceed creatively. These ideas included using fire, the breath, dance moves and voices in the artworks. Analysis of these ideas raised the practical realities of technical and safety procedures, and of gaining the correct permissions in the process of making the arts projects. Analysis of what was required in the arts projects also informed the choice of forms that the works took, by illuminating the value of working with verbatim techniques or with choirs.

In conclusion, this chapter has discussed elements integral to the research project *Illuminated by Fire*, being inspiration, intuition, analysis and evaluation. Three ways in which the artistic director was inspired to create works were discussed: via a problem to solve, a story and a place. A comparison of three arts projects was presented to illustrate the art-making processes.

<table>
<thead>
<tr>
<th>Illustration</th>
<th>Description</th>
<th>Artists</th>
<th>Place</th>
<th>Photographer</th>
</tr>
</thead>
<tbody>
<tr>
<td>48</td>
<td>Trees, smoke, shadows and fire viewed as components of a performance</td>
<td>Ken Evans and Rebecca Russell</td>
<td>Federation Square, Melbourne, Victoria</td>
<td>Lindy Allen</td>
</tr>
<tr>
<td>Regional area</td>
<td>Creswick</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Conclusion

This doctoral research is an investigation undertaken through artistic practice that focuses on the artistic direction of the project, *Illuminated by Fire*. This practice utilises several art forms to create a large-scale artwork, and the doctorate demonstrates the artistic methodology whereby the artistic director initiated, developed and interrogated processes.

This doctorate presented three main areas of practice led research for examination; direction, conceptual framework and project management. The direction involved generating the artistic works from inception through to presentation over 3-4 years producing diverse art works inspired by the theme of fire. The conceptual framework outlined how this was achieved in relation to ideas of cultural democracy and opening up art practice to different types of participation. The importance of project management was reflected on as aesthetic processes spread out across geographical locations and needed highly skilled processes of management to be realised.

In keeping with Nelson’s (2013) framework, the nominated field of inquiry was a large-scale project and in keeping with other comparable large projects by the artistic director that put into practice ideas of cultural democracy. Critical reflection was achieved through a journal that was kept throughout the artistic director’s process of art making. The documenting of the practice was carried out both with filmed images and the exegesis. Chapter three of this thesis sets out the insight that the artistic director functions both in a utilitarian way but also through moments of artistic inspiration. On reflection, this is more like the role of artist as architect rather than an ‘artist as social worker’ or ‘artist as special person’. The artistic director has the capacity to follow through on her ideas with structures and processes that realise these practices with a high standard of artistic expression.

The six questions framed at the beginning of this exegesis have been achieved as follows. The processes supporting *Illuminated by Fire* were artistic and
organisational. The project emerges from ideas of cultural democracy in the arts. The artist functioned as artistic director and, as indicated, considered this more like the contribution of an architect. An arts project of this scale is far more than the sum of the individual art works. It comes from the capacity of the artistic director to bring these together in a cumulative way. The project management required to achieve these outcomes have been discussed at length and it is proposed that other artists can apply this process and principles.

*Illuminated by Fire* was the largest project undertaken by the researcher artist. As a result of this arts project, the artistic director has modified her original experience in theatre and highly original performance making to work with object based art making and film making. This meant that she developed a way of working with visual artists as an artistic director. This unquestionably represents changed practice and a considerable progression in artistic capacity. As indicated a further project, *One River*, involving 10 communities, in three states, for the Centenary of Canberra followed *Illuminated by Fire*. The artistic director had a background in large-scale theatre production that she then developed into state-wide projects that have now become national in scope with *One River*.

The contribution to knowledge was achieved through the presentation here of a practice led research process to making art with community groups and professional artists that other practitioners and researchers can consider and potentially follow.

**Addition of new knowledge to art making:**

The artistic director in undertaking this project gained the understandings below. These are framed as general principals which support community and democratic art making.

- A structure of working is utilised that is not constrained by a prescriptive formula, and which is appropriate to the artist, community and aims of the project.
• Artists work in a variety of partnerships with communities, rather than artists working for communities.

• Craft is recognised as a skill the artist brings to the engagement and which they offer in an exchange in which they learn about a community and collaborate to represent it artistically.

• The decision-making structure is clear, facilitating multi-layered collaborations.

• Discipline is an important component of arts projects. It is reflected in quality project management, which facilitates clear job descriptions, budgets and timelines.

• Aesthetic rigour is embraced in decision making and is the outcome of an authentic developmental process. This means the adoption of the idea that there is ‘well finished and executed work’, and that there is also work that does not serve the aims for which it was commissioned.

This model of practice, which frames the artistic director’s work, is offered for consideration and in order to be utilised and further enhanced by other arts practitioners.

This doctorate argues that successful culturally democratic art projects require the development of a strong conceptual framework, which achieves clarity as to the role of each artist and practitioner; through strategies that came out of the art in working life movement and that involve a variety of project management skills combined with artistic vision and creative practices.

The artistic director implemented and delivered a multi-sited and multimedia arts project on the theme of fire with fifteen artists and over 50 other collaborators. The premise of this practice-led enquiry is identification of the working process of
making arts projects with communities and artists from across the state of Victoria. The exegesis provides documentation of the arts processes realised in the large-scale public production that was the substance of the doctorate; and outlines a model for ways of working in the creation of multiple artworks outside mainstream arts institutions.


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Jackson, Donna, 2011a. ‘Field notebook (a)’, unpublished notebook.

Jackson, Donna, 2011b. ‘Field notebook (b)’, unpublished notebook.


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Project Outline: Illuminated by Fire

Appendix A

Project concept

*Illuminated by Fire* is a project about the places we care about and the story and role of fire within those places. Working across Victoria, the project aims to share stories, increase understanding and create astonishing art.

A two-year project initiated by Regional Arts Victoria (RAV), *Illuminated by Fire* will be delivered in partnership with the Neighbourhood House and Learning Centre (NHLC) network. It will embed an artist-in-residence in up to 12 locations across regional Victoria. A local workshop program will engage participants through a staged process beginning with the sharing and development of stories in relation to fire, to a local presentation outcome (late 2010) and finally to a site-specific multi-media installation in Melbourne (late 2011). It will explore connections between people and place, using a creative approach to provoke discussion about living sustainably in the most bush-fire prone region of the world. Using community-based arts processes to interpret diverse stories, images and artefacts, the project will assist communities to understand the role of fire within their environment. It will draw on the experience of previous multi-sited regional arts projects to create strong engagement in each locality in order to ensure participants become engaged in active learning about living with fire.

As a peak membership body representing the interests of over 120 regionally-based organisations, RAV has had much to do with bushfire recovery in 2009. It has worked closely with Arts Victoria and other key cultural organisations to respond with programs, resources and activities that can assist bushfire affected communities in the mid to long-term during the rebuilding process. RAV has spent much of 2009 consulting widely with communities, organisations and artists. We believe *Illuminated by Fire* will play an important role in the long-term recovery, not just for those who were adversely impacted by the fires in Jan and Feb 2009, but for all those who live in regional Victoria. One of the aims of the project is to extend the discussion around fire beyond the context of "natural disaster" and into a consideration of how we can learn to co-exist with fire. This co-existence means appreciating both the usefulness and dangers associated with it.

The project concept has spent a long time in development. It emerged in discussion with volunteers of the Stanley CFA in the North-East, an area hard-hit by fires in 2003. A project reference group was formed with members of community engagement teams within the CFA and DSE, volunteer CFA brigade members, experienced artists and RAV staff. The original partnership aims were to:

- encourage self-reliance by developing knowledge, skills and resources needed to manage personal safety, and the safety of others, in fire events
• build the resilience of communities by using arts processes to promote the value of strong networks and partnerships to all local participants, artists and the wider community

The events of 7 and 8 Feb 2009 had a major impact on planning. While discussions about the broader project were initially suspended, RAV was able to source funds for an initial web-based component from the Lord Mayor’s Charitable Fund and the Regional Arts Fund and, in collaboration with the CFA, created Storyboard - this is now up and running at: www.rav.net.au/storyboard. RAV reviewed the project in mid-2009 and decided it presented an important and timely opportunity to explore the broader experience of regional Victorians who live in the most fire-prone region in the world. With both the CFA and the DSE under intense pressure, RAV found an alternative delivery partner in the Neighbourhood Houses and Learning Centres network whose members were keen to offer their spaces for the workshop delivery and their networks to promote participation locally. Engagement with the CFA remains a priority for the project and this will be fostered at a local level with CFA brigade volunteers. The potential exists for CFA volunteers and DSE staff to either participate directly or to deliver community workshops or strategic conversations around these workshop sessions.

Project aims

A Project Reference Group (PRG) has been formed to provide guidance on the development and implementation of the project. This core group consists of regionally based Victorian artists and individuals who have extensive experience in delivering arts or community programs, particularly in fire-affected regions. This group will be augmented with representatives from the CFA, DSE, ANHLC, the Office of the Emergency Services Commissioner, ABC TV and Fed Square as the project develops and needs are identified. The PRG have worked with RAV staff and lead artists to reaffirm the project aims as follows:

• demonstrate best-practice in the development and management of an initiative which is strongly embedded in community identity and aspirations
• demonstrate the value of creative approaches in addressing complex issues around fire ecology and the role of fire within local environments
• deliver high-quality arts outcomes across regional areas which reflect local ideas/aspirations and experiences
• provide a significant creative opportunity for regional Victorians to express a range of emotions in relation to fire experiences and in this way, assist with the process of healing and learning
• influence non-arts agencies, including the CFA and DSE, as to the capacity of arts activity to drive community building, engagement, education and networking
• foster a greater appreciation for the work and the role of the CFA and the DSE at a local level and strengthen communication and interaction between brigades and communities
• create employment and development opportunities for regional artists
• develop a better understanding of the role of fire within local natural environments
• link and network regional community members and artists to other regional groups and in doing so build knowledge/resilience and skills
• facilitate an arts project which can combine unique regional experiences and artworks and combine them into a resolved and strong joint presentation which has a Melbourne outcome
• extend participating artists skills through a series of mentorship opportunities and exchanges as an integral part of the developmental process

**Delivery Partners: Roles and Responsibilities**

**Regional Arts Victoria**
RAV’s responsibilities in this initiative include:
• ensuring the overall outcomes demonstrate best practice in the context of community arts and that all participants gain a sense of pride and achievement in the work they produce
• appointment and management of all roles; contracting host organisations via MOU
• project administration, including local event insurance, transport and accommodation
• planning and delivery of information/support and briefing sessions for regional artists, workshops and evaluation sessions including provision of materials, arranging travel and accommodation
• facilitate, support and assist in networking and information exchanges between regional artists and agencies
• establish evaluation methodology, implementation process and reporting framework

**Association of Neighbourhood House and Learning Centres**
ANHLC members will act as host organisations, providing a venue for the artists’ workshops and promoting the project locally. There are 20 regional fire districts in Victoria – we plan to work within up to 12 of these – in districts heavily impacted by the 2009 fires we may work in more than one location and in some areas, the one artist may work in up to three houses.

**Responsibilities of Host Houses/Centres include:**
• provide a comfortable and appropriately equipped space for the artist-in-residence to conduct workshops and assist in the preparation and delivery of workshops
• maximise local participation through use of existing networks and contacts
• assist RAV with liaison with representatives of local CFA brigades and regional DSE officers
• ensure health professionals are available to refer participants to services if required as a result of being from a fire affected area and requiring debriefing or support re fire related experiences
• assist in securing any local permissions and permits required for the presentation
• assist local participants to upload their stories, images and other artefacts to Storyboard
• assist RAV to gather evaluation data from the local community

**Country Fire Authority (CFA)**
The CFA has three operational levels: head office, region or district offices and brigades. Due to the extraordinary fire events over Jan/Feb 09 in Victoria and the impact of this on operations, RAV will not be working with head office or district offices as planned. We will continue to keep head office apprised of the project and any opportunities that may arise. We will, however, be heavily engaged with CFA members at the brigade level doing what we
originally set out to do, using community-arts practice to deepen CFA engagement with community members, building self-reliance and resilience.

**The Department of Sustainability and Environment (DSE)**

DSE have similarly been heavily engaged in bushfire response and recovery. Following the 2009 fires, the Community Education and Engagement Team has been trying to better position public perception around the distinction between the CFA as an emergency response agency and its own role in longer-term land management practices. DSE’s Knowledge and Learning Team has expressed interest in delivering Strategic Conversations in locations where workshops will be held. RAV will continue to inform DSE of opportunities as they arise.

**Hubcap Productions**

Hubcap, the small independent arts company of Donna Jackson, will provide the services of Donna as the overall Artistic Director of the project under contract to Regional Arts Victoria. Hubcap has provided arts consultancy to Regional Arts Victoria for several years. The company contracts on a range of arts projects from festivals and events to offering creative solutions to companies. It also develops the produces theatre works and performances. Hubcap has a process of arts making in communities which will be used as the foundation for *Illuminated by Fire.*

**RecklessEye**

Malcolm McKinnon is an artist, filmmaker and producer working mainly in the realms of social history and multi-media. He has an abiding interest in storytelling and memory, and his work often explores connections between people and place. Malcolm’s role within *Illuminated by Fire* will be two-fold. He will help to guide and collate the collection of stories from participant communities, and he will also directly produce a series of short films revealing a range of different perspectives about living with fire.

**Federation Square**

Fed Square has welcomed 50 million visits since its opening in 2002 and in 2008 alone, round 2,000 events and activities were conducted in public places in the precinct. An estimated 10% of visitation is from regional Victoria and genuine engagement with these visitors is a priority. Fed Square is keen to build on a 2009/10 partnership with RAV (Marysville Big Screen) and has undertaken to:

- work with RAV to promote the project using Fed Square venues and media
- make on-site locations and assets available for project realisation in relation to a major Melbourne-based site specific event involving all participant communities to be delivered in late 2011

**Australian Broadcasting Corporation**

RAV will further develop interest shown by ABC television in documenting the two year initiative and in ABC local radio in promoting it widely throughout the three years. We will also make use of complementary websites such as [http://abc.net.au/blacksaturday](http://abc.net.au/blacksaturday) to co-promote.
Overview of Implementation: Year One

The outcomes from year one will be art projects undertaken in up to 12 regional communities with public outcomes around the theme of, ‘Astonishing art inspired by learning to co-exist with fire’. In the process of creating the artworks and presentations we aim to stimulate discussion, debate and resilience as we reflect upon the nature of fire (how we manage fire, its potential as a source of danger or beauty) within particular places and environments.

The appointment of local artists will be via expressions-of-interest which will include a proposal for a local project. Each of the artists will be hosted at a regional Neighbourhood House who will assist and support the artist.

Regional Arts Victoria will manage the overall project and host briefings for the artists. The Executive Producer is Lindy Allen of RAV. The Artistic Director for the project, Donna Jackson, will work under contract to RAV and support local artists and communities. She will have final aesthetic decision making on the overall project. The Curator of Stories for the project, Malcolm McKinnon, will work under contract to RAV and he will assist and support the discovery and documentation of stories around the theme across the participating communities. He will select stories from most regional areas to create a series of short films that will be central to the development and documentation of the project. He will have final aesthetic decision making on the content and presentation of the short films.

Successful applicants for each of the participant locations will all agree to participate in the briefing processes prior to commencing their community workshops. This will ensure the project works in a slightly different but complimentary way across the different regional areas.

All artists, participants and hosting organisations are asked to keep in mind the aim to create astonishing work that will have a strong aesthetic impact and will also provoke discussion and reflection about our active co-existence with fire. (It should also be noted that the aim in the second year of the project is to create a cohesive site-specific installation, that the public can walk through, in Melbourne that will involve artworks from all of the participating communities. This should be taken into consideration in terms of transportability of the art works even at this early stage).

Process: The development of regional artworks:
The aims of the local workshops are four-fold:

- to hear and exchange narratives around co-existing with fire, experiences with fires, local knowledge and history of fire and understanding both the beauty and the savagery of fire
- to facilitate community engagement in these discussions and story sharing towards creating an astonishing piece/pieces of art around the fire theme
- to identify story material that will be used by the Curator of Stories to create short films. (In these short films local people will be filmed telling their own stories.)
- to produce a local presentation/exhibition. This work will inspire discussion and information sharing in relation to our ongoing co-existence with fire.
This presentation is a pilot of the work to be further developed in the 2nd year of the project.

(Local delivery of the project has been planned around twenty consecutive weeks of workshops each about 3 hours in length, but there is flexibility for the local artist to modify these times to an equal but different structure of time engaging the local community. Please note the project is an artist in partnership with a community model and therefore the project needs to engage the local community).

Networking/exchange/documentation:
The existing web site Storyboard will act as a project journal and state-wide communication tool. The local artist will work with participants (with the support of RAV project staff) to upload stories to the website in a visual form. This will stimulate networking and creative exchange between the artists located across the 12 different sites. Participating artists and community participants will be encouraged and supported to visit outcomes at other communities.

Key dates for 2010
Feb/Mar
Mon 15 Mar
Fri 16 April
Wed 21 April
Thu 29 Apr
Sat 15/Sun 16 May
May 17-28
Sat 29 May
Aug (date tbc)
June-Sep
Sep-Oct
Nov

Six information sessions conducted across the state
Expressions of interest from Local Artists open
Expression of interest from Local Artists close
Project Reference Group convenes to assist in assessment of EOIs
Determine Local Artists/NHLCs, advise them
Develop MOUs with Neighbourhood Houses and contracts with artists
2 day Local Artist briefing
Local Artists community consultation
Project launch to coincide with RAV AGM
Local Artists Production briefing in Melbourne – one day
Local launch followed by project delivery (approximately 20 weeks; continuous uploads of participants stories to Storyboard
Local project outcomes, presentations etc
Debriefing with Local Artists and PRG, mentorships for 2011, review and plan

At the end of year one the project will be evaluated across the board and the development of the 2nd year planned from this input.

Overview of Implementation: Year Two

In Year Two, the local artists and communities have the opportunity to further explore the work created in Year One.
The project will develop to enable the commissioning of a mentor for each of the regional projects. The mentor will assist in developing the project in an area identified as needing support, ideas, information or skills in the first year of the project.

The pilot presentation developed in the 1st year will be extended, modified, changed and consolidated. The outcome will be a local presentation of the refined and developed work.

The final stage of the project is the creation and presentation in Melbourne of a cohesive site-specific installation that the public can walk through which will involve artworks from all of the different communities. All elements of project explored by the participating communities will be captured and interpreted for a Melbourne audience: fire, our collective history and experience and what we have learned about co-existing with it.

The Melbourne outcome will also enable us to present astonishing regional art that is grounded in personal experiences to a much wider audience. Elements of this installation will be finalised in late 2010. It is envisaged that the installation will involve performance elements, scheduled at regular intervals over consecutive days, and an on going exhibition and display of small films and other artefacts which can be viewed outside of the performance times. We will work with the education and emergency services sectors to value add to the project potentially delivering specialist walks for special interest groups and creating curriculum and educational materials.

Storyboard will remain as a legacy of the project. Those visiting the website will be able to download all the work produced in the course of the two years.

Funding

Funds to support this two-year initiative have been confirmed from Arts Victoria, the Australia Council and the Office of the Emergency Services Commissioner.

Target Audience

RAV will work closely with the hosts to ensure the project attracts a very broad cross-section – we will prioritise engagement with the Indigenous community, new arrivals and longer-term migrants, older people and the 12-18 year olds who frequently fall through the gaps in community-based programs. The program is deliberately targeting those who don’t normally get involved in community or arts activities. The project will focus on a quality process and a quality arts outcome and product.
Draft budget outcomes 2010 and 2011

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<th>INCOME</th>
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<th>TOTAL</th>
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</thead>
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<tr>
<td>Australia Council</td>
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<td>20,000</td>
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<tr>
<td>Arts Victoria</td>
<td>75,000</td>
<td>75,000</td>
<td>150,000</td>
</tr>
<tr>
<td>Office of the Emergency Services Commissioner</td>
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<td>30,000</td>
<td>50,000</td>
</tr>
<tr>
<td>Premier's Department</td>
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</tr>
<tr>
<td>Regional Arts Fund</td>
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<tr>
<td>City of Melbourne</td>
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<td>Harold Mitchell Foundation</td>
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<tr>
<td>Hepburn Shire Council</td>
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<tr>
<td>Federation Square</td>
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<td>TOTAL</td>
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<table>
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<tr>
<th>EXPENSES</th>
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<tbody>
<tr>
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<td>52,946</td>
<td>31,370</td>
<td>84,316</td>
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<tr>
<td>Local artists</td>
<td>64,459</td>
<td>53,330</td>
<td>117,789</td>
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<tr>
<td>Project Co-ordinator salary</td>
<td>21,342</td>
<td>20,118</td>
<td>41,460</td>
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<td>Neighbourhood House Co-ordination</td>
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<tr>
<td>Production and Presentation</td>
<td>39,394</td>
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<tr>
<td>Workshops/briefings</td>
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<td>Marketing and Promotion</td>
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<td>22,493</td>
</tr>
<tr>
<td>Travel and Accommodation</td>
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<td>16,035</td>
<td>41,121</td>
</tr>
<tr>
<td>Communication</td>
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<tr>
<td>Documentation</td>
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<tr>
<td>TOTAL</td>
<td>242,120</td>
<td>197,508</td>
<td>439,628</td>
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</table>
The following is a general description of the major responsibilities, including the financial responsibilities, of the key parties involved in the Project. The lists are indicative and are subject to the conditions of other contracts and agreements, in particular the employment contracts between RAV and the Artistic Director, Curator of Stories, Local Artist and Mentor.

Regional Arts Victoria
RAV will manage the overall project and host briefings for the artists. The Executive Producer is Lindy Allen, Director of RAV. RAV will:

- ensure the overall outcomes demonstrate best practice in the context of community arts and that all participants gain a sense of pride and achievement in the work they produce
- work in good faith to the best degree possible with Local Artists, participants, the Curator of Stories and Artistic Director to support the development process and to ensure the final product of the Project meets the objectives of the Project in relation to extended community engagement
- work closely with the Local Artists to ensure the project continues to attract a broad cross-section of the community
- manage funds to cover all core administrative costs including the costs detailed, specified and agreed in the Local Artists’ contracts such as artists fees, all Melbourne-based workshops and associated travel, accommodation, promotion and presentation costs. RAV will manage all such income and expenses. RAV will not be responsible for costs that have not been detailed, specified and agreed as outlined here.
- engage and manage the roles of Artistic Director, Curator of Stories, Production Coordinator and Local Artist including contracts and payments
- establish evaluation methodology, implementation process and reporting framework
- documentation of the Project
- provision of sponsorship acknowledgement guidelines

Artistic Director
The Artistic Director for the project, Donna Jackson, will work under contract to RAV and support local artists and communities. She will have final aesthetic decision making on the overall project. The Artistic Director will:
Appendix C

Roles and Responsibilities: Illuminated by Fire

- In ongoing consultation with the Executive Producer and the Curator of Stories, assume ultimate responsibility and final approval for the aesthetic outcomes of the Illuminated by Fire installation at Fed Square in Melbourne from Mon 27 June – Mon 4 July. This will include, but is not limited to, the Melbourne presentation of at least 10 of the 11 2010 regionally-presented outcomes of the IbF project.
- Ensure the overall project remains focussed on the core goal of presenting astonishing art which will provoke discussion amongst a broad metropolitan and regional audience about learning to co-exist with fire.
- Work with all Local Artists to develop the content of their presentations; negotiate production budgets and ensure all work is properly resolved and well-delivered; direct performances/tours that form part of the installation at Fed Square.
- Be fully responsible for designing the program of activities during the Mon 27 June – Mon 4 July period of installation including all day and night tours and scheduling for all other activities.
- Work closely and provide direction to the IbF Production Co-ordinator in the develop of all technical and venue schedules for Fed Square during the period of installation.
- Work closely with the Executive Producer and the IbF Production Co-ordinator to deliver the project within the agreed 2011 budget.
- Offer expertise to the Executive Producer and the IbF Production Co-ordinator in areas of artists' presentations, community engagement, OH&S and risk management and the communication of key ideas.
- Brief and manage the artists and community in all aspects of their occupation at the Fed Square site.
- Within the confines of the budget, be responsible for the recruitment of any additional contract staff that may be required for the successful delivery of the project, including specialist lighting, special effects or technical artists/producers/contractors.
- Work with grace, respect and integrity to resolve any unexpected issues as they arise in order that the ultimate objectives of the project can be realised.
- Design and deliver content for any workshops and briefings required by the project in Melbourne to ensure Local Artists are properly briefed to deliver outcomes expected.
- Work closely with the Curator of Stories to ensure the Symposium is strongly linked to the artistic and community outcomes of this two-year initiative.
- Facilitate the involvement of RAV’s RADOs where practical.
- Work as a key member of the Catalogue Team, which will include the Executive Producer, the Curator of Stories and the Marketing Manager RAV, and have final approval a design elements, in relation to the successful delivery of a project catalogue (funding dependent).
- Work with the Executive Producer to plan and manage documentation of the project including style, content and outcomes.
• Work the Curator of Stories, the IbF Production Co-ordinator and the Executive Producer to ensure the look and feel of all promotional material aligns with the overall aesthetic objectives of the project.

• Work as a member of the Executive Team along with the Executive Producer and the Curator of Stories.

The Curator of Stories/Symposium Director will:

Curator of Stories
• Work with the Artistic Director to establish a thematic framework to guide the re-framing of stories collected and made into films during 2010 for the specific use of this material at various large and smaller screens in Fed Square during the installation period.
• Work with the Artistic Director and Local Artists to nurture an emotional depth and dramatic impact in the 2011 project overall.
• Work with Local Artists to direct the uploading of narrative material for Storyboard ensuring its potency and coherency.
• Play an active role during artists briefings and evaluation meetings particularly in the discussion of ideas and information in relation to the politics, debates and ideas around fire.

Symposium Director
• Work with the Artistic Director to clarify the overall aims of the Symposium and to shape the style for its delivery including timeline and content.
• Take overall responsibility for planning, confirming and contracting speakers and other guests for the Symposium.
• Prepare all program and promotional material for the Symposium in a timeframe that references the needs of RAV’s Marketing Manager in using this material to promote the Symposium.
• Work in close collaboration with the Executive Producer and IbF Production Co-ordinator to deliver the Symposium within the agreed budget.
• Work in close collaboration with the IbF Production Co-ordinator to develop and implement appropriate production schedules to ensure the successful delivery of the event/s.
• Work in close collaboration with the Artistic Director, the Executive Producer and RAV’s Marketing Manager on the production of the IbF Catalogue (funding dependent).
• Act as a member of the Executive Team along with the Executive Producer and the Artistic Director.

Local Artist
The Local Artist will:
• Work in close and respectful collaboration with all key parties to the successful delivery of this project including RAV’s Director, the Artistic Director and the Curator of Stories, the IbF Production Co-ordinator and RAV’s Marketing Manager.
• Recognise that the project follows the ‘artist in partnership with community’ model and therefore the needs to engage the broader community.
• attend all Melbourne workshops including the project briefing in April, and the evaluation workshop in late Jul 2011
• in ongoing consultation with the Artistic Director, develop and resolve a creative work for the installation week at Fed Square from Mon 27 June to Mon 4 Jul (inclusive of bump-in and bump-out)
• work under and with the support and direction of the Artistic Director to completion of all required milestones including submission of a final production plan, delivery schedule and any other requirements considered necessary for the safe and successful completion of the local outcomes
• be present at Fed Square during the installation week of Mon 27 June to Mon 4 Jul 2011 and work co-operatively under the direction of the Artistic Director.
• assist the Curator of Stories and Ibf Production Co-ordinator to ensure the Storyboard website remains vibrant and relevant as a source of stories and images and as a journal for the project
• work within the agreed allocation of the budget as specified in the Contract

Regional Arts Development Officers 2011
Regional Arts Development Officers (RADOs), employed in partnership with government and agencies, assist regional communities to develop and implement programs of activity, or projects that will have long-term strategic impact in their community. During 2011 RAV’s RADOs may be able to assist this project through:
• advice and assistance to local artists as may be required
• assistance and advice on promoting the project in your local area
• assistance and advice in sourcing additional resources for your project
• assistance and advice on accessing local organisations and networks for your project

This is by no means an exhaustive list and all Local Artists are encouraged remain in close discussion with their local RADO during the implementation of this project.
Illuminated By Fire Project 2011

LOCAL ARTIST CONTRACT AGREEMENT

This is an agreement between:

Name:
Hereinafter known as the Local Artist

Address:

Email:

and

Regional Arts Victoria
ABN: 24 005 025, ACN: 005 556 025

PO Box 600
Port Melbourne 3207
Telephone: 03 9644 1800
Definitions

Regional Arts Victoria
_Illuminated by Fire_ Executive Producer
_Illuminated by Fire_ Production Coordinator
_Illuminated by Fire_ Artistic Director
_Illuminated by Fire_ Curator of Stories
Local participants

Hereinafter referred to as RAV
RAV’s Director, Lindy Allen
Person responsible to RAV for the overall coordination of this project, namely xxx
Donna Jackson
Malcolm McKinnon
Those who have been engaged with the Local Artist on the creation and delivery of the 2010 IbF outcome in regional Victoria and who will have a direct involvement in the presentation or performance outcome at Fed Square

1. Commission
The Local Artist agrees to undertake the work in accordance with the timeline included in Schedule One and shall complete the work in time for its installation/presentation at Fed Square in the period Mon 27 June – Mon 4 July 2011.

2. Payments
(a) In consideration for completing the work described in Schedule One, RAV agrees to pay the Local Artist the sum of $5,000 + GST for the 2011 year. This fee comprises payment for:

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>Sub-Total</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 day induction workshop April 23-24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fee based on $35 per hour, 5 hours per day</td>
<td>$350</td>
<td></td>
</tr>
<tr>
<td>LAHA, $50 per day</td>
<td>$100</td>
<td></td>
</tr>
<tr>
<td>Installation delivery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preparation, installation and week in Melbourne, 100 hours allowed @ $35 per hour</td>
<td>3,500</td>
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<tr>
<td>1 day project evaluation workshop July 2011</td>
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<tr>
<td>Fee paid for one day, 5 Hours @ $35</td>
<td>$175</td>
<td></td>
</tr>
<tr>
<td>LAHA</td>
<td>$50</td>
<td></td>
</tr>
<tr>
<td>Melbourne installation</td>
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<tr>
<td>LAHA, 8 days at $50 per day</td>
<td>400</td>
<td></td>
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<tr>
<td>Travel to and from Melbourne and incidental costs</td>
<td>425</td>
<td></td>
</tr>
<tr>
<td>TOTAL FEE FOR 2011</td>
<td></td>
<td>$5,000</td>
</tr>
</tbody>
</table>

(b) These payments will be made following the receipt by RAV of valid tax invoice and following the full and satisfactory completion of work as outlined below:

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>Date due</th>
<th>Fee due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance at 2 day induction workshop in April</td>
<td>26 April</td>
<td>$450</td>
</tr>
<tr>
<td>Acceptance of a production plan for the installation at Fed Square by the Artistic Director</td>
<td>Mid May</td>
<td>$2,500</td>
</tr>
<tr>
<td>At commencement of installation week at Fed Square</td>
<td>27 June</td>
<td>$1,550</td>
</tr>
</tbody>
</table>
(c) A materials/production budget will be negotiated between the artist and the Artistic Director according to the project's overall budget and the specific needs of the artist's project. The total amount will be released on acceptance of a production plan by the Artistic Director in mid-May 2011.

(d) RAV does not accept responsibility for any additional costs incurred by the Local Artist for delivery of the outcomes as agreed and outlined in Schedule One.

3. Acceptance

In accepting the terms of this contract, the Local Artist undertakes to take direction from the Artistic Director and to meet her requirements in relation to the progress of the work and the delivery of all outcomes within the agreed timeline.

It is understood that the Local Artist will use his/her skill and judgment to work with the Artistic Director to create a resolved work of high artistic value, and RAV agrees to accept the work unless it can show that the work was not executed substantially in accordance with the description agreed upon in Schedule One of this Agreement.

4. Termination

(a) RAV may terminate this Agreement at any time upon giving written notice to the Local Artist, who shall be entitled to receive or retain payment for all work done in pursuance of this Agreement up to the date of receiving such notice.

(b) The Local Artist may terminate this Agreement by notice in writing, if, pursuant to Clause 2, RAV is more than sixty (60) days late in making any payment.

5. Copyright

It is agreed that the nature of the work is ephemeral and the role of the Local Artist is to develop a concept that will allow for the effective involvement of many participants. As such, no element of this work is subject to copyright, except that RAV agrees to acknowledge the Local Artist in all cases where reference to the work is made in the public realm in a publishable form.

It is further agreed that the Local Artist understands, accepts and complies with the term of RAV's assignation of license approvals to its funding bodies for this project, including but not limited to the Australia Council and Arts Victoria, a perpetual, irrevocable, royalty-free, world-wide, non-exclusive license (including a right of sub-licence) to use, reproduce, adapt and communicate to the public the whole of, or parts of all project materials brought into existence by any parties affected by the agreement for the purposes of this project. In assigning this license to third parties as indicated here, RAV warrants that full and proper acknowledgements of the work attributable to the Local Artist will form part of RAV's agreement with any third party.
RAV's purpose, and the purpose of the funding bodies, in ensuring these license
approvals is to assist our core aims of promote the work of regional artists to the
broader public at every opportunity.

6. **Non-Assignability**
   Neither party hereto shall have the right to assign this Agreement without the prior
   written consent of the other party.

7. **Insurance**
   The Local Artist warrants that in entering into this contract with RAV, that he/she has a
current certificate of Public Liability Insurance for up to $10,000,000 and that this
insurance will remain current for the duration to the project, i.e June to November
2010. The Local Artist will provide RAV with a copy of the certificate or currency of
his/her Public Liability Insurance no later than two weeks before the commencement
of their local workshops.

8. **Disputes**
   Should any dispute arise concerning any matter referred to in this contract, the
dispute will be referred to the informal arbitration of two arbitrators, one to be
appointed by each party. In the event of the arbitrators disagreeing, the dispute will be
referred to an umpire selected by the arbitrators. No action or suit will be brought or
maintained by either party against the other party until a decision has first been
obtained from the arbitrators or umpire.

Signed for Regional Arts Victoria by Lindy Allen Director

Signed: ______________________  Date: ______________

Witness Name: ________________ Signature: __________________

Signed by the Local Artist xxxx

Signed: ______________________  Date: ______________

Witness Name: ________________ Signature: __________________
SCHEDULE ONE

The Local Artist will

- work in close and respectful collaboration with all key parties to the successful delivery of this project including RAV's Director, the Artistic Director and the Curator of Stories, the IbF Production Co-ordinator and RAV's Marketing Manager
- recognise that the project follows the 'artist in partnership with community' model and therefore the needs to engage the broader community
- attend all Melbourne workshops including the project briefing over 23 and 24 April, and the evaluation workshop on Sat 23 July 2011
- in ongoing consultation with the Artistic Director, develop and resolve a creative work for the installation week at Fed Square from Mon 27 June to Mon 4 Jul (inclusive of bump-in and bump-out)
- work under and with the support and direction of the Artistic Director to completion of all required milestones including submission of a final production plan, delivery schedule and any other requirements considered necessary for the safe and successful completion of the local outcomes
- be present at Fed Square during the installation week of Mon 27 June to Mon 4 Jul 2011 and work co-operatively under the direction of the Artistic Director.
- assist the Curator of Stories and IbF Production Co-ordinator to ensure the Storyboard website remains vibrant and relevant as a source of stories and images and as a journal for the project
- work within the agreed allocation of the budget as specified in the Contract
Expression of Interest Form: Illuminated by Fire

YOUR CONTACT DETAILS

Name

Address

Phone
Mobile
Phone
Home
Email

Please attach three-five written pages addressing the following:

Artist’s Statement
A short, one paragraph statement about your current artistic practice

Artist’s Curriculum Vitae
A biography outlining your education, exhibition history, any grants received, community projects worked on, and any direct experience you have had delivering workshops in a community context (maximum one page)

Teaching or Workshop Experience
An overview of any teaching or workshop experience you have had (maximum half page)

Personal statement
A statement as to why you would like to be involved in this project (maximum half page)

Location – Neighbourhood House
Your preference in terms of which Neighbourhood House you would be interested in working in and why (maximum half page). Please provide contact details of this Neighbourhood House including the name and phone number of the Co-ordinator. You must ensure the Neighbourhood House knows about your proposal and supports it. We will be checking all Expressions of Interest to ensure appropriate consultation has been undertaken.

Additional Support material
You may also include:

• 6-10 images of your current work
• A list of links to any online material that may assist in contextualising your application

Please attach this page to the front of your 3 page expression of interest and return, along with support material, via post or email to:
Lindy Allen, Director, Regional Arts Victoria, lallen@rav.net.au
PO Box 600, Port Melbourne VIC 3207
Illuminated by Fire
The Light in Winter
Federation Square

PRODUCTION MANUAL

Version: 2, 2011

Prepared by:
Donna Jackson and Julia Earley

Date: 28/3/2011

Illuminated by Fire is a project of Regional Arts Victoria which is supported by the Australia Council, the Victorian Government through Arts Victoria, the Regional Arts Fund and the Department of Premier and Cabinet; the Office of the Emergency Services Commissioner; the City of Melbourne; Federation Square and Microhire.
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1. The aims of *Illuminated by Fire* 2011 are to:

- To present a range of different stories about our relationship with fire through arts activities and discussion.
- To present regional artworks in a beautiful, clear and graceful way.
- To create a welcoming environment where the public can go on tours led by artists.
- To create accessible, provocative and stimulating discussion about our relationship with fire.
- To make regional people feel welcomed and valued in Melbourne.
- To have clear ways for the public to view the work – self-guided tours, led day tours and led night tours.
- To have clear times for bump in, tours and bump out that are managed with grace.
- To have a productive relationship between Federation Square and Regional Arts Victoria.
2. The Illuminated by Fire Concept

*Illuminated by Fire* is a project about the places we care about and the story and role of fire within those places. Working first across Victoria and now bringing works to Melbourne, the project aims to share stories, increase understanding and create astonishing art.

**What are the aims for your project in the Melbourne outcome?**

What will the public experience on the day tour of your art work?

What will the public experience on the night tour of your art work?

What will the public experience on a self-guided tour of your art work?

We will know we have been successful with this Melbourne-based outcome of the project if....
3. Labour and technical details overview

How many people are required to:

<table>
<thead>
<tr>
<th>Volunteers</th>
<th>Fed Square staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>Put your project together during bump in</td>
<td></td>
</tr>
<tr>
<td>Run your project during the day program</td>
<td></td>
</tr>
<tr>
<td>Run your project during the night program</td>
<td></td>
</tr>
<tr>
<td>Pack up your project during bump out</td>
<td></td>
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</tbody>
</table>

What staff/labour will be required from Fed Square? Eg physical assistance with assembly, fork lift driver, AV operators etc.

Agreed support, skills, time, equipment.

<table>
<thead>
<tr>
<th>Role</th>
<th>Task</th>
<th>Day/Duration required</th>
<th>Agreed by Fed Square (Name and date)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eg Rigger</td>
<td>Eg Hang banners from scaffolding</td>
<td>Eg Bump In (27 June) 1 hour</td>
<td>Eg Aaron 12/4</td>
</tr>
</tbody>
</table>

Complete all details applicable to your project.

<table>
<thead>
<tr>
<th>Installation/performance/project</th>
<th>Agreed by Fed Square (Name and date)</th>
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<tbody>
<tr>
<td>Weight (individual parts – please specify)</td>
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<tr>
<td>Weight (whole installation)</td>
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<tr>
<td>Footprint (total L x W)</td>
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<td>Other dimensions (height)</td>
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Copy this table and attach more pages for individual parts if necessary.
4. Bump In

### Unloading

<table>
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<tr>
<th>Supervisor of Unloading</th>
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<tr>
<td>Point at Fed Square</td>
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<td>Area required (m²)</td>
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<tr>
<td>Gear/equipment required (artist providing)</td>
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</table>

#### Vehicles on site
- Entrance
- Parking
- Permit
- Time on site

#### Gear/equipment required from Fed Square

#### Staff assistance required from Fed Square

#### Total Time estimate

Please note all vehicles must be removed after unloading.

### Set Up

<table>
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<th>Supervisor of Set Up</th>
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<tr>
<td>Point at Fed Square</td>
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<tr>
<td>Area required (m²)</td>
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<tr>
<td>Gear/equipment required (artist providing)</td>
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</tbody>
</table>

#### Gear/equipment required from Fed Square

#### Staff assistance required from Fed Square

#### Total Time estimate
### Sign Off of each aspect of presentation (to be completed on site)

<table>
<thead>
<tr>
<th></th>
<th>Self Guided Tour</th>
<th>Day tour</th>
<th>Night tour</th>
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</thead>
<tbody>
<tr>
<td>By Artist</td>
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<tr>
<td>By Fed Square OHS</td>
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<tr>
<td>By Donna Jackson (for RAV)</td>
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<tr>
<td>By Aaron (Technical Operations)</td>
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</table>

### 5. Technical maintenance details

#### Beginning of Day

**Supervisor:**

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<th>Time</th>
<th>Duration</th>
<th>Task details</th>
<th>Who</th>
<th>Location</th>
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**TASKS COMPLETED/CONTROLLED BY FED SQUARE**

**Self Guided Tours**

**Supervisor:**

<table>
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<tr>
<th>Time</th>
<th>Duration</th>
<th>Task details</th>
<th>Who</th>
<th>Location</th>
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**TASKS COMPLETED/CONTROLLED BY FED SQUARE**
### Day tours

**Supervisor:**

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<thead>
<tr>
<th>Time</th>
<th>Duration</th>
<th>Task details</th>
<th>Who</th>
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**Tasks Completed/Controlled by Artist**

**Tasks Completed/Controlled by Fed Square**

### Night tours

**Supervisor:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Duration</th>
<th>Task details</th>
<th>Who</th>
<th>Location</th>
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</table>

**Tasks Completed/Controlled by Artist**

**Tasks Completed/Controlled by Fed Square**

### End of Day

**Supervisor:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Duration</th>
<th>Task details</th>
<th>Who</th>
<th>Location</th>
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**Tasks Completed/Controlled by Artist**

**Tasks Completed/Controlled by Fed Square**
## 6. Bump Out

### Pack Down

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<tbody>
<tr>
<td>Supervisor of Pack Down</td>
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<tr>
<td>Point at Fed Square</td>
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<td>Area required (m²)</td>
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<td>Gear/equipment required (artist providing)</td>
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<td>Gear/equipment required from Fed Square</td>
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<tr>
<td>Staff assistance required from Fed Square</td>
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<td>Total Time estimate</td>
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### Loading

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<td>Supervisor of Loading</td>
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<td>Point at Fed Square</td>
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<td>Area required (m²)</td>
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<td>Gear/equipment required (artist providing)</td>
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<td>Vehicles on site</td>
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<td>• Time on site</td>
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<td>Staff assistance required from Fed Square</td>
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<td>Total Time estimate</td>
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</table>
8. Site Plan
   a. Location in Fed Square

Legend

<table>
<thead>
<tr>
<th>Audience</th>
<th>Lights Control</th>
<th>PA Control</th>
</tr>
</thead>
<tbody>
<tr>
<td>Temporary Fencing</td>
<td>Disability Access</td>
<td>Fire</td>
</tr>
<tr>
<td>Performance Area</td>
<td>Display Areas</td>
<td>Preparation</td>
</tr>
<tr>
<td>Security</td>
<td>Signage</td>
<td>Fire Trucks</td>
</tr>
<tr>
<td>Rigging</td>
<td>AV Control</td>
<td>Extinguisher</td>
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<td>Control</td>
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</tbody>
</table>
8b: Detailed site plan

Please include all measurements.

<table>
<thead>
<tr>
<th>Legend</th>
<th>Audience</th>
<th>Lights Control</th>
<th>Temporary Fencing</th>
<th>Disability Access</th>
<th>Performance Area</th>
<th>Display Areas</th>
<th>Security</th>
<th>Signage</th>
<th>AV Control</th>
<th>Fire</th>
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</tbody>
</table>
## 9. Roles

Please list names of all participants, volunteers etc coming with you

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Mobile</th>
<th>Email</th>
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</tbody>
</table>

### Who does what on your artwork/project:

**Artist**
- Responsible to
- Duties

**RADO**
- Responsible to
- Duties

**Fire Manager**
- Responsible to
- Duties

**Security Manager**
- Responsible to
- Duties

**Performance Group Leader 1**
- Name of Group
- Responsible to
- Duties

**Performance Group Leader #2**
- Name of Group
- Responsible to
- Duties
### Information

<table>
<thead>
<tr>
<th>Location</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Responsibility</td>
<td></td>
</tr>
<tr>
<td>Duties</td>
<td></td>
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<tr>
<td>Assistants</td>
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</table>

### Sound, Lighting, FX

<table>
<thead>
<tr>
<th>Location</th>
<th></th>
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<tbody>
<tr>
<td>Responsibility</td>
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<tr>
<td>Duties</td>
<td></td>
</tr>
<tr>
<td>Assistants</td>
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</tbody>
</table>

Add your own as required

### Hierarchy of decision making

- **RAV Director** Lindy Allen
  - **ArtPlay GM**
  - **Steph at ArtPlay**
  - **Symposium Director** Malcolm McKinnon
    - Symposium speakers, Symposium films, films on site
  - **IBF AD** Donna Jackson
    - **IBF Prod Co-ord** Julia
    - **Site Contractors** Phil, Jacob, dancers
  - **Regional Artists**
  - **Regional Volunteers and Participants**
  - **Contractors for Artists**

- **Fed Square** Kate Brennan
  - **LJW AD** Robyn Archer
    - Matt Jones
    - Microhire (Aaron)
    - Sara Austin
    - Marketing Team
    - Digital Prod Team
    - Education Team
    - Tech Team

Production Manual: *Illuminated by Fire*  
Appendix F  
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10. In Case of Emergency/OHS

Fed Square Security is the first point of contact for all injuries and emergencies.

The Venue Supervisor and/or Senior Technician from Fed Square are responsible for OH&S on site and have the final decision making on safety. They can be contacted through the Venue Technicians.

A Management/Evacuation plan for Fire/Rain/High Winds will be developed specific to each project, and we will brief Artists about this prior to commencing work on the site. We will agree to this with each artists and add this to each Production Manual.

Please specify any OHS risks/concerns/needs specific to your project:

Federation Square OHS Certificate

In order to work on site at Federation Square, you must complete a 15 minute online OHS briefing:  http://ohs.fedsquare.com/induction.htm

Please include a copy of the certificate with this Production Manual.
11. Media

There will be a protocol on site relating to who should speak to the media. We will brief artists about this and add information to the Production Manuals.

12. Accommodation

We have booked accommodation for 30 people for 8 nights – booked with an estimate of numbers and a limited budget available for accommodation.

Please outline your ideal accommodation request, detailing what you are able/willing to work with:
ILLUMINATED BY FIRE
A STATEWIDE PROJECT
BY REGIONAL ARTS VICTORIA

SELF-GUIDED TOURS
Use this map to take yourself on an artistic adventure. Each number represents an art project from one of 10 regional communities. Explore them all to discover creative inspirations about fire, the home, and the heart.

INFO DESK (STARTING POINT)
1 LAKES ENTRANCE
2 HURSTBRIDGE
3 KYNETON
4 BRADBROOK
5 DUNKELD
6 PORTLAND STREET SCULPTURE AND Weaponboat
7 CRISWICK
8 MALKIN
9 FLOWERDALE

SCREEN CONTENT
Films created for the project are available for viewing across the site. (ACMI Studio 1 Sat and Sun only)

www.rov.net.au/storyboard

Postcard with Map for Self-Guided Tours: Illuminated by Fire

Appendix G
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Final Evaluation Report July 2011

Report prepared by Lindy Allen
incorporating earlier research by Joseph Toohey

For more information, contact Lindy Allen
E: lallen@rav.net.au
P: (03) 9644 1800
M: 0439 999 248

31 July 2011
EXECUTIVE SUMMARY

_Illuminated by Fire_ is a project about the places we care about and the story and role of fire within them. Working across Victoria over 2010 and 2011, the project sought to share stories, increase understanding of the role and history of fire within participants’ own communities and create memorable and moving art.

This document is the final evaluation report on the two-year initiative, encompassing an evaluation of the expressions-of-interest process in 2010, the local presentation outcomes in 2010 and the final presentation in Fed Square in June/July 2011.

Using an intelligent questioning approach, this evaluation report interrogated a range of key stakeholders and participants, documenting their earlier stated aims and aspirations for the project and interviewing them at key stages in the project delivery to explore how well these aims and aspirations had been met.

The report finds that _Illuminated by Fire_ more than adequately met the stated aims and objectives established at the outset of the program by all key stakeholders including Regional Arts Victoria, project partners including the Office of the Emergency Services Commissioner, funding bodies the Australia Council and Arts Victoria and the aims of all the artists involved. The report presents the findings in the three thematic concerns of the _Illuminated by Fire_ project: Fire, Art and Resilience. The report also evaluates our project design and delivery at all three stages of implementation.

This report importantly aimed to investigate the extent to which an arts program could effectively tackle an issue that was imbued with widespread recent experience of trauma, grief and loss as a result of the Black Saturday bushfires in Victoria. Overwhelmingly, we demonstrate that this has been achieved. We also demonstrate that RAV's considered experience in large-scale multi-sited project design and delivery, with clearly articulated aims, objectives, roles and responsibilities, rigorous planning and delivery processes and strong artistic management, have been critical to the project meeting this particular objective.

It is very clear from survey responses from artists, participants and audiences that this art project has successfully raised awareness around some very complex issues. In Creswick, artists worked closely with fire ecologists from the Forestry Department of the University of Melbourne and as a result, artists and participants both reported that their formerly fixed views around forestry management practices being the enemy of sustainability have been challenged and shifted. Community discussion around fire as a critical element of plant regeneration has been provoked in a number of locations including Portland and Ballarat. In Dunkeld, the project has tackled the importance of teaching young people how to responsibly light and use fire. The Lakes Entrance project has effectively prompted participants and audiences to talk about indigenous fire management practices and what contemporary communities might learn from this. The role of arts projects in assisting people to properly grieve and move forward has been profoundly expressed by those involved in the Flowerdale, Kyneton and Hurstbridge projects. Many of the projects, notably Maldon, profiled the role of the CFA in community preparedness and response to fire events.
and this has engendered awareness and pride of participants and audiences. The sheer beauty of the Brigalong installation engaged audiences in the mesmerising power of a good campfire which is the perfect place to share stories.

"Art connects people. It's non-confrontational." 

"Art helps recovery. It connects people."

What is abundantly clear from the survey responses is that this project has provided an easy forum in which to discuss complex and sensitive issues. It has also provided an opportunity for people directly and indirectly involved to share their stories either as part of the local outcomes in 2010 or through being an audience member and taking part in the day and night tours at Fed Square in 2011.

In conducting this evaluation RAV also wanted to interrogate its own processes around project design and delivery. Local artists all spoke highly of what they had gained by their involvement in terms of extending their arts practice and showing their work in a beautiful space to a Melbourne audience. An arriving at Fed Square, Aboriginal artist from Lakes Entrance Lennie Hayes said, “Are they really letting us in here?” As a counterpoint, Fed Square staff constantly remarked that they had never seen the space looking so beautiful and the work looked like it had been made for the space and vice versa. One woman travelled from Vienna specifically to see her friend's work (part of the Hurstbridge installation) just because it was in Fed Square, in the heart of Melbourne.

Community participants who had worked with their local artist in 2010, and subsequently embarked on the serious commitment of a week-long residency at Fed Square in 2011, all spoke of how much they enjoyed the experience of collaborating and sharing. Artists and participants also roundly endorsed the project management processes commenting often on how much greater they understood and appreciated the work that goes into delivery of a project of this size. The perennial problem of insufficient funds to adequately compensate an artists' investment of time was raised mainly during 2010.

Through working with Fed Square RAV has risen to the challenge of improving artists’ production manuals, risk management strategies, insurance checklists and delegations for complex, large-scale event delivery.

Through its long history of delivering state-wide projects, RAV has been primarily concerned with building capacity in regional communities and profiling regional art and artists. Central to this is a commitment to ensuring the art delivered in the context of working closely with community members has the very highest aesthetic value. This evaluation has interrogated artists, audience members and participants with the question, “Was the art astonishing.” We asked artists if they were pleased, participants if they were proud and audiences if they were moved. All spoke of the intense commitment of the artists and participants to delivering performances and presentations, sometimes against significant hurdles (such as unexpected flood then snow in drought-affected Creswick in 2010).
In terms of community engagement, all of the artists have spoken of the almost overwhelming enthusiasm of those who became involved locally. Participants enjoyed being involved, making new friends and connections and talking about local issues of significance. Some participants had a first-time encounter with art, one famously commenting, "I thought art was farty, but now it doesn't seem so bad." Projects that were delivered with a strong engagement with their local CFA have reported increased membership to the local brigade. Many participants and audience members have commented positively on greater awareness and appreciation for Aboriginal artists and indigenous practices in relation to fire management.

"I thought art was farty, but now it doesn't seem so bad."

One of the happy side effects of the state-wide project model employed by RAV has been the peer networks that have been established between participating artists. All artists have commented on the value of being part of this large cohort, being challenged and inspired by other regional artists and by the Artistic Director Donna Jackson and Curator of Stories Malcolm McKinnon.

Overall, this evaluation has demonstrated that:
- art can provoke discussion and awareness around complex issues
- good art is far more effective at every level than art which is not challenged to be the best it can be
- risky art can be presented in risk-averse spaces if sufficient time is allowed to negotiate to challenges
- regional art can be ‘astonishing’ to sophisticated Melbourne audiences providing the production and presentation values are high
- the experience of collaborating and sharing stories is very enriching to those who live in regional Victoria
- RAV must continue to develop projects which prioritise employment for regional artists
- rigorous processes are critical to good outcomes
- state-wide peer networks are a valuable and valued mechanism in professional development for regionally-based artists

In closing, I would like to paraphrase a comment many of us heard frequently from visitors to the installation in Fed Square in Jun/Jul 2011. "I didn’t think it would look this good." This was often prefaced with an apology along the lines of, "I don’t know how to say this nicely but..." They were all somewhat ashamed to admit that they had previously laboured under the delusion that regional art was somehow a poor and somewhat daggy country cousin to the work produced in the city. If we have managed to challenge this, even for a few, we have acquitted ourselves well.

"I didn’t think it would look this good."

Lindy Allen
Director, Regional Arts Victoria
ACKNOWLEDGEMENTS

This report has been put together with contributions from a number of people:
Artistic Director Donna Jackson
Curator of Stories Malcolm McKinnon
Project Co-ordinator (2010) Joe Toohey
Production Co-ordinator (2011) Julia Earley
The artists:
Ken Evans and Rebecca Russell
Jacob Boehme and Margie Mackay
Catherine Larkins, Lennie Hayes and Frances Harrison
Kathryn Portelli
Deanne Neville
Leanne Mooney
Maxine Salvatore
Trevor Flinn
Carmel Wallace
Sharon Collins
Tracy Bourne
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INTRODUCTION

A two-year project initiated by Regional Arts Victoria, in 2010 Illuminated by Fire was delivered in partnership with the Neighbourhood House and Learning Centre network. 13 artists were embedded in 11 locations across regional Victoria. A local workshop program engaged participants through a staged process beginning with the sharing and development of stories in relation to fire, to a local presentation outcome from October to November 2010. In June 2011, 10 of these projects were presented as a site-specific multi-media installation in Federation Square, Melbourne as part of the Light in Winter festival.

This document incorporates:

- an evaluation of Stage 1, the project design and the expressions-of-interest process. Information was gathered from an online survey conducted with Neighbourhood Houses.
- an evaluation of Stage 2, the delivery of the local projects in 11 locations in regional Victoria. The information was taken from recorded interviews with 60 stakeholders including artists, project participants, audience members and Regional Arts Development Officers from October to December 2010.
- an evaluation of Stage 3, the final outcome at Fed Square in Melbourne. This information was taken from 45 surveys with audience members, 34 surveys with project participants and 12 surveys with artists and is further supported by a face to face day-long evaluation session conducted with the artists on 23 July 2011.

The intended audience for this evaluation is Regional Arts Victoria, the Artistic Director, and Curator of Stories, interested funding bodies and interested delivery partners. The evaluation for the project has been designed to be implemented by Regional Arts Victoria staff and volunteers. The evaluation will be used not only to acquit the project with all key stakeholders but also to inform future creative initiatives of a similar scale by Regional Arts Victoria. At this time in Australia, RAV is the only organisation regularly undertaking multi-sited arts projects and it is therefore critical that we evaluate whether or not these projects genuinely meet our objectives and that their delivery continues to set new benchmarks.

These state-wide projects have the following distinguishing hallmarks:

- they respond to demonstrated need from the communities involved
- they demonstrate comprehensive consultation during a generous period of development
- a clarity of purpose in the use of artistic practice to respond to the identified need
- rigorous processes and check-in points to support multi-sited activity
- clearly defined roles and responsibilities for all involved
- employment for local artists as a priority
- training and/or mentoring to thoroughly support local artists and artworkers and extend their skills base
- a strong commitment to inclusivity, particularly in relation to attracting those who might not normally become involved in an arts activity (such as men, young people or new arrivals)
- demonstrating the capacity of well-conceived and delivered arts projects to drive cultural change
- a commitment to ensuring access to innovative, contemporary, participatory arts experience to the one-in-three Victorians who live outside the metropolitan area
• a local outcome aimed at strong engagement with the local community coupled with a
presentation outcome in Melbourne with the objective of lifting the profile of regional artists
and arts projects to a wider audience.

Surveys were designed to elicit audience, participant and artists’ assessments of whether or
not or how well we had met articulated objectives of funding bodies, partners, RAV, the
Project Reference Group, the Executive Management Team and the artists.

The evaluation is assembled and presented under the headings of Fire, Art and Resilience,
with an additional two sections dedicated to summarising the key figures for the project and
a review of the project processes in a principally qualitative fashion. Information collected
from interviews is done so with the consent of interviewees, with a focus on key themes
emerging from the interviews rather than attempting to express all the views of everyone
consulted.

This report is kept brief and summative, with each section relying on direct quotes wherever
possible. Further information on the data presented herein can be gathered from the
interview transcripts at Regional Arts Victoria.
EVALUATING STAGE ONE:
PROJECT DESIGN AND
THE EXPRESSIONS-OF-INTEREST PROCESS

This section is the preliminary evaluation report on the two-year Illuminated by Fire project, undertaken once all artists and Neighbourhood House and Learning Centres (NHLCs) were contracted in August 2010. Information has been gathered from documents submitted from artists and NHLCs including contracts, Memorandum of Understandings, and Expressions of Interest.

Diversity of Cultural Voices
There is a significant geographical spread of projects, as evidenced in Figure 1, with the distance between the two furthest projects a total of over 600 km (between Lakes Entrance and Swan Hill). These locations represent a total of 9 different Country Fire Authority (CFA) regions, with Region 15 in Central Victoria represented by 3 projects. Figure 2 demonstrates good distribution between Outer and Inner Regional locations (as determined by the Australian Bureau of Statistics Remoteness Index classifications), with 45% of projects from Outer Regional areas and 55% from Inner Regional. No projects from Metropolitan or Remote areas are included in Illuminated by Fire in 2010.

Figure 1 – Geographic Distribution of Projects
Figure 2 – Regional Distribution of Projects

Figure 3 highlights that over half (55%) of projects occur in Local Government Areas (LGAs) which have less than 30,000 people in them. The average population size of LGAs involved in the project is 33,179.

Figure 3 – Population of LGAs in Illuminated by Fire Project Areas

**Artists and Art Form**

There were a total of 34 EoI’s submitted, with 11 of these being selected (a 32% success rate). Two of the 11 successful projects had two artists involved in the submission, meaning 13 local artists were employed in the first year. With the Artistic Director and Curator of Stories positions the total number of artists involved in 2010 was 15. The distribution of gender between artists involved in the project is somewhat more one-sided, with almost three-quarters of the artists involved in Illuminated by Fire being female.

Figure 4 summarises the art forms. A number of projects represent multiple art forms, which accounts for the high number of cumulative projects. These art forms have been interpreted from project descriptions provided by artists in their original EoI. Sculpture is
the most common form, followed by works involving installation and film. Theatre, projection, photography, music and dance are equally represented in the project.

![Bar chart showing the distribution of art forms by number of projects](chart.png)

**Figure 4 - Art Form of Projects**

**Positive Media Attention**
All artists, RAV staff and NHLCs were provided with a Media and Marketing Protocols document which included template media releases with text acknowledging funding bodies and partners in the project. Partners have not always been acknowledged in media. Figure 5 summarises the distribution of the known media coverage to date. Of 36 media articles mentioning the project to date, the majority have been through websites (30%), newsletters (25%) or newspapers (25%). All articles were either neutral in their treatment of the *IbF* project (such as event notices) or were positive, with interviews with local artists an example of positive treatment of the subject matter.

![Pie chart showing distribution of media coverage by medium](chart2.png)

**Figure 5 - Distribution of Media Coverage by Medium**
Social Media

A Facebook ‘fan’ page was established for the project in May 2010. Figure 6 charts the number of ‘fans’ of the illuminated by Fire Facebook fan page over the weeks since it was established. It highlights a steady increase of fans of the page, to a total of 89 fans at the time of writing.

![Cumulative Fans](http://www.facebook.com/pages/Illuminated-by-Fire/126682807344750?ref=ts)

Figure 6 – Cumulative Fans of the Illuminated by Fire Facebook Page

The Facebook page has been used to provide informal project updates, as well as introduce artists and their projects, with 1,010 visits and 54 ‘interactions’ to August 2010 suggesting take-up and interactivity on the page has been good. It has been particularly useful in the absence of a dedicated project site (see section on Storyboard below), complemented by a linked Twitter feed at [http://twitter.com/illum_by_Fire](http://twitter.com/illum_by_Fire) which has 52 followers at the time of writing. This equates to a combined social media presence of 141 ‘followers’ of the project.

Storyboard

At the time of writing this report, the Storyboard website was still in development and due for launch September 17 2010.

Network Promotion

There is evidence that partner organisations have been promoting *IbF* through their extended networks. Examples of this include an article in the Emergency Service Commissioner Newsletter *EM*, website and newsletter listing by NHLCs including Allwood Neighbourhood House and Kyneton Community and Learning Centre; and updates on the Flowerdale – Survivor Spirit blog in Flowerdale. There are likely to be more, informal promotion efforts occurring which haven’t been picked up in online searches. These promotions by partner organisations, particularly at a local level, are invaluable to raising awareness of the project on an informal, ongoing basis. They also highlight the value of partnerships being developed by RAV and local artists to widen the reach of *IbF*.
Neighbourhood Houses
10 of the 11 projects in 2010 are partnered with a NHLC. The one artist not working with an NHLC is instead partnered with a Primary Care Partnership Organisation. In total, 48 NHLCs expressed an interest in being part of the project, from the initial call for EoIs through to submissions from artists. With 10 now involved in the project, this represents a 21% success rate for NHLCs.

Contracts & Memoranda of Understanding
All 13 local artists, the Artistic Director and Curator of Stories had signed contracts with RAV to deliver the project in 2010. All artist contracts stipulated that artists would be required to have appropriate public liability insurance coverage. All NHLCs have signed a Memorandum of Understanding (MoU) with RAV. Both demonstrate a solid administrative process as a minimum for working on the project. Artist contracts have been designed to assist in the monitoring of project outlines. The contracts release an initial payment and materials fee to artists only once a revised project outline has been signed off by the Artistic Director. The final artist payment and materials fee, further, is linked to Artistic Director sign-off on a detailed Production Plan. These check-in processes have been particularly useful in two of the 11 projects, which experienced some delay in sign-off (pending clarification of some operational issues). Reference to the artist contract has thus been a useful negotiating tool in managing the effective delivery of projects by the Artistic Director, and ensured project outcomes are resolved early.

Partnerships
The major partners in the project to date include the NHLC learning network, Country Fire Authority (CFA) and Office of the Emergency Services Commission (OESC). RAV has not previously partnered with these organisations on a project at the scale of Illuminated by Fire, suggesting that new connections have been enabled through this project. Support letters submitted from representatives at these organisations also highlight the complimentary aims of Illuminated by Fire to achieve for non-arts organisations. Support letters have been secured from the OESC, CFA, and NHLC network which all note the relevance of Illuminated by Fire to their operating activities. The support letters can thus be acknowledged as evidence that Illuminated by Fire meets the aims of partner organisations as well as RAV.
EVALUATING STAGE TWO: DELIVERY OF LOCAL OUTCOMES IN 2010

Theme One: Fire

Participants in the project were asked about the impact of Ibf on raising awareness of fire in Victoria. In particular we asked them to consider the creative approaches to address a complex issue such as living with fire. Responses are summarised in the sections below.

*Using creative approaches to address complex issues around living with fire*

Artists used a range of methods to address issues around fire. Examples provided by artists included:

- "...giving members of the CFA their own cameras to go out and photograph fire brigade training and fire activity, and (skilling) them up so that they’ll do more of that in the future. (Now) they’ll just always take the cameras with them or their phones and just get a picture, because they love getting pictures of their fires."
- "...the cooks and the woodcutters demonstrated through cooking and chopping, and speaking about those activities and their relationship to fire, that was a way of addressing that creative connection, showing the historical relationship to fire through cooking and chopping. So the video work was a way of bringing those stories to a contemporary audience..."
- "I investigated with the Aboriginal community stories about fire, so the story about the fire-tail finch and the gang-gang cockatoo who brought fire to them in their dream time, right through to the briquette, that’s now the basis of where electricity and fire comes from."
- "I took those on board who were interested in making an artistic vessel to contain their loved ones through a high quality process to achieve a unique representation of that life."

These examples demonstrate the range of ways in which artists responded to the challenge of fire creatively.

Participants too felt that the project was a good way to share ideas about living with fire. Positive responses included:

- "Yeah, I think that (fire has) got such bad press since Black Saturday and you’ve got to realise that it you use it in a sensible way it is very helpful to mankind."
- "I love Tracy’s idea of fire carrying on through the generations and the connection through the generations and then the idea of giving fire to the youth, the young people. They would now carry forward the idea of fire in whatever shape that took."
- (From a CFA volunteer): “That’s a hard one because we do that because we are in the brigade anyway. But the answer has to be yes because I think this project has done so much for the brigade. It’s been an exercise that everyone’s been involved with the outcome tonight the answer has to be unequivocally yes.”
- "The depth of people’s understanding about fire is so wide, and I think this project has illuminated everybody to funerary urns, it’s amazing.”
"I lost a couple of friends from High School who were in a fire just south of Traralgon, and it's touched a lot of people around here very closely. A lot of the stories in there, everyone would have been able to relate to."

The process then, as well as the final message, seems to have been positive for participants in the project with the range of responses above indicative of this response (such as that from the CFA volunteer quoted above).

**Developing a better understanding of fire within local natural environments**

Responses varied in terms of whether people felt that the project had increased understanding of fire in local environments. Artists noted that:

- "I think it was trust in me and being excited about the opportunity to do something different. From the week before the performance right through to the performance I think their knowledge and excitement about the ideas in the piece and the knowledge about fire, and understanding about fire in a natural environment grew."
- "I think what we did was present some challenging and alternative views of fire that perhaps with the media-grab language we use with fire doesn't get covered. I think we came in the side with a few challenging ideas about fire…"
- "I think the better understanding came from looking at the complexity of fire in the natural environment."
- "(Participants in the project) were looking at the natural environment and seeing that fire had happened there before and the environment had regenerated, and their box was about it regenerating again. So that was a positive way of looking at fire."

Clear from these responses from the artists is the feeling from artists that increasing the complexity and subtly of language used in regards to fire was a major accomplishment of their respective projects. It will be interesting to re-visit this question in the communities where the projects were based in three-six months time to determine what lasting impact the project might have had.

Neighbourhood Houses similar felt the project increased their awareness, with comments including:

- "It's created a greater appreciation of fire and history."
- "Although our project is on water, and had less of a focus on bushfires, we did however discuss such things amongst ourselves, and one of our orchids had beaded onto the petals, the names and dates of fires which occurred in our town and district."

Predictably, given their levels of involvement in fire recovery projects since Black Saturday 2009, Regional Arts Development Officers generally did not feel that their personal awareness of fire increased from the project, though they were not asked to detail the community response to the project (this was left to the artists). Despite this, some did note though that "...my answer might be different if I'd seen all the others" and "maybe not investigating the positive side of it."

The fire message, then, in so far as it reaching communities and being communicated by artists in their process and outcomes, was generally felt to be prominent by the stakeholders involved.
Theme Two: Art

The extension of arts practice for regional artists was a critical focus of the *Illuminated by Fire* project. The following sections detail some of the self-evaluation responses by artists and audience members, as well as participants, to this challenge.

**Extension of arts practice**

Artists unanimously agreed that the project extended their arts practice. Comments from artists included:

- “This is my work so it must extend me. It also extended me in that is was exploring new media and structural challenges.”
- “It got me out of the studio and meeting the community, working with the community.”
- “…this project in some ways really brought together some of that work we’ve been playing with for a while.”

A number of participants, including Regional Arts Development Officers, also learned new skills from being involved in the projects, as demonstrated by the following comments:

- “Preparing for wet weather!”
- “My wife normally takes all the photos, and that’s a point of contention because I’m always in photos and she is always taking them. So hopefully now with a bit more practice with her camera we can flip it around and I take a few more photos of her.”
- “You’re always developing new problem solving skills because no matter what show you do they’re always different, everything changes bit by bit.”
- “I learned lessons like it’s a hell of lot easier to do indoor events than outdoor.”
- “I didn’t learn new skills but I tested some political savvy.”

Those who felt they didn’t learn new skills generally gave the reason that they had worked on similar projects before or in similar fields.

**Astonishing art**

Artists felt that the work created was ‘astonishing’. Comments from artists included:

- “Yes, there was a strong concept beautifully executed. There was nothing that was ever just owned by one person and because of that the integrity of the work had to be really good.”
- “I feel like it was outstanding because it was so big and it’s quite spectacular.”
- “It was big, and bigger than I thought it would be. I think the combinations of fire and singing and being outdoors worked well.”
- “I think some of it was. I think some of it wasn’t. However when you link it all together it becomes one piece. I think (the sound installation) worked well.”
- “I think it definitely was… each in their own way.”

The last two comments above relate to projects where community members created their own pieces as part of a larger work, and thus reflects the professional artists aesthetic judgement of the individual pieces and their contribution to the whole.

Audience members interviewed after some of the performances in 2010 were universally impressed by the projects. Some comments included:
• “I loved when the whole picture came together and then when the actual fire happened outside and that idea of how dynamic fire is became really present just outside the doors, the whole image put together. So it was a beautiful, beautiful project.”
• “Well I’m impressed. I sort of came here not knowing what to expect and after a wine and a sausage role I’ve had a good night.”
• “…I was inspired actually. It made me think about a lot of things about everybody being one and how we all come from the earth and we all come from water, we breathe the same air, and I felt all that was really brought out tonight.”
• “I think the project outcome of the chandelier is very impressive. It’s magnificent. It was quite hypnotic when we were all sitting in the room and even the children were quiet.”
• “This is just amazing. From concept to finish it’s just incredible.”
• “…I think this is one of the most positive projects that I’ve ever seen. What really captures my imagination and also attracts my praise is that is has positive and ongoing health benefits into the future.”

Clear from these comments is the success of the project in creating astonishing art which connected with an audience.

The role of art in raising awareness of issues
Participants in the projects were asked an additional question as to whether they felt art could be used to raise awareness of sensitive issues more generally, not just in relation to fire. Responses were positive, and included comments such as:
• “Definitely without a doubt. I think it’s a really good avenue to educate people.”
• “I think so. It illustrates that we can use art in a practical way, it’s not just like a painting hanging on a wall, it’s like a story.”
• “I think art is an amazing and universal way of talking about any issue, not just fire.”
• “Absolutely, and it resolves some peoples issues, whether they’ve got baggage about fire, all that sort of stuff. I think it’s just so valuable.”
• “It bridges the gap between a somewhat taboo topic and art; when they’re put together, people are more open to talking about art then they are talking about something that they are not very comfortable with.”
• “Yeah, art’s all about healing people, that’s what I reckon anyway.”

Neighbourhood Houses too felt the arts were able to increase awareness, with comments such as:
“Art is often the only way to create awareness of any sensitive issue”

These quotes on the role of arts reinforce the concept behind the Illuminated by Fire project, demonstrating the perceived value of art in addressing issues by participants.
Theme Three: Resilience

It was important in measuring the success of the first year of the Illuminated by Fire project to examine the level of resilience it built in the communities in which it was hosted. The sections below explore some of the community response to the project, as well as longer term network and/or partnership building.

Community response

Artists outlined what they thought worked for the community, with comments including:

- “I think understanding a bit more about the natural and cultural history of the place, that it’s not just a lake... humans have shaped that place as well as nature shaping the place.”
- “It was just about sitting around and working and talking about their experiences. They also enjoyed seeing each others work as well.”
- “Afterwards (the event), it was palpable that sense of connection.”

Neighbourhood Houses too felt the response from the community was positive. All but one of the five respondents to the survey felt the project brought new people into their space (with the other answering ‘not sure’). When asked how the community responded to the project, answers included:

- “Very supportive. The deferral due to weather issues slowed the momentum in the latter stages, but generally I believe it has been an overwhelming success for our community...”
- “Really well, no negative feedback has been heard.”

One did note that “community response would have been greater if the project was launched 6 months earlier.”

Neighbourhood Houses also felt it raised the profile of the Neighbourhood House, with comments such as:

- “I think quite significantly. Initially the artist was focussed on her ‘in studio’ work at the Arts Company, but began to include us more as time went on.”

Regional Arts Development Officer’s supported this assessment, with comments such as:

- “I think it’s opened up the dialogue of a difficult subject.”
- “The immediate response from the crowd was joyous, it was really fun.”
- “The artistic beauty of it was really important to our community.”
- “I think because it had the sitting round session, making things with your hands, that was really accessible. It had the interviewing of people and their grandkids and their grandmothers and their teachers, they all had a connection, even if they weren’t the one interviewed they knew the person that was being interviewed.”

When asked if there was any resistance to the project in the community, common responses from Neighbourhood Houses and Regional Arts Development Officers alike included:

- “There was a little conflict between a couple of local organisations where people initially appeared quite possessive of the plans, and also some minor communications
breakdowns with 'artistic' personalities, but our RAV rep did a really terrific job in keeping it all on track."

- "Many fire affected people felt the project was too late. The process of rebuilding lives and properties had been well and truly started."

- "I think there was a little bit of fire fatigue. I think for some of them it took a little for the understanding and exploring and opening a dialogue about fire and it not just being 'oh, we've done fire', we've over fire, we've heard the commission and mmm' so I think there was a bit of resistance there."

**Partnerships**

A means of measuring the long-term impact of the project in a community can be measured by highlighting new partnerships or networks developed. Artists gave examples including:

- "The CFA have just all been fantastic, lots of future opportunities there. Parks Victoria were supportive..."

- "I don't think I could have done this project without support from RAV and from Donna in particular. I just really felt pushed and challenged and supported."

- "The Men’s Shed helped us build the set. Out of that came a few people who remained with us all the way through."

- "The health service generously helped me across projects."

- "The funeral director... thought it was a really good opportunity."

Some of the challenges in partnerships for artists included:

- "(At the Neighbourhood House) there’s only ever (the coordinator) there or the Mayor, so for that reason alone I probably wouldn’t work with them on a project where you need all this contributing..."

- "It wasn’t straightforward with Neighbourhood House but in the end... they really got behind it."

Clearly, different partnerships worked at a range of levels for each community.

Participants in the project also extended their networks or made new friends, with comments including:

- "Oh yeah, I made plenty of friends, especially Sharon and her family. I'm not a very sociable person but this has brought me out of my shell a bit."

- "... met quite a few people who live in my local area, I didn't know they were there before so yeah it's been good."

Neighbourhood Houses also commented that:

- "... closer contact with reps from a couple of the bigger sponsors, has consolidated the potential for future application or approaches from us about other projects."

- "The Centre now has a relationship with a couple of the artists and has developed links with council staff in relation to advertising events across the shire."

Regional Arts Development Officers also highlighted some examples of new networks or partnerships being delivered, with comments such as:
"I did get to know people in the community more, and better than I had before so that was lovely. So it was really about making friends in my own town, which was a bit unexpected."

"I'm looking to continue to work with the Ballarat North Neighbourhood House on another project so potentially."

"I strengthened the networks that I had with the two community groups in so much that they are really keen to continue working, not necessarily together, but wanting to use me as a resource to be able to get more projects to happen."

**Future collaborations**

Artists gave examples of possible future collaborations arising from the project, including:

- "Something that's happened out of this is I'm helping them with a local historical booklet, and my big thing will be to use it to recruit new people."
- "I'm interested in diversity of community groups, people from different backgrounds meditating on the place that we live in and thinking about sustainability. I'd like to work with (the indigenous choir) next year and I'm talking to the RADO about connecting up with them."
- "The school... we're already talking about something next year. Of course now the school will do anything."

Neighbourhood Houses generally felt that they would work with the project partners, including Regional Arts Victoria and the Regional Arts Development Officer again, though this would largely depend on the project or process arrangements.

It is evident on the whole that networks and partnerships were created in communities which will be beneficial for stakeholders in the future.

**Quantitative Outcomes in Stage 2**

**Locations**
- 11 regional locations: 45% outer regional and 55% inner regional
- 9 CFA regions represented
- Over 50% of projects in local government areas (LGAs) with less than 30,000 people in them; an average LGA size of 33,179
- $22,000 in payments to Neighbourhood House and Learning Centres

**Artists**
- 13 Project/local artists employed
- 1 Artistic Director
- 1 Curator of Stories
- 73% of artists females, 27% male
- 8 art forms represented: sculpture; installation; film; theatre; projection; photography; music; and dance
- Over $115,000 in artist fees and over $33,000 in materials payment

**Participation and Audience**
- 10 projects launched in 2010
- Over 720 participants in 11 projects
- Approximately 2,530 people in attendance across 10 events
- 5 Regional Arts Development Officers assisting projects

Media
- Over 99 media stories in mediums including online, radio, and print at November 2010
- 128 Facebook ‘Friends’, with over 2,511 total page views
- 59 Twitter Followers
- 1,226 absolute unique visits to the Storyboard website from August to December 2010
- 98 You Tube Channel visits with 305 total upload views
- Countless numbers of photos and video documentation

Evaluating Our Implementation Processes

Participants in the project were asked to detail some of the key challenges and strengths of Illuminated by Fire, as well as some of the roles played in the project. Some of the responses are summarised in the sections below.

Roles of Stakeholders
Stakeholders in the project, such as participants, Neighbourhood Houses and Regional Arts Development Officers, performed a number of tasks beyond just contributing to the final art work whilst working on Illuminated by Fire, including:

- “I’m one of the participating artists. I put together part of the memory box project. it’s my first display.”
- “We supported the artist and facilitated community engagement. We also covered some costs associated with the project.”
- “Host for artist’s project. Support artist’s work and assist with publicity and exhibition.”
- “My role in the... project has very much been about working with the local partner and developing the various partnerships in the project and the relationships in the project.”
- “I was just an advisor cum sounding board, set up the original MoUs with the Neighbourhood Houses and the just occasionally touched base with the two artists...”
- “...a huge amount of artists support all the way through.”
- “I did a lot of the set up and props making...”
- “I was involved taking some photographs.”
- “Well I actually built the tree, designed it a bit and built it from scratch.”
- “My role was to collaborate with Catherine, and to oversee it all with the Koori side of things.”

The above examples demonstrate the range of role performed by those involved. Additionally, all the project participants at a local level interviewed felt they were well supported by their local artist, with comments such as:

- “Oh, terrifically. yeah. Trevor’s wonderful.”
- “It was quite clear what Deanna was asking us to do and she was very helpful along the way and very much in contact with us, and yeah it was good.”
• “Oh yeah, I’m usually very hard to get on with, I’m the sort of person that tells everyone to “Piss off and leave me alone to do my job”. I just like to get on and do it.”
• “Anything that we wanted it was available pretty much straight away.”

The Challenges
A number of challenges for the project were raised by a number of stakeholders, largely relating to communication and administrative procedures. Some comments indicative of this included:
• “We tended to get tied up in administrative stuff. I think there was an administrative overload, a burden. And the other element of that was that it was very much a one-size-fits-all thing as far as administrative ways of dealing with things.”
• “The line of communication was sometimes odd... it felt a bit like things were going around in circles or not very direct at times.”
• “Knowing (predicting) what would be required of the Centre at different stages of the project.”
• “...it felt like there should have been some production management support which I had to find locally but it felt like a number of projects could have done with that.”
• “...lack of insurance for the volunteers, the participants, which only came out towards the end because of the nature of using fire.”

There were also challenges unique to individual projects, such as:
• “Chasing up the stories for this was a lot harder for some reason. I just have found that when a project is not as intense emotionally that people go, ‘oh yeah, I’ll get around to it’”
• “There was an indigenous dance group who pulled out 2 weeks beforehand...”
• “Not everyone in the cast was reliable, and there were some people who were not reliable.”
• “One of the challenges was certainly working with a large institution.”
• “Sifting through memories was difficult for some.”
• “I think one of the largest contributing factors was my artist’s availability and the fact they were Melbourne based artists... the artists that were coming in to my community relied on me to provide networks for them or to kick-start those network building opportunities.”
• “(In fire-affected areas) Infrastructure, how do we get, how do we feed, how do we house, we’ve got no really large big buildings, what do we do?”
• “The artist’s demands. Once this project is over I have resolved never to work on any big projects where she is in charge - I don’t think there is ever any excuse for rudeness to other people you work with...”

The majority of these challenges were addressed at the artist de-briefing session in December 2010 and will feed into the continually improvement of the project in 2011.

The Strengths
Stakeholders identified a number of strengths of Illuminated by Fire in the Evaluation process, including:
• “Working with local artists who are aware of community issues and resources.”
• “One of the strengths of the project was it being state-wide and having so many projects! That was a real buzz for the audience and the participants.”
• “I think a lot of the artists who hadn’t done a RAV project similarly got extended in their skills and will think more creatively and engage with their communities in a way that they haven’t before.”
• “The artists were fantastic and the relationship that was developed with the artists and me as a project team was really strong.”
EVALUATING STAGE THREE:
DELIVERY OF TEN PROJECTS INTO FED SQUARE IN 2011

Theme One: Fire

Artists, participants and audiences were asked about the impact of the *Illuminated by Fire* project on raising awareness of fire in Victoria, in particular about the ability of the creative approaches to address a complex issue such as living with fire. Responses are summarised in the sections below.

*Developing a better understanding of the role of fire within local natural environments.* Artists used a range of methods to address issues around fire and to assist Melbourne audiences to develop a better understanding of the role of fire within local natural environments. Examples provided by artists included:

- “Alan York and Kevin Telhurst (the fire ecologists interviewed for the soundtrack) were very enthusiastic about collaborating with us because they valued the opportunity to have some of their complex work and idea presented to a broader audience with art.”
- “By representing footage of people using fire to cook with, by drawing focus to a real live wood burning stove and through children’s participation in scone/kettle boiling workshops, focus was placed on this complex issue.”
- “The memory boxes worked with people directly affected by the 2009 fires. The participants appreciated being given the opportunity to think about, discuss and create a sculptural work to represent their own experience.”
- “The CFA members interest and participation in photography helped meld the creative arts and fire.”
- “The sculpture/installation in the form of a ship’s hull filled with orchid forms raised questions of both destructive and regenerative use of fire. Many people came up to me and specifically stated they now felt they understood about the orchid in particular and its need for fire.”

Participants too felt that the project was a good way to share ideas about living with fire. Positive responses included:

- “[Fire management is] something that’s so widely talked about in the community already, it’s important to maintain the conversation. It’s sometimes hard to talk about the fire after such devastation so it’s great to have something like this to talk about.”
- “It’s been great how it raises awareness of fire; how fire is a part of our system and that it naturally happens.”
- “Absolutely, it’s been a great way to share ideas about fire, it’s been a very cathartic and memorable experience for me and others.”
- “It’s been a real eye opener, the artists and the artwork; it has all been really provocative.”
- “I can’t believe I was hanging out the washing this morning reflecting on how this performance has unexpectedly opened my eyes to the experience of fire on our lives. For example fire can be devastating but in contrast it can be a comfort.”
- “When we were casting hands it became a real social time, a good time to share our experiences, to come together at different times to talk about it.”
Developing a better understanding of fire within local natural environments

Audience responses varied in terms of whether people felt that the project had increased understanding of fire in local environments. Surveyed at the site, comments included:

- "It helped to remind me that even though it's been two years since the fires, people are still dealing with the consequences."
- "It was interesting to see what different communities have done and their perspectives of fire."
- "We talked to one of the ladies from Flowerdale and that was an experience. So yes. The scars on the psyche... Until you've met someone who has been in a fire it's not the same, the understanding. It's talking to people, it's caring."
- "Yes, [this project helped me in] making the connection between bush regeneration and the cycle."
- "Having never experienced a fire in my life, it's been great to get a sense of it."
- "It reinforced my understanding of the role of fire."
- "It highlighted the community based aspect of fire... it also highlighted the danger it can pose."
- "Yes you can see how it can be very destructive and how you can make use of it."
- "It puts a different perspective on fire and the effects of it in different situations."
- "Often when we think of fire, we think of bushfire, so the films opened my mind to how differently fire can be viewed."
- "It's given me a historical and contemporary feel of the role of fire."

Theme Two: Art

The extension of arts practice for regional artists was a critical focus of the Illuminated by Fire project. The following sections detail some of the self-evaluation responses by artists and audience members, as well as participants, to this challenge.

Extension of arts practice

Artists unanimously agreed that the project extended their arts practice. Comments from artists included:

- "I'm looking at art in a new way. I'm looking at my practice in a new way. I'm feeling really creative and I wasn't before. It was a struggle for me to think creatively and now I'm always coming up with new ideas, and I think they're worth pursuing. I just didn't do that before; I was a photographer but didn't think of myself as an artist. I got a lot out of the community development, but now I'm also thinking of myself as an artist."
- "First and foremost, it's put us back into the realms of large scale theatre. I'd been avoiding it for quite a while. Doing this and realising it can be done with these sorts of
people in these situations has encouraged me to think about working in large scale theatre again.”

- “I’d like to do more work with people who have suffered trauma... It was really, really fantastic having that experience so I hope to do more.”
- “Before this project I hadn’t really written and arranged songs so that was great profiling for me... I really enjoyed performing as part of this project, I’d like to do more of that... In that way it’s extended my practice because while I’ve been involved in outdoor stuff, I’ve never led it and written it myself before. The process of working on these two parts of Illuminated by Fire has been good for me... I’ve picked up a lot of skills and ways of working and confidence through this project.”
- “It encouraged me to communicate and to talk to people about the work.”
- “Working locally makes even greater sense to me following this project.”

A number of participants, also learned new skills from being involved in the Melbourne installation outcome of the project, as demonstrated by the following comments:

- “I learnt the magic of Ken Evans; his visual skills have been extraordinary.”
- “Working with shadows and light.”
- “I guess from a skills point of view, I learnt to work in a collaborative group with people who didn’t always have the skills.”
- “I learnt how to cast, Sharon and I did all the casting. Working with different mediums, I haven’t had the chance to be artistic for some time so the opportunity to have been a part of this installation with so many other artists showcasing, it was great to be a part of it all.”
- “I’m a photographer so I took that angle. I am a bit shy though, so it helped bring me out of my shell, taking photos of people’s struggles.”
- “I’ve learnt how to plaster cast; I’ve never done that before. I’ve learnt new ways of presenting work; I’ve never put materials in such an enclosed space before.”
- “This whole episode has not only taught me to deal with what’s happened, it’s helped me to deal with unresolved emotions to point where I feel there is some resolve and have been encouraged to heal.”
- “The management of resources. There have been lots of things to organise.”
- “This installation for me was about expanding my practical skill base, working with concrete and mosaic was my first attempt. The scale also was a learning curve.”

**Astonishing Art**

Artists were asked to explore whether or not they felt that their work was ‘astonishing’ and in what way their answer differs from last year; in what way has the venue/location of the work altered the impact of their work from their perspective. Comments from artists included:

- “I would say in terms of scale, yes. The intimacy of the three part girl group, and then having over 70 singers is pretty astonishing. I think being part of the final story of the night tours, singing outdoors with the narrative of the Portland ship and whaleboat. What was astonishing about that was the visual effect and the story that voices were able to tell about being outside by the Yarra. Just to reiterate, it was a totally different performance in Melbourne from Ballarat. It was astonishing because of the place it was in, and the scale of the work around it, I think.”
“Yes, I do think it was a bit astonishing. It comes down to the situation of the first presentation [when it snowed], which was more guts than art, more stoicism than art because we didn’t want to let it go. To see the whole crew rise to that challenge was the astonishing part. This year it was astonishing for the audience. There was enough variety in the styles of performance. Because of the site and the situation, it allowed us to really push the idea and take it to its full culmination, to realise the initial vision. That came out of people really pushing and wanting to do it.”

“Once people entered ArtPlay without expectations they were astonished, perhaps, to find such hospitality. I think the astonishment happened in the evening with the unexpected supper, and encountering amiable people holding tea pots.”

“I think it looked amazing where it was, and it definitely had a bigger audience. As an entire work, considering it wasn’t made by one artist, it looked amazing in the space.”

“Yeah, I think so. It’s confrontational and provocative as well as technically well constructed, as well as a challenging topic. Photographically and for the participants’ sense of pride, the venue really made a difference. One lady’s friend came from Vienna because her work was going to be in Fed Square.... One man came back 4 times!”

Yes, I think it was astonishing, I would say that. It was more astonishing in Melbourne because we were compromised in Lakes Entrance by having to keep the work in the town, compromised by weather and cost and the site to a degree... Melbourne really showcased the work to its best capacity by having a second shot at realising the vision. I think it would be equally astonishing if it had’ve been realised in a bush setting.”

“I think so, yeah. I’ve been looking for other examples of what I’m doing and I haven’t been able to find anything! There doesn’t seem to be any other work like what I’ve done and that’s pretty astonishing. The other difference from last year is that this time my work was up for 5 days which is great, and in a central place... The subjects of my photos look like country people. They don’t look like city people. Having a rural look in the middle of city is quite astonishing - in a place you wouldn’t expect. When we unrolled the banner in the BMW Edge as well, showing a brigade member in grubby shoes and grubby outfit – I think that looked pretty astonishing.”

Audience members interviewed after some of the performances in 2011 were universally impressed by the projects. Some comments included:

“Stunning, what a clever way to capture an incredible amount of emotion.”

“Exceptional ... the setting up of the house with the shadow work was outstanding.”

“Outstanding and inspiring!”

“I thought the whole exercise was a very powerful and moving effort. For me, the evening tour was where it all came together best. Congratulations to all involved. It was a great event.”

“I actually came twice, Thursday night and tonight .... Overall I thought it was stunning.”

“Very impressive, the whaling boat and the magnificent fire.”

“The memory boxes were astonishing, yes ... It was surprising, original, and very individual.”

“Really good. They sound terrific, very soulful.”

“It feels very warm and welcoming.”

“The black trunk and the light of the tree are amazing.”

“Yes, I think it’s wonderful. It’s been very moving; the children’s hands are very moving.”
"The mosaics from Kyneton have captured me."
"They are all great, very powerful. It was emotional, quite sad but also very respectful and resilient."
"It draws you into the warmth from the cold outside, it’s comforting, and it’s your living room where you’re interacting with your family."
"CFA posters from Maldon were great. How the artist used reflective tape on the artwork was brilliant."

The role of art in raising awareness of issues
Participants in the projects were asked an additional question as to whether they felt art could be used to raise awareness of sensitive issues more generally, not just in relation to fire. Responses were positive, and included comments such as:

- "Art is a very good way of expressing issues. It’s entertainment with a message."
- "Certainly. For example we’ve worked with asbestos and now fire, so certainly. Sometimes you can be more persuasive with song than argument."
- "Art and comedy are probably the most non-confrontational ways to discuss sensitive issues."
- "This type of art is personal and accessible, it really connects people in the country and the city."
- "There are so many ways you can do it through art, so many ways you can express your feelings without even saying anything."
- "Yes. Certainly I think it’s a really good non-political way of doing it. Art in its many forms transgresses political, religious and racial boundaries – a neutral territory where important issues can be explored."
- "There’s a lot of stuff I generally won’t talk about myself and yeah, art has been a good way for me to get it out. It’s been good for recovery after a traumatic event."
- "It makes people look at art in a new way, draws attention to sensitive issues"
- "Very much so. It’s a common ground."
- "Definitely, again through different mediums this has happened, yes. I’m big on art, and this is the first time I’ve been a subject in a sensitive issue. It was interesting to be on the other side and to see how sensitive issues can be raised and affect the audience."

Theme Three: Resilience

It was important in measuring the success of the overall impact of Illuminated by Fire to examine the level of resilience it built in the communities which participated and hosted the 2010 local presentation and were represented in the 2011 installation in Fed Square. The sections below explore perceptions of attitudinal or behavioural change within participant communities as a result of the project, as well as longer term network and/or partnership building.

Community resilience
Artists outlined what they thought worked for the community, with comments including:

- "It has definitely impacted on the people that I worked with. Catherine Blakey said it helped her start working again as an artist. Sarah Hammond said it helped her focus on
what was important to her. Teesha said that opening night was the first time talking about her Memory Box that she didn’t burst into tears. There has definitely been a sense of healing and wellbeing for the people I worked with. It was a starting point for people to talk to their families about what had happened, and in that way it’s impacting on the community.”

- “The community has seen us do something and have a little bit more respect for us. We’re not just empty headed puppeteers mucking around. We’re actually doing something that speaks and shows action and compliments the community. It benefits us a lot too. They have a much better idea now about theatre outside the prosenium arch, that it can encompass all sorts of elements. It has made theatre really accessible.”

- “... An awareness of the importance of recording the history of stories around fire... I think people these days are more aware of the value of recording stories but in years to come it will be of increasing value as the population ages. Maybe now we are at the beginning of social documentation. It’s also encouraging to the community to go out and talk to their parents and grandparents before they cark it, maybe that’s an attitudinal change. It also gets people talking about their own experience of wood stoves.”

- “For a lot of people, this has brought forward conversations about their final fire (if that’s their choice), brought that conversation up with their families.”

- “Sharing stories was the big one in this piece – it connected together and joined the dots between some really big concepts for the community to get their heads around.”

- “I think that this is a very long ongoing journey and that this work probably couldn’t have happened some years ago. It was very timely in that the collaboration between various artists had reached a point where we were able to execute something as big as this, and the community embraced that. They were ready for that too and they embraced it. The networks necessary to make something as big as this happen had been really fostered; I’d been really fostering them for 10 years... Collectively, people in small communities share a common pride when people accomplish something outside of our town. It reflects on everybody well, in particular from the point of view of reconciliation. All of that puts you in good stead for the next step forward.”

- “It’s a very tight community, and because they’re part of a culture it doesn’t make much of a change, but they have accepted an art throw-in like me. They understand the reason behind art a bit more now. It has changed their attitude towards art, being involved in art and appreciating art.”

- “One of the things that really worked in terms of awareness of fire and the idea of resilience with fire was the reference to the orchids and the use of fire in an environmental sense... Both of the issues we were addressing, destructive and regenerative aspects of fire, there was a lot of discussion about that in the local community. I was aware of people talking about that as we were working on the project.”

Participants outlined what they thought worked for the community, with comments including:

- “There are so many other artists; it’s been a good networking opportunity.”

- “I’ve worked with people I wouldn’t have otherwise ended up working with.”

- “I’m relatively new to this community so it’s been a good way of meeting members of the community.”
"It’s opened up dialogue about fire and exposed the role of the local fire brigade."

"Through the medium of photography I’ve been welcomed into people’s lives, people’s homes. In this way I feel I’ve reached out to get to know the community."

"Through this I’ve made a lot of friends, I’ve come out of my shell a little bit."

"I’ve made more friends. When I started at this project I was very isolated in the community, to have this and to be able to engage with new people in creative ways has been great."

"It’s personalised the whole issue, the memory boxes have allowed us to share this experience with the public and the response has been very emotive. The nature of the work — the memories, the resilience of the community, the beauty of the environment and the bushland we live in — has been highlighted. It’s been important for others to see and hear about our experience. This has got people talking and thinking about fire and handling it as a force."

"There are a lot of artists in my area that I didn’t know about and a lot of artists who have come out of hiding after the event."

"We’re from a country town so a lot of people have said ‘oh, I’ve read such and such in the paper’. It’s got people talking."

"I’ve enjoyed the teamwork, the joy of working with people and being able to apply the skills I have. I’ve learnt more about Koori people and hadn’t considered that journey before, working with other communities."

"Deanna’s project has brought our community groups together to be more aware of our fire brigade."

"It’s extended my relationships with people in the community."

**Partnerships**

A means of measuring the long-term impact of the project in a community is new partnerships or networks developed. Artists gave examples including:

"They all want to do another one! When we finished on Saturday and were having drinks, we came up with ideas for 3 more shows! It inspired them to want to participate in more works like this. It was beyond belief, we kept saying ‘Yeah, that would be a great show!’ They’re inspired to do more, and they’re also inspired to want to work with us. That’s the heartening thing, you know. They absolutely enjoyed it. It certainly triggered within them a whole way of thinking and working with ideas like this. You can’t buy that enthusiasm with professionals."

"Definitely my partnership with Sweet Mona’s choir. Also, Maryanne Sam is an untapped resource in Ballarat. She has a lot of skills and ideas about the Indigenous Community in Ballarat and she’s interested in setting up a performing group for Indigenous people in Ballarat. I think that is potentially an important relationship."

"This project has broadened the relationship between Aboriginal and non-indigenous communities. Those people from the non-Aboriginal communities that came on board were incredibly grateful and felt very privileged to be able to work with the Aboriginal artists, because the opportunity to foster sincere cross cultural relationships is not easy to find."

"I had been thinking about joining the CFA as a brigade member for a while but actually did it as a result of working on this project, this involvement changed my initial hesitation."
“With the DSE, definitely. They loved being involved and just couldn’t help enough!”

“This project brought together youth in the school and showcased their talents, allowing them to take part actively in a kind of a performance in front of their community, the older members of their community. And it was done in a respectful and responsible manner. People really responded to that.”

Some of the challenges in partnerships for artists included:

- Because the Ballarat choir couldn’t do the whole performance I had to go down the more difficult route of teaching all the songs to Melbourne choirs, whose connection to the material was therefore much looser. The Melbourne and Ballarat choirs only had a rehearsal together for the first time that day! The distance stuff made it impossible to get them all together. The logistical challenge is just about managing large numbers of people (choirs) who have come from different places.”

- “The greatest challenge is working cross-culturally and taking care of the particular needs of Aboriginal people when they’re taken away from their own home and community, on a domestic level. Also just being sensitive to the cultural protocols and always being open the fact that there’s no predictability because the demands on their lives are so different to ours… Also, the Koori mob don’t have any money, I was supporting them all week too… In saying that, I felt really pleased with how it all came out in the end. We achieved a great outcome with the members of the community being there.”

- “Chasing people up was a bit harder this time.”

- “So ArtPlay are set up for workshops, and I could be clear about that. But as for the evenings, it was bit more unknown and I couldn’t be as clear with them about what was going to happen. I expected it to be a bit more easygoing like a function in Dunkeld where things just flow and get done. I hadn’t anticipated the numbers, none of us had. It was great how ArtPlay put on additional staff, adapted to it with staff working late.”

Future collaborations

Artists gave examples of possible future collaborations arising from the project, including:

- “There’s movements here in Ballarat that would involve kids and community choirs singing about history and place – similar themes really. I’m sure something will come out of those projects. The outdoor songs in relation to history and place wouldn’t just be songs, but part of a narrative, outdoor site specific kind of thing. One of the important collaborations has been with the Neighbourhood House in Ballarat. That relationship has been extremely dynamic because of the woman there I was originally working with – she’s been throwing funding opportunities at me, and getting me involved in projects. Also the collaboration with Sweet Mona’s, the Aboriginal Co-op… and maybe there’s a future for the Flamettes!”

- “Hopefully yes, I’ve got a few ideas. I spoke to somebody last week who does sound and light installation, and having worked in this medium for this project, I’m thinking of doing more of it. I met this woman and saw her work and we said ‘oh, we should work together!’”

- One of the conversations we had was with the engine man Max Lewis. He had the best time ever being part of a show… We spun the idea to him that we might want to do something with him and the steam engine people, a show using engines. 3 months before he wouldn’t have understood the idea, the context wouldn’t have meant
anything to him. The fact that we employed the machine as part of the production meant that he could suddenly see the potential of community theatre. It has broadened his aspect of theatre and what you can achieve with theatre – he can see the potential of all the steam engine gear.

- I’ve had a meeting with Peter Thompson (CFA and funeral director) and he’d like me to give workshops in Castlemaine where he is a funeral director – where there are creative people. He just thinks it would help people. He said ‘I could give you a space and a timeslot. We could provide a service.’ I think he wants to be seen to provide an art service for people who are organising their cremation vessel etc. So this project has opened up that possibility – perhaps I can provide an art service for cremation vessels for a fee, a commissioned art work.’

- ‘Definitely. It’s already happening, we’ve already got more funding for the next one – ‘Blow Up’- based on the 1970’s film called Blow Up. This project is keeping these partnerships going. To sustain the partnerships, you need to have the support of the arts industries, even more so regionally where there is limited arts infrastructure.’

- ‘Possibly with the Neighbourhood House, and the CFA. The CFA is the most well connected organisation cut here... I’m also helping with the history celebrations for the 150th anniversary of Maldon, and creating a Walmer history book.’

- ‘Hopefully yes, with Whittlesea Council. The artist books are really valuable as well, this project has led on to me doing memory books. I developed that format through this project. I guess it’s shown me a way of working with people who have suffered trauma.’

- ‘I’m working on the Dunkeld Scone-off that’s happening as part of the Discover Dunkeld festival in October, and the school will be involved in that. Also potentially ArtPlay, I think. We were just jesting about a jam making one, next time. I don’t think it’s going to happen, but it could potentially happen’

**Quantitative Outcomes in Stage 3**

**Regional communities involved**
- 10 regional locations; 45% outer regional and 55% inner regional
- 3 CFA brigades involved in the presentation

**Artists**
- 11 Project/local artists employed
- 1 Artistic Director
- 1 Curator of Stories/Symposium Director
- 82% of artists females, 18% male
- 7 art forms represented: sculpture; installation; film; theatre; projection; photography; music
- Over $50,000 in artist fees and over $22,000 in materials payment

**Participation and Audience**
- 10 local artists’ projects presented at Fed Square
- Over 278 participants directly involved
- Approximately 5,000 people in attendance over 5 days


Appendix H

Extract from Final Evaluation Report: Illuminated by Fire

Evaluating Our Project Design and Delivery Processes

Artists were asked to detail some of the key challenges and strengths of Illuminated by Fire. Some of the responses are summarised in the sections below.

Challenges

- “In the first year the artist’s fee should have been higher.”
- “The OH&S in Fed Square was really difficult and wearing and we were exhausted when we came on site. It took my focus away from being the Artistic Director. We developed production planning manuals, but went into meetings where it seemed these hadn’t been read so our processes were frustratingly different. Where it all came together was at a budget meeting where we put the budget on a screen and made decisions about the costs of each line item – then it began to feel like a real partnership.”
- “In 2010, I didn’t understand why we needed such a detailed Production Manual, but I understood why we needed one for Fed Square and we worked hard to prepare it really well with lots of detail. In Fed Square, we would often find ourselves dealing with people who just hadn’t read the manuals and this was very frustrating and time consuming.”
- “RAV is a not-for-profit arts organisation and Fed Square is a very different body with a different focus. Where our conversation would begin with the art and community engagement, they were thinking firstly about technical, budgetary and risk management issues. It was really important for us to work through their needs but also to ensure that we had the time and space to focus on our needs as well so these elements weren’t lost.”
- “Communicating on the site was a challenge just because it is so big. Having lunch ready to be made in the Green Room made it easy to communicate.”
- “There is a different way of doing things in the country – the OH&S is more relaxed. In Melbourne we needed to work with Parks Vic and to satisfy them that we knew what we were doing we needed to employ Right Angle Events and Show FX – so there was a disconnect with the way Carmel would have like to do it and the way I knew we had to do it.”
- “Getting music rights was a challenge, expensive and it took a long time. I learned a lot but next time I would write all my own rather than pay so much to use someone else’s.”
- “I felt that we hadn’t properly briefed the artists on all the legal paperwork that needed to be signed so that we had some issues on the ground in making the processes smooth especially around participant release forms. We now have a comprehensive suite of all
the forms and documents that will be needed and use the first briefing session to go through all these with the artists involved.”

The support provided by the project structure to the artist
- “Sharing food throughout made everyone feel welcome, it was fantastic.”
- “The briefing meetings gave me everything I needed to be working in my local community.”
- “Having Donna on the end of the phone, someone with a bigger picture of the work, someone to bounce ideas off was really wonderful.”
- “Having a production co-ordinator role at RAV was amazing. As artists we didn’t have to bother the Artistic Director with simply practical things, Joe then later Julia were there and easy to reach. There was a smooth transition from Joe to Julia.”

Other successes for the artists
- “The connection with other artists from around the state was invaluable. Often the little conversations are so rich and fantastic. Being part of this larger cohort of artists has challenged me to think differently about my work. It has given me a wider perspective.”
- “Post iBf collaborations: Ken Evans and Rebecca Russell are planning to work with Catherine Larkins in Nowa Nowa.”
- “It was a real confidence boost to see the level of commitment from Donna and RAV both financially and working through the red tape with getting the boat installation on the Yarra happening. I felt really valued and respected as an artist.”
- “The residence period in Fed Square was really enjoyable. The Fed Square staff were all fabulous, very supportive and Donna and Julia were calm and happy. I thought it was going to be a tough few days but it was stress free and enjoyable.”

Participants were also asked a range of questions and general themes are captured here.

Did you feel appropriately support by the project’s design and structure?
- “Yes very much, so constant communication general support all around.”
- “Yes I did. As a participant we were given heaps of information about the project the different stages. They were made very clear. We kept contact via email, face to face, phone calls.”
- “Yes. Pretty happy with it all from a local community point of view, lots of support and from Regional Arts Victoria.”
- “Yes the information all through the project was very clear.”
- “Sometimes the communication between Fed Square people not knowing where it was going to go was difficult.”
- “Yes, the main support was by being kept informed through the planning and being informed of any changes.”
- “Yes extremely well organised, we seemed to have everything we needed.”
- “We started off in a group with discussions, ours was a sensitive issue and we were all supportive of each other.”
- “Yes. Ken’s been really clear about what we set out to do which was to raise awareness using art.”
- “Yes. Donna has been great doing load of trips and Lindy’s been great.”
Did you feel that your role and responsibilities were clearly defined by the artist?

- "Yes of course. I am the woodchopper; I get to show everyone how it’s been done over the while."
- "Yes, I was specifically asked what to do, I supervised the making of the wings, and the drawings of finches were mine."
- "Yes the aim was to create these boxes within the dimensions the subject matter was left up to us as the individuals."
- "Yes the artist was really adamant of the quality of the works they had to be of a high standard. Essentially it was up to us to decide how much a part of this we wanted to be. I produced an artwork shown by Kyneton, I made the doll."
- "Yes, the technical design and production of the ship and also the management of the whale boat was my area. Carmel relied on my judgment; I’m a bit of technocrat."
- "As a performer a little unclear at the beginning, it cleared up towards the end though."
- "Yes my roles were clearly defined. My role was to coordinate the display work at Maldon."
- "Yes I was told to go for it. I built the tree."
- "Yes, with the mosaic project we had a clear idea of requirements and what to do."
- "I was to be a performer/singer in a script written by Tracy we learnt the script, we had rehearsals with the performers, and I’ve worked in this industry before and I would have to say it felt professional and well-co-ordinated."
- "Yes very much so. We knew exactly what we were doing, my role was construction transportation."
- "Yes. My role was to photograph members of my brigade during their daily activities."
- "It was a personal journey; Leanne was there to support that it. It was made very clear it was our work and that it was done in our own time when we were ready to process it how we wanted."
- "Yes, definitely. My role was to fit sails to the boat, which came from my boat- I laced them, attached them, my expertise is in tying knots, I did a lot of handling of support craft, moving water craft around, all things nautical, watching the tides, staying on top of these things."
- "Very clearly defined. I was responsible for my part of the show, bump in and bump out too."
- "Yes, we all worked very closely. I feel Sharon’s project would work well working with a new medium and facing those problems we worked as a team, I enabled Sharon’s project to be realised."

Did you learn anything about project design and delivery from this project?

- "I thought art was a bit farty but now it doesn’t seem so bad."
- "I’ve learnt how much work appears to go into a project."
- "Our project was a different aspect of fire and I learnt a lot from the process yes. It was hard to work on this project without upsetting someone because it’s a delicate subject. The 10 week process was a real journey and some struggled."
- "It confirmed my love and firm belief that long term planning is paramount."
- "Yes it’s complicated to do a show with lighting, that was informative."
• "Just as an observer, seeing all the intricate steps to a project getting it up, displaying the objects, I learnt to appreciate the process."
• "The insight I would have to say is that it is an evolving project, and as time went on it became alive, and everything became clearer."
• "Yes I got to see a lot of the project at the beginning, and got to see how the project evolved."
• "Yes, I learnt the magic of Ken Evans; his visual skills have been extraordinary."
• "We learnt a lot every time we worked with Donna. We are amazed at how she can bring seemingly unrelated things into a whole."

Anything else that really worked for you as a participant?
• "Getting our story here."
• "Leanne suggested I weave a wire basket to sit in the installation so I took it on — no one else is probably aware of this but it took a lot of time to make! It forced me to sit down, breathe, reflect on the journey and make this basket and it was a tough time then. I was having to look at houses and was basically trying to get through the re-building process after the fires. Something like the weaving of the basket, as hard as it was to make, was a good time for me to contemplate and affirm what it was that I, that we, were doing. I also designed and produced the company memory booklet which was a learning experience."
• "Kathryn put a lot of work into some of the artists simply because the issue around the theme was so delicate and perhaps at this point unresolved. There is resolution now the journey has brought us to this point. It was a good way for people to deal with their loss."
• "The co-operation between everyone, RAV, Parks Vic the organizations have been great."
• "The lack of pressure, it seemed to be the right amount of information and expectation at the right time."
• "It was all cohesive even though all projects were unique."
• "The amazing enthusiasm which rubbed off on the rest of us participants."
• "The ability to engage with people from very different backgrounds to deliver a great outcome."
• "The way the project was very local, kept personal to the land."
• "The support from the co-ordinators."
• "Seeing the exhibition in this environment has highlighted how valuable the works are for our community, this fire art. It's really great to see it acknowledged."
• "The introductions of the artists have been really important everything has been laid out really well with the maps and things."
• "When all the fires were going at once."

Was there anything about the project design and delivery you thought might have been done better?
• "The last minute changes the night before."
• "Organisation and communication at the early stages."
• "Can't say because it's been the first time I've been involved in a project like this, so I can't say."
• “I think maybe, advertising.”
• “If I did it again, I would meet more with other artists from other areas and meet the higher up individuals who helped organise it.”
• “Advertising. In the community outside of the direct collective. So in Melbourne itself.”
• “Finances have been the main concern. Many hours of our time, it was very expensive in time. So yeah, more money would have been good!”
• “I’m involved with promotion, advertising so I guess if you weren’t in the arts circle I feel it was hard to know about it, perhaps a lead time, a week before to let people know about it. Possibly when I do promotions isn’t always in the arts field.”
• “Not really, other than the pay of the co-ordinating artists, which I think needs to be looked at.”
• “I don’t think we could have improved on it. There were so many factors, the tides were against us, this and that but we all stuck together, that was great.”
CURRICULUM VITAE

DONNA JACKSON

EDUCATION
Bachelor of Education, Melbourne University
Master of Drama and Theatre, La Trobe University

ACCREDITATIONS
Certificate in Shot Firing

AWARDS RECEIVED
Tattersall’s Award for enterprises and achievement
Women’s Honour Roll
Scholarship Cranlana Program
Fellowship Theatre Board of the Australia Council for the Arts

2014
Artistic Director Kayak Ballet.
Devised, directed and choreographed a performance on the foreshore of Mandurah in Western Australia which featured 20 kayaks and 20 dancers. Local narratives of the importance of the area and sea to indigenous and non indigenous members of the local community were featured in the sound score and music for the dance. Fire and pyro technics were featured in the one night twilight performance.

2013
Artistic Director Spin - Canberra’s Weekend on Wheels.
Conceptualized, programmed and developed a series of arts events and installations on a large industrial site in Pyshwick, Canberra as a feature of The Centenary of Canberra. This included crushing cars, a fashion parade in which all the costumes were made from car parts and the creation of ten dances – one for each decade of Canberra’s history, which incorporated cars in the dances.

2012-2013
Artistic Director and artist coordinator One River.
A national arts project on the theme of the Murray Darling Basin which was a feature of the Centenary of Canberra. Directed artists who worked with ten regional communities in regional outcomes in Augathella Queensland, Bourke in New South Wales and Goolwa at the mouth of the Murray River in South Australia. These large and diverse works were then directed in a joint presentation at the Belconnen Arts Centre in Canberra. This site-specific installation included opening and closing events, which utilized a front-end loader, a boat, hundreds of floating lanterns and 80 participants.
Appendix I

Curriculum Vitae: Donna Jackson

2009-2011
Artistic Director *Illuminated By Fire.*
A state wide project for Regional Arts Victoria on the themes of fire, art and resilience. Directed fifteen artists who worked with eleven communities from across the state of Victoria. A variety of artistic mediums were utilized to create eleven regional outcomes. Ten of these projects were remounted for a joint work in Federation Square as a feature of the *Light In Winter Festival.* A multi site installation, which featured film, talks by the artists and theatrical day and night tours of the artworks. Night tours culminated in a burning boat installation on the Yarra River, which incorporated fireworks.

2007-2014
Writer, Director and Producer of community theatre work *Dust.*
Researched and wrote *Dust* which is a theatre production on the theme of asbestos and attempts by the company James Hardie to avoid paying compensation to victims of asbestos. The production combined professional actors and non-professional community members and choirs. There were up to 80 people in each performance. The work was developed with communities in seven places: Ballarat, Geelong, Williamstown, Shepparton, Sale, Adelaide and Brisbane. Music composed by Mark Seymour and the filmmaker was Malcolm McKinnon. Nominated for a Green Room Award.

2007
Artistic Director *Isle of Plenty.*
A project across three towns as part of the Ten Days On The Island Festival. Directed three Tasmanian artists in collaborations with three communities to create evocative landscape installations. In the town of Cygnet apple pickers huts were built across a river. In the town of Bridport 30 sea flowers were floated on the sea and in Lillyco 80 car bonnets were installed on the side of the hill. Each installation had cultural meaning to the local region and community.

2006
Artistic Director and Writer *We Built This City.*
A large-scale, industrial, site specific performance which featured a community of 124 building workers. The audience walked through Scienceworks Museum and were told stories about the building industry by building workers. The work included a film installation, rock concert and machinery ballet. The role included choreographing bobcats, front end loaders and a 100 tonne crane to tell a narrative. The composer of the work was Mark Seymour. The producers were Melbourne Worker’s Theatre. Nominated for a Green Room Award.

2004
Artistic Director National Regional Arts Conference *Meeting Place.*
Programmed and directed this conference which took place site specifically at the Horsham Showgrounds. The conference demonstrated the use of a show grounds as a possible venue for arts events. Commissioned artists to use fireworks as art and link them with sculpture for the opening event. Also commissioned hairdressing as art events and body piecing art installations.
2002
Artistic Director *Bute Utes* Melbourne Festival.
Developed the concept of turning Utes into sculptures for four regional towns supported by Regional Arts Victoria. Directed four artists who built the ute artworks, which reflected community stories in the towns of Rushworth, Lakes Entrance, Hopetoun and Kyneton in Victoria. The Utes were profiled at the Victorian Arts Centre as a feature of the Melbourne Festival.

Creative Director for Regional Arts Victoria.

1998-2003
Concept development and artistic director of *such fertile ground*.
Contracted by Regional Arts Victoria to direct 12 artists working with communities in the building of large visual images in their local landscapes. Aerial photographs were then taken of these huge landscape installations. The photographs were made into postcards and used to promote each township and regional art generally. The Australia Council for the Arts funded a series of critical essays on this work. They can be viewed at [http://www.abc.net.au/arts/fertile/about.htm](http://www.abc.net.au/arts/fertile/about.htm). It is a much-studied benchmark for art which reflects ideas of place and community.

1996-2003
Writer and performer *Car Maintenance Explosives and Love*.
A one-woman theatre work on the themes of cars, class and relationships. Premiered in Melbourne in 1996 (dramaturged and directed by Andrea Lemon). It then toured between 1996 - 2007, with seasons in Melbourne, Sydney, Brisbane, Adelaide, Tasmania, London, the Edinburgh Festival, and a British tour. The script of *Car Maintenance Explosives and Love* (*CMXL*) is published by Spinifex Press in a collection of writing that takes the script as the book’s title. The work was nominated for a Green Room award for best Fringe Production.

1993
Artistic Director Melbourne River Pageant.
Wrote and directed performance for 120 performers on 11 moving barges on the Yarra River at night. A large scale site specific work using boats towing barges with performers on them. Physical theatre, dance and pyrotechnics. Audience 120,000.
1991-1996
Founder and artistic director of Women's Circus.
Based at Footscray Community Arts Centre this was a community circus, which had a membership of 120. In this role created a model for large disparate groups to work together, which enabled individual input while still having decision-making processes, which were not elongated. Membership of the circus was firstly offered to women who had been sexually abused. The long-term membership was however women from a range of experience's, skill levels and socio-economic groups. Developed a style of directing which utilized up to 60 performers on stage. The work was often site specific in venues which ranged from disused Brickworks, barges on the Yarra River and the National Gallery of Victoria. In 1995 fifteen members of the company toured to Beijing China for a series of performances for the United Nations World Conference On Women in partnership with Amnesty International.

1989
Completed a Certificate in Shot Firing.
Designed and executed a series of Fire Work shows for the Cities of Williamstown and Altona. Designed pyro technics and fire works and fire art for theatre productions and rock n roll shows.

1987-1991
Employed as Theatre Department Coordinator at Footscray Community Arts Centre.
Founded Foot n Mouth Theatre Company which worked with local community members to research and develop community theatre productions on issues relevant to the area. Works include, The Efficient Society Cabaret (which explored chemical hazards in the Western Suburbs), The Bridge (which explored the collapse of the Westgate Bridge in which 35 workers died).

1986-1989
Founding member Women's Refuge Theatre Troupe.
Employed by WEST Theatre as assistant director, performer and co-writer in Moonee Ponds Melbourne for the theatre production No Myth. Performances at The Universal Theatre in Fitzroy, Incinerator Theatre Moonee Ponds. Toured work to Princess May Theatre in Perth WA. Produced a Victorian School’s tour, half hour documentary and also at television announcement on the issue of domestic violence.
Carrying the flame

There's a fine line between guiding an artist through their creative process and compraising the spirit of their work. Donna Jackson discovered this much when she ventured to Kyabram this year to check on a project she's directing for Regional Arts Victoria. Called Illuminated by Fire, it brings together 11 artists and their communities. Fromot the Ashes, from Lake Eildon and Dunkeld to Crookwell, Taralga, Portland and Creswick, Meditation on Fire and its myriad roles in our lives, the work span a variety of mediums, from ceramic, sculpture, and installation to a fire and its role in the landscapes. The artists' stories are woven together with the landscapes that formed them, exploring the complex interplay of culture, politics, and community. The project's success showed the importance of collaboration and community engagement.

Jackson found her dilemma in the middle of a discussion with Katherine Pollicino, whose project revolves around the idea of creating a memorial for the victims of the fires. Jackson found the concept compelling, but she was apprehensive about the project's potential impact. She encouraged Pollicino to embrace the idea of creating a "soulful" project, emphasizing the importance of community involvement and the healing power of fire. Jackson's involvement was instrumental in bringing the project to life, and the resulting artwork was unveiled at a community event.

This project is a testament to the resilience and determination of communities affected by bushfires. It is a celebration of the power of art to heal and inspire, and a reminder of the importance of community in the face of adversity.
An open air theatre piece explores the role of fire in the life of Koonwarra.

transient and move to areas they don't understand the ecology or history of. There's a real obligation for us to learn about the environments we live in.

As he read, McKinnon began to think of fire not as a devastating occasional occurrence, but an inherent feature of the Victorian landscape. "Everywhere in Victoria has a fire history. It might be a recent history or a distant history, but regardless there's a classic phenomenon in Australia - a sort of recurrent amnesia, where we don't really engage with the events of our past. We just forget it, and this leads to this phenomenon of predictable surprise, when something such as Black Saturday happens. It's as if we think nothing like it has ever happened before."

Comparing testimonies from the bushfire royal commissions of 2009 and 1939, McKinnon wondered why we hadn't learned history's lessons: "There's an untold wealth of living memory around subjects such as fire. We disregard them at our peril."

He set out to record this "living memory" of fire in its various forms, interviewing farmers about their life on the land, their knowledge and experience of fire and bushfires. In Campbells, he came across a CFA volunteer and dairy farmer who spoke of growing up "with a chimney in one hand and a box of matches in the other. Fire was part of a tool kit of skills that he learned as a kid growing up on a farm. He works with fire all the time, but his grandchildren who grow up in town don't know the first thing about it. None of his knowledge will be handed off."

In Swan Hill, he spoke with a master of Aboriginal smoke ceremonies. "He grew up on the fringe camps outside Swan Hill, where campfires were the centre of life. He had such a deep understanding of smoke and fire, they've always been part of his environment."

While McKinnon filmed, Jackson met the artists whose proposals had been accepted for the project. She was heartened by their spirited and inspired approaches to the theme. From Portland, artist Carmel Walker had taken inspiration from the immigrant ship The New Zealander, which caught fire and sank in...
Creative spirits carry the flame

From PAGE 26

Portland Harbour in 1853. She planned to build a sculpture shaped as a ship's hull — filling it with the blood of an endangered orchid, a species that needs fire to flower and regenerate. In Kinglake, Leanne Mouney imagined creating a series of memory boxes, placing precious objects rescued from the bushfires inside and recording the stories of where they came from. From East Gippsland, Catherine Lecutus conceived of a modern living room that, combining the talents and heritage of her daughter Ceni, could be shared, with television and fireplace embellished with indigenous fire symbols and stories.

Jackson set about creating timelines and frameworks for each project, an involved process given that each work brings together up to 200 people. As such, individual roles must be clearly defined. “That way deadlines get met, and if they don’t there’s a chain of command and accountability to refer to.”

One of the first projects to be launched is an open-air theatre piece performed by the residents of Creswick. Directed by Ken Evans, who moved to Creswick from Norgeo just over 12 months ago, the work examines the role of fire in Creswick’s daily goings-on — from the 100-year-old steam engines that are polished up and rolled out for the annual Clunes Show, to tales of the long-distance fire-spotter whose job entails climbing the firetower and scanning the horizon for smoke. The founder of Handspan Theatre, Beams left the project after an avenue for meeting his neighbours. It facilitated an exchange that provided him with invaluable knowledge about his new environment (how to adapt to the seasons, how to fit the rhythms of his days around the elements) and presented an avenue for telling their stories. They found cher pipsies, Evans’s preferred medium, aren’t necessarily child’s play.

Fascinated by the science of fire, Evans approached academics Kevin Nolan and Mark Keast from the University of Melbourne’s Department of Forestry and Ecosystem Science, which is located in Creswick. He interviewed them about their research into ecology; sections of the recordings are used as narration in the play. “It was about taking this knowledge out of its purified environment and making it accessible to people.”

Evans, like McKinnon, soon began to think about fire in a different way. “To our lifestyles we measure things in events. They can be startling events ... and maybe they’ll never occur again, but (with fire and industry) look at picnics that are decades and centuries long.” How fire is a part of the forest, how forests need fire. It’s an intrinsic part of their cycle of life.

Working in the country has necessitated a shift in thinking for Evans, whose work involved international touring and dedicated staff that he could post to at any hour. “It’s a bit more protracted (out here). It takes time for people to get back to you. They’re not an email generation either, and you can’t call anyone at 11 pm with an idea.”

There have been trade-offs. In the hunt for steam engines, Evans visited numerous farms, exploring their time-machine sheds. “It’s like stepping into the 19th century, these people are so committed to their passion.”

McKinnon hopes the projects, coming to Melbourne’s Light In Winter Festival next year, will leave a legacy. “We’ve been surrounded with so much empirical, didactic material around the subject of fire. There’s a real need for people to engage at a visceral and imaginative level, and the project has been all about providing opportunities for that. And gathering all the stories together in Melbourne will have a cumulative impact; they’ll be the sum of their parts.”
ILLUMINATED BY FIRE

Cresswick
8pm Friday 15 Oct

Dunielid
7pm Friday 22 Oct

Ballarat
8pm Saturday 23 Oct

Swan Hill
8pm Saturday 30 Oct

Portland
7.45pm Saturday 6 Nov

Maldon
7pm Saturday 13 Nov

Kyneton
2pm Sunday 7 Nov

Briagalong
7.30pm Thursday 12 Nov

Flowerdale
7pm Saturday 20 Nov

Lake Entrance
6.30pm Friday 26 Nov

Christmas Hills
2pm Sunday 27 Nov

Further details?
rau.net.au/aboriginal
CRESWICK
KEN EVANS AND REBECCA RUSSELL
Artists

2011
Artistic Director: Trena Jackson
Photo: Libby Allen

DESIGN/YPEX
studioxv催.com.au

ILLUMINATED BY FIRE

Illuminated by Fire – Creswick is the work of artists Ken Evans and Rebecca Russell. They have created a spectacular 15-minute theatre piece with their local community that features light, shadow, smoke and illusion.

Both provocative and challenging, Illuminated by Fire – Creswick uses shadow-puppetry and fire art to explore the adhesive behaviours of plants, animals, and humans in one of the most bushfire-prone regions of the world.

Join a night tour to see this stunning theatre piece come alive.

LOCATION
FED SQUARE RIVER TERRACE
www.rav.net.au/storyboard

LOCAL SPONSORS
Hard Yakka

PROJECT SPONSORS
ARTS VICTORIA
Ten Regional Postcards for Federation Square Presentations: *Illuminated by Fire*

Appendix L
LAKES ENTRANCE
CATHERINE LARKINS, LENNIE HAYES AND FRANCES HARRISON
Artists

Illuminated by Fire – Lakes Entrance celebrates a remarkable collaborative between installation artist Catherine Larkins and Koori artists Lennie Hayes and Frances Harrison.

Working with their community, they produced a relocatable ‘lounge-room’ which features a kangaroo skin couch, TV, spirit dog, and a fireplace and chimney made from birch. The surfaces of these objects have been transformed into a stunning canvas of stories from Gunai/Kurnai country about the timeless cycles of fire.

LOCATION
BMW EDGE, FED SQUARE
www.rav.net.au/storyboard

DESIGN/PRINT
studiovr.com.au

ARTS VICTORIA
DUNKELD

TREVOR FLINN
Artist

The Cook and the Woodcutter is the creation of multimedia artist Trevor Flinn. Working with the Dunkeld community, Trevor created a two-channel video project that showcases the arts of woodcutting and of wood-fired cooking. This video project will be shown as Trevor teaches visitors how to light a fire and cook home-style stews on a wood-fire stove.

The Cook and the Woodcutter is a multimedia art project that blends the old and the new.

LOCATION
ARTIFLAY
www.rev.net.au/storyboard

2011

Artistic Director: Olivia Jackson
Photo: Trevor Flinn

DESIGN PARTNERS
studiofive.com.au

PROJECT SPONSORS

Ten Regional Postcards for Federation Square Presentations: Illuminated by Fire Appendix L 192
Ten Regional Postcards for Federation Square Presentations: *Illuminated by Fire* Appendix L

BRIAGOLONG
MAXINE SALVATORE
Artist

Artist: Maxine Salvatore worked with the Briagolong Community to create a huge glass chandelier of delicate organza beads. The chandelier is lit by programmed LEDs which flow and change colour, symbolising fire's regenerative qualities.

A soundscape that captures local experiences of fire accompanies the installation.

LOCATION
BMW EDGE, FED SQUARE
www.fedvictoria.com.au
Ten Regional Postcards for Federation Square Presentations: *Illuminated by Fire*  

**HURSTBRIDGE**  
**LEANNE MOONEY**  
**Artist**

Leanne Mooney worked with the Hurstbridge communities to create “Memory Boxes” – an exhibition of perspex boxes filled with objects rescued or recreated from the 2009 Black Saturday bushfires. The exhibition honours these precious objects, as it displays them to the community and preserves the stories behind them.

**LOCATION**  
BMW EDGE, FED SQUARE  
www.nav.net.au/storyboard

**DESIGN PARTNER**  
studioBolton.com.au

**LOCAL SPONSORS**

**PROJECT SPONSORS**

**ARTS VICTORIA**
Illuminated by Fire - Maldon showcases the partnership between artist Deanna Neville and the Maldon Fire Brigade.

Deanna facilitated a series of photography workshops with Brigade members that were presented at a major exhibition on Mt Tawenggower’s Fire Tower.

Five of Deanna’s spectacular photographic portraits have been brought to Fed Square.
Illuminated by Fire – Keneton is Australia’s first exhibition dedicated to vessels containing the ashes of people and places. Nonsite artist Kathryn Portelli worked with locals to design and create a series of 16 personalized ashe vessels. It is a thought-provoking collection, exploring grief and art through a series of personal objects rich in storytelling detail.

A film supporting this project is also available for viewing in BMW Edge.
Ten Regional Postcards for Federation Square Presentations: *Illuminated by Fire*  

**ILLUMINATED BY FIRE**

**BALLARAT**  
**TRACY BOURNE**  
*Artist*

Written and directed by Tracy Bourne, *Illuminated by Fire* – Ballarat is about the history of fire at Lake Wendouree.

During the day, 3-part vocal group *The Flamettes* will charm you with songs about fire. At night, the 40-voice Fire Choir will sing moving songs about fire, ballasting and our future.

**LOCATION**  
FED SQUARE  
www.rav.net.au/ffstoryboard

**DESIGN PARTNERS**  
studio3018.com.au

**LOCAL SPONSORS**

**PROJECT SPONSORS**  
Arts Victoria, City of Melbourne, Regional Arts Victoria, Regional Arts Victoria, City of Melbourne, Federation Square, RSCA, RSCA.
Ten Regional Postcards for Federation Square Presentations: Illuminated by Fire

Appendix L