One minute they were just a group of older council residents seeking more to do, next minute (well, a bit longer, perhaps) they became a touring show consisting of 40 dancers and crew. They are called Di’s Dapper Tappers, they hail from the City of Charles Sturt in metropolitan Adelaide, and their average age is sixty-five!

What a difference tapping has made to my life, happy in mind, body and spirit, socialising, exercising. An opportunity to perform on stage, often not available in younger years due to lack of money or the perception that only ‘naughty girls’ performed on stages, says one of Di’s fabulous Tappers.

When older members of the community requested more activities, Council’s local community centre offered tap dance classes, for fitness and fun. Twelve people enrolled for that first class, enjoying the chance to perform and express their hidden talents.

As the group grew, Council supported and managed the tap dance program with promotional material, advertising, staff and enthusiasm, recognising the opportunity to promote images of positive ageing and a great community-based activity open to both men and women.

The dance classes led to an interstate performing tour several months later – and also to many positive benefits for the participants, including travel opportunities, new friendships, greater self-esteem and ‘an increased zest for life’, says one participant.

T-shirts to Tiaras, a fabulous two-hour performance by adult tappers and local artists, took eight months to prepare, with great costuming and other resources provided from the local community theatre at The Parks Arts and Functions complex.

Di’s Dapper Tappers also toured the Northern Territory with their Queens of the Desert show, giving performances in Alice Springs, Darwin and remote areas. They have won State and National Healthy Heart Awards for the best project with limited resources.

Resources: The partners were the City of Charles Sturt and the Bower Cottages Community Centre Inc.
Meeting of the Winds Sculpture on the Cliffs

Elliston District Council

For three months in 2002, 26 sculptures on the spectacular arid cliffs of the west coast of South Australia stood as testament to an SA community's commitment to move towards cross cultural understanding and the beginnings of reconciliation with its Indigenous people.

Described as 'a celebration of a meeting of cultures, a meeting of minds and a meeting of artists', the Meeting of the Winds Sculpture on the Cliffs project, was initiated by the Elliston community and coordinated by Elliston District Council.

The Cliff Top Drive in Elliston is the most spectacular site for sculpture. The festival was a great chance to showcase the work by local and interstate sculptors. It also provided an opportunity to network with artists and to interact with the many visitors to the exhibition, says artist John Turpie.

Meeting of the Winds was linked to Encounter 2002 - a statewide coastal festival celebrating the meeting of French and English ships off the SA coast in 1802.

The Encounter 2002 theme of the meeting of three cultures, English, French and Indigenous, raised sensitive issues about early settlement in the district, and the community was keen to use art as a tool to address these issues.

The community approached Council to partner with them in creating an event for the Encounter 2002 Road Show. Council approved the project, and committed staff and resources to the event, which was co-sponsored by other government bodies and agencies. The community worked together to create, manage and oversee the exhibition.

Twenty sculptors from around Australia also took part, and thousands of visitors enjoyed the experience, creating a new audience for sculpture. In addition, Indigenous artists conducted workshops for local school students and the Elliston community.

Local and interstate artists who took part were: Cornelius John Alferink ‘Talc Alf’, Julie Allchurch, Dave Beaty, Bryan Burgoyne (with children from Lincoln Gardens School and several artists from KUJU Arts and Crafts), Jacqueline Coates, Helen Cox, Cindy and Bruce Durant, Bethlyn Franklin, Siv Grava, Garth P Hughes, Hayden Jarrett, Doug McLean, Kelly Milton, Roxanne Prime, Cameron Roberts, Gretchen Mercedes Small and John Turpie. A group work by the Elliston Community was also included.

Resources: The project was funded by Encounter 2002, Country Arts SA, Elliston Area School, District Council of Elliston, Elliston Presenters Group and Elliston Community Arts and Craft. The Elliston Area School and Elliston Community Information Centre printed catalogues.

Everyone is a boat person sculpture. Artist and photographer: John Turpie.

Contact
Elliston Community Information Centre
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South Australia’s leading jazz festival, the Bartercard Glenelg Jazz Festival, is now in its sixth year, successfully combining great jazz music by the seaside with fine food and wine. Through its support of the festival, the City of Holdfast Bay contributes strongly to SA’s image as the Festival State.

For me the jazz festival is something special, says jazz icon, Kym Bonython, who is also Patron of the Bartercard Glenelg Jazz Festival.

This exciting blend of local, interstate and overseas talent creates an atmosphere of infectious foot-tapping music that remains long remembered by the visiting crowd, Kym says.

In 2001, the Glenelg Jazz Festival brought together more than 80 bands, including a strong element of New Orleans jazz. The City of Holdfast Bay has a sister-city relationship with New Orleans, capital city of the state of Louisiana, known around the world as the heart of jazz in the USA.

The festival provides increasing opportunities for local artists to perform with their national and international counterparts, says Holdfast Bay Mayor, Brian Nadilo.

The festival also includes performances by some of the best of SA’s school jazz bands, and offers workshops and master classes for musicians.

The Bartercard Glenelg Jazz Festival was jointly initiated in 1997, bringing together the visions of Council, the Jetty Road Glenelg traders and SA’s jazz community. Musical content has been programmed through the Jazz Festival Board, which remains an official sub-committee of Council, with a part-time artistic director appointed for the 2002 festival.

As a major event, the jazz festival contributes significantly to the Holdfast Bay region, particularly Glenelg, and profits local businesses. Market research shows that the festival’s economic impact increased from $500,000 in 1998 to $930,000 in 2001.

While overall event management of the jazz festival is contracted out, Holdfast Bay Council staff play key roles in its organisation. Works staff assist with site planning and preparation; technical, regulatory and administrative staff offer multi-function coordination and facilitation.

Over the years, a range of service clubs and community groups has been involved, assisting in areas such as food and beverage delivery as well as traffic management and marshalling.

Resources: Bartercard (2002 Naming Rights Sponsor), Australian Major Events (Principal Sponsor); major sponsors include Jetty Road Mainstreet Board, Louisiana State Government, Messenger Newspapers, Savings & Loans, Singapore Airlines and Stamford Grand Hotel. More than 30 other organisations provide varying levels of additional sponsorship and support.

Main image: New Orleans jazz singer Lillian Boutte, now official Musical Ambassador for the City of Holdfast Bay. Photographer: Phil Martin.

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Four striking murals make up the Goodwood History Walkway, capturing and celebrating the multicultural history of the City of Unley's Goodwood community. And, in this process of creating a more attractive, informative environment between Goodwood’s Community Centre and Library, the skills of SA’s young artists have been developed.

The Council adopted a Public Arts Policy in early 2000. When we redevelop community facilities, we are making a commitment to capturing and cherishing our people’s history, and wherever possible to including public art in new developments, says Unley City Manager, Ron Green.

The Goodwood History Walkway was made by seven young artists from Carclew Youth Arts Centre, under the umbrella of the City Sites program. Three senior artists worked as mentors to young artists, providing direction and technical advice, and passing on skills and expertise.

Council drove the project, which benefited from a funding partnership: Carclew obtained $20,000 from the Australia Council for the artwork design, and Council received $20,000 from a Federation Grant and contributed another $8,000 for constructing and installing the works.

The project could not have taken place without the merging of the funding and the excellent liaison between Council and Carclew Youth Arts Centre. The rapport between the two agencies also helped manage the tight timelines associated with completing the project in 2001, in time to celebrate the Centenary of Federation.

As well as applying for and contributing funding, Council devised the project and developed the design brief, co-ordinated the collaboration between the different parties, managed and administered the project, facilitated the installation of the artwork and held the formal launch.

The project highlighted the inclusive nature of Council’s Strategic Plan and reflected the multicultural nature of the community.

Resources: Funding sources and partners included the City of Unley, the City of Unley Museum, Carclew Youth Arts Centre, Hames Sharley Architects, the Australia Council’s Community Cultural Development Fund and Centenary of Federation Community Project Program. City Sites is a Carclew Youth Arts Centre project employing young visual artists as trainees under the mentorship of professional artists to produce public artworks.
The new Living Kaurna Cultural Centre speaks of cultural renewal. This open space museum in the City of Marion interprets Kaurna heritage and fosters arts and cultural activities through gatherings, ceremonies, celebrations and events, for the benefit of the whole community.

It has taken more than a decade of blood, sweat and tears to finally create this very important historical centre for all Kaurna descendants. Now the Peoples of Tjirbruki once again feel a Place of Belonging, says Georgina Williams, Kaurna Nganke Burka.

The centre is a joint partnership of KACHA (the Kaurna Aboriginal Community and Heritage Association) and the City of Marion, supported by the Commonwealth Centenary of Federation Grants program. The concept for an interactive history centre at Warriparinga came as a request from the Kaurna Heritage Committee to the City of Marion, during the cultural planning process which led to the Warriparinga Conservation and Management Plan in 1992.

Warriparinga has been increasingly a site of cultural renewal through ceremonies such as the Full Moon, Friendship and Spirit Fires by the Kaurna Fire Keepers and Clan Custodians. At the entrance to Warriparinga stands the Tjirbruki Gateway artwork by Sherry Rankine, Margaret Worth and Gavin Malone, a ‘forest’ of dead tree trunks which tells the story of the ancestral being Tjirbruki.

The environmental, cultural and spiritual aspects of Warriparinga are inseparable. The development of a wetland in 1990, and Indigenous revegetation by local schools and environment groups, have made the area a living testimony to Aboriginal principles of ecological land management, where Kaurna, Aboriginal and non-Aboriginal people can come together in a natural bushland space in the heart of the city.

Warriparinga is a spiritually significant site for the Kaurna Family Clan Groups. It is also a place of remembrance, ceremony and preservation of the contemporary Kaurna Tribal Model. In Kaurna language ‘Warri Parri’ means windy place by the river. The Sturt River runs through this 3.5 hectare reserve on the corner of Sturt and Marion Roads, and the winds that come to Warriparinga still speak to the surviving Kaurna Custodians there.

Georgina William’s vision of recovery of the Dreaming of the Land and recognition of the dispossessed Kaurna people of the Adelaide Plains have been a key factor in the planning and success of this project.

Resources: the Living Kaurna Cultural Centre was supported by the Commonwealth Federation Grants program. The Tjirbruki Gateway was commissioned by the City of Marion as part of the Local Councils Remember Program, a partnership between the Council for Aboriginal Reconciliation and the Australian Local Government Association.

Contact
The Living Kaurna Cultural Centre, Warriparinga
Ph (08) 8357 5900

The Living Kaurna Cultural Centre. Photographer: Suzy Stiles.
South Australian Councils are constantly looking for new ways to link their community members with each other, and to assist them to display their talent. On Square Eyes, a large community-access screen situated prominently in the foyer/café area of the new Marion Cultural Centre, public art meets community multimedia, and anyone from Marion City Council area is welcome to contribute.

Square Eyes has been a fantastic way for people to come together and express themselves. Community members of various ages, genders and nationalities have been given a chance to access high quality video equipment and a public forum for displaying their visual works. It’s also a friendly, comfortable environment for discussion and sharing of knowledge, says Ashley Starkey, photographer and member of the Square Eyes Programming Group.

Square Eyes was conceived as an evolving and expanding project. In this first stage, the large screen operates continuously while the Marion Cultural Centre is open, displaying photographs, digital works of art, videos and other visual work to café patrons and users of the centre’s library, art gallery and theatre.

The Square Eyes screen offers an opportunity for locals and others to get their work seen or their message across. It is used by artists, filmmakers, photographers, digital artists, community and service groups, young people and schools. The Square Eyes Programming Group is made up of visual artists, video buffs, filmmakers and interested community members. They are of all ages, and both aspiring and experienced artists are involved.

The next stage of the project is to acquire the capacity to help local groups create their own work for the screen. An Arts SA grant has assisted the purchase of high quality video-making and editing equipment, and several collaborative video projects are planned. These include work with Council’s new Youth Advisory Committee, Marion Youth Centre and Kaurna heritage and cultural renewal at Warriparinga.

The project was conceived as a long-term cultural development undertaking, with timeframes genuinely reflecting the timeframes of community development, rather than one-off interventions. From the beginning there was a vision that the new Cultural Centre would celebrate, support and inspire local arts and culture.

Council supports Square Eyes through its cultural development program. The project’s steering committee includes community, arts and media representatives, Council staff, Councillors and representatives from the programming group.

Resources: Funding from City of Marion and Arts SA.

Eliana Espinosa, a member of the Square Eyes Programming Group. Photographer: Suzy Stiles.
A local artist’s inspiration, ideas from hundreds of students, community volunteers’ hard work, and support from Naracoorte Lucindale Council and local businesses provided the creative mix. The result is the Naracoorte Swimming Lake Mosaic—a superb example of community art and a very proud community.

The local kids helped to create the picture. Then we used different tiles and a pair of tile cutters, to colour that in. I got to meet many new people, became involved in the community and I am very proud of the mark I have left on Naracoorte, says Matt Crewe, a volunteer community member.

Initiated by local artist Linden Edwards, and supported by local groups including the Naracoorte Tidy Towns Committee, the large mosaic of local flora and fauna was designed by more than 250 students with guidance from the artist. A large number of volunteers and paid community members then became involved, learning the medium of mosaics to construct the mural.

A local tile company contributed materials and people brought along old chipped family china for the mosaics. The 50 square metre wall now displays an ambitious design, in part determined by the shape of the building façade, that is impressive both in scope and appearance.

The primary objectives for this successful project were to involve young people in a community arts project and to encourage community participation in the arts. The project also aimed to engender a greater sense of civic pride in community facilities and to promote the Naracoorte Swimming Lake as a hub of community activity during the summer months.

Council provided financial support, Council’s staff managed the project and Council’s works depot provided tools and equipment. Council’s Manager of Human and Community Services, Senior Development Officer, and Parks and Gardens Superintendent were all involved in the project. Funding was obtained from Council, local businesses, the Australia Council and Country Arts SA with a total budget of $26,000.

Resources: Partners, sponsors and funding support came from the Australia Council, Country Arts SA, Naracoorte Lucindale Council, Naracoorte Tidy Towns Committee, Naracoorte Regional Art Gallery Board, local schools, service clubs (Naracoorte Rotary, Apex, Lions, Soroptomists Clubs) and Naracoorte businesses (Banner Hardware and Wennerbom & Hoole).

Contact
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