



Culture Love – State Library of Queensland

A case study in keeping culture strong through the arts

who

Name of Project

Culture Love school holiday arts and cultural program

Contact details for further information

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what & why

The project

When *Culture Love* was first conceived in 2008, there were few organised arts and cultural activities for children and young people in remote Indigenous communities of Cape York and the Torres Strait during school holiday periods. *Culture Love* was conceived as a program providing opportunities for Indigenous children and young people living in these communities to experience the arts as active creators and/or career builders and promote their creative achievements in their local communities.¹

Indigenous Knowledge Centres (IKCs), as existing cultural spaces owned by community, presented themselves as an obvious choice for the delivery of *Culture Love*. Supported with funds from Arts Queensland for arts and cultural programming they could gainfully engage local children and young people in arts activities. This was the simple, original idea behind *Culture Love*.

First delivered in 2009 January school holidays in Erub (Darnley Island) and Hope Vale, the program is now a much anticipated event in communities. As the program has developed, local communities have been empowered to create arts experiences relevant to community circumstances and to children and young people's interests. The program engages children and young people and their communities in healthy arts and cultural activities building esteem and a sense of belonging as well as connectedness to culture and community. *Culture Love* is now recognised as a flexible, culturally-attuned arts program for, with and by communities that achieves inspiring arts and cultural, social, community and organisational outcomes. Some of these are profiled here.

¹ Arts Queensland, *Arts culture + me: Children and young people in the arts action plan 2008/11*, (ACME) p. 12.

Participants in the project/program

- State Library of Queensland
- IKC network across Cape York, Torres Strait, Cherbourg, Palm Island and Woorabinda with the flagship kuril dhagun at the State Library at Brisbane's South Bank
- Aboriginal Shire Councils and the Torres Strait Island Regional Council who own and manage the IKCs
- Arts Queensland
- Queensland Health
- Torres Strait Regional Authority
- Office for the Arts, Department of Prime Minister and Cabinet

Brief description of project/program

Culture Love is developed, piloted and evaluated through a community development model based on the principles of active participation, community ownership and sustainability.

State Library staff and the IKC coordinator meet with a consultative community group to identify the local cultural themes to embed within the *Culture Love* program, the arts and cultural activities to engage children and young people and the involvement of local artists and volunteers. Typically these involve arts based workshops in a variety of artforms and media depending on interest in community, centred on intergenerational reviving, transmitting and interpreting cultural stories and language of community. Local organisations are involved and linkages to other holiday activities are identified including offers of in-kind support.

From these consultations, State Library staff draft and circulate the program overview, engage art worker/facilitators to provide skills development and mentoring and arrange travel, accommodation and materials. The IKC Coordinator is supported by State Library staff in event and project management including everything from promotion, blue cards checks, managing attendance records, contracting, invoicing, risk management, health and safety of children, consent forms and intellectual property rights.

The IKC Coordinator then plays a lead role with commissioned artists/facilitators in delivering the program including the showcase event, evaluation and reporting. A formal evaluation is usually completed on the last day and has been invaluable to the ongoing design of the *Culture Love* model, documenting many ideas to inform return events.



Painting the *Culture Love* banner at New Mapoon, Northern Peninsula Area 2010. Photo: Sharon Phineasa for State Library of Queensland.

where & when

Fourteen (14) individual *Culture Love* programs have been run between January 2009 and July 2011. Some communities have had repeat visits due to available arts and non-arts funding, popularity of the program and to reinforce skills development.

- 2 x Erub (Darnley) Island January and June 2009
- 2 x Hope Vale January 2009 and June 2010
- 3 x Wujal Wujal Easter 2009, January 2010 and July 2011
- Cairns Indigenous Art Fair 2009
- Kubin September 2009
- Mabuia Easter 2010
- Northern Peninsula Area June 2010
- Cairns NAIDOC July 2010
- Pormpuraaw January 2011
- Hammond Island January 2011

The pilot

In January 2009 *Culture Love* was piloted at Erub (Darnley) Island in the Torres Strait and Hope Vale in Cape York. Brisbane-based *Speakout* (now *Human*), was engaged to facilitate a program of arts workshops providing an evaluation that was particularly useful for the ongoing design and development of *Culture Love*. The pilot clearly showed that there was a need and a desire for this kind of activity in communities as indicated by the high levels of attendance and interest at the first pilot workshops. It also revealed the following important learnings for future delivery which now underpin the model each time it is delivered.

- The program must be planned well in advance to cater to competing events and priorities in community with workshop creative content tailored to demand, interests and strengths of children and young people. For instance, particular interests in the first workshops were in stop-motion animation, jewellery making and dance.
- As trusted organisations within community focussed on maintenance and preservation of culture, IKCs are crucial to ensure the success of the program as they are community-based and owned cultural infrastructure.
- Skill development for IKC staff is a priority for the ongoing success of the program.
- Skill development for local artists-as-artworkers in community is a priority for the ongoing success of the program. Local community artworkers are often artists in their own right who are looking to develop their own arts practice and this needs to be catered to in future programs.

CULTURE LOVE
school holiday program
DARNLEY ISLAND
TUESDAY-FRIDAY
January 12-16, 2008
venue: the art centre

tuesday 3-6pm (all ages)	wed-fri 10-noon (ages 6-12) 1-3pm (ages 13-25) 4-6pm (ages 13+ incl. community members)	friday 6.30-8pm COMMUNITY SHOWCASE!
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screen printing ... lino printing ... collage
textile dying ... stencilling ... jewellery making
stop motion animation ... digital music ... DJ-ing

for more information: contact renee colless,
cairns indigenous library services on (07) 4031 3232

slq state library of queensland Queensland Government Torres Strait Council Torres Strait Regional Authority Radio (Q) TAFE State College SPEAKOUT

Culture Love poster Erub (Darnley) Island 2009. Photo: State Library of Queensland.

- A flexible model which can add-on and enhance other cultural or non-cultural programs occurring in community is important and can act to potentially attract other non-arts funding for the program in future.
- Flexible promotional materials are needed as is advertising across community to increase the likelihood of the whole-of-community engagement and to foster intergenerational exchange.
- Cross-cultural awareness training for visiting artswriters needs to be addressed and more mature artists with involvement of Elders needs to be achieved.
- A community showcase at the end of the workshop program is a significant element that should be built into all *Culture Love* programs.

Incorporating learning from the pilot, *Culture Love* returned to Erub in the June 2009 school holidays. This time, the visiting artswriter/facilitator developed with the IKC and local Art Centre a thematic approach to content – *Weaving the mat* – which unified and added more relevance and depth to the event.

The children created a wall mural inspired by the retelling of a story about the journey from Coming of the Light to Native Title Determination. Images that children created from this story were screen printed onto tablecloths in preparation for the Q150 At Our Table celebration. Enthused by his involvement in the program Richard Kiwat wrote and performed with the children their own special song called *Culture Love*, which was uploaded to the IKC blogspot.² <http://ikcnetwork.blogspot.com/2009/11/erub-culture-love.html>

*Telling the stories of where we belong
Helps us keep our culture strong
From the seas to our land
To the sky up above
We celebrate our own Culture Love.*

(sung three times, guitar accompaniment)

Richard Kiwat, Darnley Island musician and Meriam clansman



Richard Kiwat and children with screen printed tablecloths, Erub (Darnley) Island 2009. Photo Lynnette Griffiths for State Library of Queensland.

² The IKC blogspot provides online access to other *Culture Love* events as well.

This second *Culture Love* at Erub helped young people understand the significance that cultural events play in uniting, strengthening and maintaining culture. As one young participant observed,

It is good to have the knowledge about our culture and pass it on and help all the little ones to understand what it is, what it means to each and every one of us.

Meo Gela, Darnley Island Participant

Culture Love in Wujal Wujal at Easter 2009 involved artists from the community working alongside artworker facilitators from Cairns, Yarrabah and Cooktown to deliver creative arts activities with children and young people in digital media (video and digital cameras), song writing and recording and visual arts (painting, fabrics and printing).

Informed by the pilot, Wujal Wujal *Culture Love* expanded the role of the IKC Coordinator beyond community engagement to include events management. More mature local artists were requested by the community to bring authority to the program along with the involvement of Elders. The recommendation for cross-cultural awareness training for visiting arts workers was addressed providing access for local Indigenous children and young people to experienced arts workers and musicians living and working in Far North Queensland.

Literacy, storytelling and documenting cultural history was a focus through the workshop program. The program involved collecting video, photos, sounds and found objects through a series of guided walking tours by the men involving the boys in hunting and gathering mussels and crabs, while the women involved the girls in making damper and collecting pipi shells. After reflection and sorting through materials, mentoring/facilitating artists supported the development of the sounds, images and objects into artworks through song writing and recording, fabric prints, digital photos and flip video displays. Equipment, technical assistance and support were provided to local artists by artworkers from Pegasus Studios, Cairns with skills developed through the process.



Gregg Maxwell, Pegasus Studios working with Kerly Tayley one of the young women involved in creating digital stories during *Culture Love*, Wujal Wujal 2010. Photo Luke Wenitong for State Library of Queensland.

IKC staff, local artists and volunteers were involved in programming and problem solving and attributed their feelings of pride and achievement to the high degree of control in developing and delivering the program. The 2009 program was a ‘taste tester’ and the community said they had not known what to expect and had so many ideas on what they would do and how they could do it better next time.

Community members continued to volunteer making the Laura Dance Festival, NAIDOC and other celebrations a success with the inaugural *Culture Love* named as the event that inspired the community to stay together. Without any direct involvement in Laura, community members still ask, will *Culture Love* be involved in Laura again next year?

Wujal Wujal had been going through hard times and no one was volunteering or getting involved. The Culture Love event in Easter 2009 was the first time for many years that community members had come together and volunteered. It wasn't just Culture Love; everything and other efforts all seemed to align. Community members were so proud and felt so good at what they had achieved the momentum kept going with teaching kids dances and their first return to Laura for some years and then getting involved in NAIDOC celebrations. Culture love was a spring board.

Carol Toby, Wujal Wujal IKC Coordinator.

Culture Love returned to Wujal Wujal in January 2010 with the theme *our community, our people* producing digital stories of family and Elders, short stories, and song writing translated and sung in their Kuku-Yalanji language. *Culture Love* continued to support emerging musicians from the first *Culture Love* program with the young men practising all through the holiday in preparation for the return visit. The returning arts workers from Pegasus Studios were impressed by how the young men had improved and by their interest to learn more about industry standards as they recorded their new songs. One of the talented young musicians, Patrick Nandy, has now joined the Australian Performing Right Association (APRA) and is interested to pursue a music career. Talita Nandy said, ‘during *Culture Love* my son heard about APRA and I was able to register my son and support his ambitions, sure that his rights as a musician are protected.’

Supported through Commonwealth demand reduction funding, *Culture Love* has now been included in the Wujal Wujal’s local implementation plan. Council’s ongoing commitment is seen through the additional resources provided to their IKC and the ongoing celebration of activities through their newsletter.



Local musicians Frank Yougie (left) and Roderick Nunn (middle) rehearsing with visiting musician Barry Cedric (right) at Wujal Wujal 2009. Photo Gregg Maxwell for State Library of Queensland.



Cygnnet Repu, Community Language Consultant and Leonora Adidi, visiting linguist, guide children through the translation work they are doing with the Amipuru story at Mabuiaig 2010. Photo Sarah Scragg for State Library of Queensland.

Culture Love played an active role in preserving and developing culture and language through *Island Life*, *Island Sounds* at Kubin in September 2009; a collaboration with Dr Karl Neuenfeldt,³ with funding support through the Torres Straits Regional Authority (TSRA) to record traditional and contemporary music and dance. Cultural activities included making traditional head dresses and model boats, storytelling, cooking traditional foods, and string games. These activities were recorded as a digital story along with 50 minutes of audio recordings that include 7 traditional songs, 2 contemporary songs and 2 songs by children. Danie Savage, the IKC Coordinator in Kubin, had seen cultural activities decline as there had been no real organised events, and said that:

The [Culture Love] workshop served to rejuvenate language through songs that hadn't been performed for approximately 20 years. As such it was extremely valuable in linking children to their elders and ancestors.

Danie Savage, Kubin IKC Coordinator.

Easter 2010 saw *Culture Love* at Mabuiaig Island with a children's language workshop animating a cultural story. The myth of Amipuru, previously interpreted by children in English, provided the scaffolding for children to use clay and sculpture to combine these images and use new technology and mediums to retell the story in language. Mabuiaig IKC Coordinator Annie Min said the children were:

... so proud of themselves. I was very proud and could not stop crying. I was so proud of the way they listened and to see how they could stand in front of the camera and tell the story in Kalaw Lagaw Ya language without looking at a piece of paper.

Annie Min, Mabuiaig IKC Coordinator.

³ Dr Karl Neuenfeldt has made a significant contribution to the sound heritage of the Torres Strait through his efforts in recording, producing and promoting recordings of musicians from the area. Karl is also an active musician himself, having played in Seaman Dan's band, encouraging Seaman to record his first CD and went on to produce Seaman Dan's first ARIA award winning album. Karl is also a mentor to young musicians working in genres such as rock and hip hop.

The original story of Amipuru which had been created by children in 2008 along with this animation have now been included with the publication *Island Treasures: Torres Strait Children Share Stories* collected by Dot Walker and Lynnette Griffiths for the State Library of Queensland. See www.sliq.qld.gov.au/find/online/retold/workshop

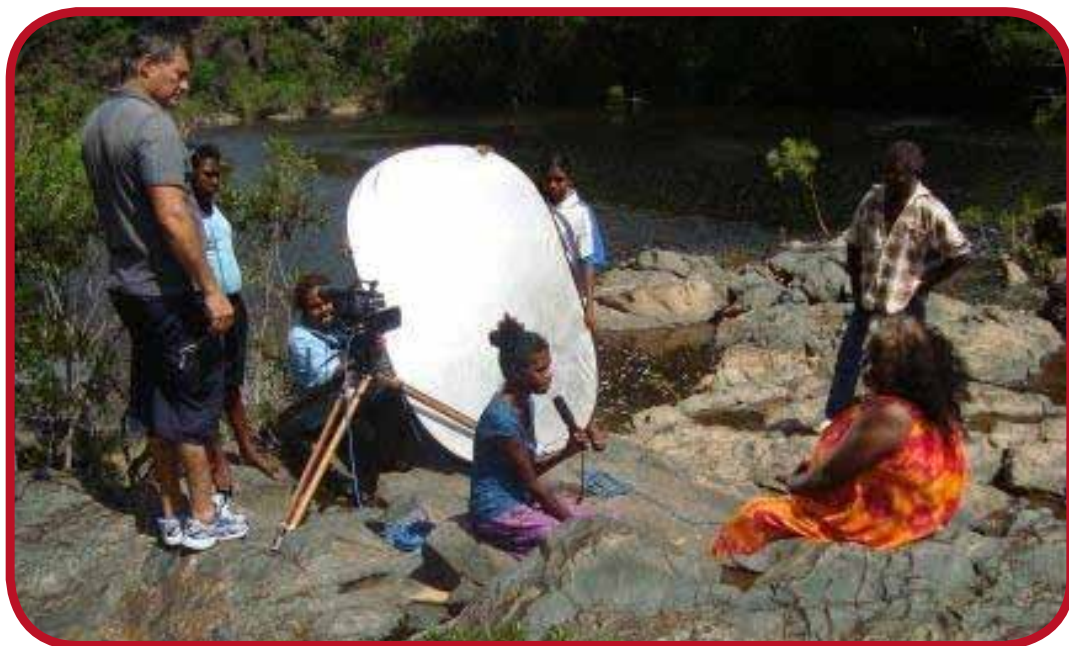
Deepening and developing the model

The potential to achieve a sustainable music/arts program across the Cape and Torres Strait was further explored through a second collaboration with Dr Karl Neuenfeldt. Combining *Culture Love* with additional funding support of \$50 000 through *pressplay: Arts Queensland Contemporary Music Strategy 2009-2012*, the resulting program *Our journey* was held in the Northern Peninsula Area in June 2010.

Three weeks of music workshops with the third week during the school holidays combining with *Culture Love* produced jewellery, carvings, artworks, a *Culture Love* banner, audio-recordings of contemporary and traditional music, digital stories of Elders from New Mapoon and Seisia, oral history recordings of the relocation from Mapoon to New Mapoon and the journey from Saibai to Seisia, along with a short film showcasing the potential of joint music/arts programs.

Combining two programs over a longer period of time really excited the five communities in the area. By bringing a range of skills in a coordinated manner around a shared theme, the communities were supported to collate historical material about the many relocations they and their ancestors had experienced. Employment of Indigenous artswomen, many already with links to the communities, meant they quickly built the rapport to mentor local artists.

The art centre at New Mapoon was very involved and it was the first time children had come to the art centre. Bringing expertise to the community was also a benefit for the art centre coordinator who was appreciative of curatorial support provided by one of the visiting arts workers making the centre more engaging for tourists and explaining the title, story and pricing to staff. Professional isolation is a real challenge for many cultural staff in community and having curatorial support was really helpful for her and demonstrates how *Culture Love* brings expertise to community and can support other programs.



Young women at Wujal Wujal training in film-making and interview techniques. Here Penelope Winkle interviews elder Adelaide Baird during the *Culture Love* project at Wujal Wujal 2010. Photo Luke Wenitong for State Library of Queensland.

Local Council support was instrumental in the success of this collaboration. Council not only provided a vehicle and driver, but accommodation, arranging meetings and healthy food. Four pages of the local newsletter were devoted to the Elders involved in the digital stories, historical photos and reports on the many activities. The enthusiasm shows with Neville Reys from the Northern Peninsula Area Regional Council, who was involved from the early consultation phase saying:

When I grew up I didn't really see a program like this. I'd like to see this program continued in some shape or form because it's been an incredible program and given the kids a great opportunity to look at ways and means for their arts skills and abilities.

Neville Reys, Northern Peninsula Area Regional Council

Summary of outcomes

Culture Love has provided sustained delivery of creative activities for children and young people in remote Indigenous communities by building local capacity to run their own after school and holiday programs. *Culture Love* uses participants' positive attitude to the arts to provide a stable platform for the maintenance and transmission of cultural knowledge across age groups and to promote Indigenous contemporary perspectives through new media. The workshops have produced resources that record communities' traditional and contemporary knowledge through their voice and across generations using various art forms and digital technology.

In addition to the skills development of IKC coordinators, established and emerging Indigenous artists gained employment as visiting artworkers. Local artists were employed and mentored by visiting artworkers/facilitators, increasing the local skills and confidence to provide arts based activities to children and young people through their IKC. Activating the IKCs with art and cultural programs assists Councils and State Library to attract other funding support and contributes to the sustainability of the IKC network.

The recording of Indigenous knowledge that occurs as part of *Culture Love* addresses the limited Indigenous specific regional materials and these are then available to community and, with agreement, can be shared more broadly through the kuril dhagun IKC at the State Library in Brisbane, State Library website and other digital platforms. This is an organisational outcome for the State Library and the IKC, as well as a social and community outcome.



Screen printed table cloth from Erub (Darnley) Island, *Culture Love* 2009.
Photo Lynnette Griffiths for State Library of Queensland.

Aboriginal and Torres Strait Shire Councils including Torres Strait Island Regional Council (TSIRC), Pormpuraaw Aboriginal Shire Council, Wujal Wujal Aboriginal Shire Council, Hope Vale Aboriginal Shire Council and Northern Peninsula Area Regional Council.

Arts Centres including Erwer Meta Arts, Hope Vale Arts and Cultural Centre, Pormpuraaw Art Centre, Hammond Island Art Centre and New Mapoon Art Centre.

Supporting organisations and individuals, Pegasus Studio, Dr Karl Neuenfeldt, Cairns NAIDOC Committee, Cairns Library, Canopy Arts, Cairns Indigenous Art Fair (CIAF), Hope Vale PCYC, Wujal Wujal PCYC, Wujal Wujal Community Care, Royal Flying Doctors Service (RFDS), Pormpur Paanth Aboriginal Corporation (PPAC), Roworr Wengka Rehabilitation Justice Centre and Balkanu Aboriginal Corporation.

	Arts worker Facilitators / Mentors	Local Artists / Mentorees
Erub (Darnley Island)	Libby Harward, Malinda Flynn, Andrew Gibbs, Lynnette Griffiths, Jan Cattoni	Ella Savage, Rank Mai, Richard Kiwat, Florence Gutchen, Jimmy Thaiday
Wujal Wujal	Ben Hakalitz, Barry Cedric, Gregg Maxwell, Helen Loncaric, Eloise Ingram, Sharon Phineasa	Dan Gordon, Frank Yougie, Roderick Nunn, Cedric Friday, Lance Green, Shontell Walker, Faron Nunn, Adelaide Baird
Kubin	Karl Neuenfeldt, Nigel Pegrum, Brett Charles	David Bosun, Fr. John Manus
Hope Vale	Libby Harward, Malinda Flynn, Andrew Gibbs, Gregg Maxwell, Ben Hakalitz, Eloise Ingram	Helen Gordon, Conrad Michael, Reynold Woibo, Derek Rosendale, Phylomena Naylor
Mabuiag	Lynnette Griffiths, Sarah Scragg, Leonora Adidi, Cygnet Repu	Kawie Kris, Frank Whap
Pormpuraaw	Karen Kaye, Charles Street, Djerami Callope	Marlene Holroyd, Hedley Karyuka
Hammond	Josephine David-Petero, Ceferino Sabatino, Sarah Scragg	John Garnier, Marcellus Sabatino
Northern Peninsula Area	Sharon Phineasa, Joel Sam	Geraldine York, Daniel Abednego
CIAF	Dr Barbara Piscitelli, Lynnette Griffiths	Sharon Phineasa
NAIDOC, Cairns	Sharon Phineasa, Patrick Mau	Jordan Oliver, Sharee Webb

the wins & what next

- Fourteen individual *Culture Love* programs have been delivered between January 2009 and July 2011 through 8 IKCs (with four return visits) and in Cairns for NAIDOC week and CIAF 2009.
- Approximately \$268 000 in funding has been provided from multiple funding partners/ investors plus in-kind support with an additional \$60 000 in funding through collaborations with other programs.³
- Eight IKC coordinators have received professional development in events management directly through the *Culture Love* programs at their IKCs and 31 local artists have been employed and mentored by 36 arts worker facilitators.
- Local people have been employed to facilitate their own programs and employed as arts workers to mentor their own artists and over 50 community volunteers have provided support across all programs.
- Week long workshops have been provided for 402 children and young people at IKCs and NAIDOC week and over 288 children with their parents and carers experienced the children's art station at CIAF in 2009.
- Thirteen showcase events profiling work of children and young people as active makers and participants have been delivered taking the form of exhibitions, DVDs, publications and archives.
- Digital stories are available locally through the IKC network, and more broadly through the State Library of Queensland's website and venues such as the *kuril dhugun* IKC and their welcome wall. The children's language workshop can be viewed at <http://www.slq.qld.gov.au/whats-on/exhibit/online/retold/workshop>
- Interest and permission from community members for material to be available through YouTube continues to be explored with the short video from the Erub culture love available at <http://www.youtube.com/watch?v=CTGOPfqD7Sc>
- Intergenerational exchange, cultural maintenance, language preservation, recognition of cultural authority, excursions and Elders sharing stories have all been a part of *Culture Love*.
- Traditional song and dance have been reinterpreted by children and young people using a range of visual arts including murals, banners, artworks, screen-printing, jewellery and carving, song writing, music, dance and creating digital stories.

Feedback and evaluation has been critical to the success of the *Culture Love* model. The opportunity to problem solve, plan and critically reflect has contributed to local ownership and participants' empowerment and improved wellbeing.

Local artists, arts workers, IKC staff and volunteers provide ongoing feedback throughout the *Culture Love* workshops, with ideas shared daily on how to improve on the previous day's activities. One local artist Dan Gordon from Wujal Wujal said '*I had to sleep under the stars for all the thinking*'.

The evaluations have also allowed the State Library to explore with community how the arts as a medium combined with digital technologies can assist culturally and linguistically diverse communities achieve greater social inclusion and maintain their linguistic and cultural identity. Recognising the leadership of IKC coordinators in achieving literacy through the arts programs in remote areas, State Library continues to identify skills development opportunities including through the IKC coordinators annual workshops and involvement at the Cairns Indigenous Arts Fair (CIAF).

³ Funds remain for additional events in 2011–12.

Future plans

The State Library is committed to delivering and evaluating *Culture Love* and its outcomes, however sustainability of the program and ongoing funding is an ongoing challenge. *Culture Love* has been funded externally with the State Library largely contributing in-kind support and a number of avenues for funding are being explored. The major cost of *Culture Love* is the visiting artworker/facilitators, their flights and accommodation. This highlights that an investment which builds local capacity in events management and creative arts delivery would provide creative based programming at less than half the cost. This is a key focus into the future.

In 2011, the State Library will further explore the potential of portable technology, such as mobile phones and iPads to enliven cultural techniques, forms and products. This technology is readily available, widely used in communities and is the realm of social peer group learning and the intergenerational space of family story and sharing circles. Interest and permissions from community members for material to be available through YouTube will continue to be explored.

Aware that much of the anecdotal evidence about the power of arts partnerships and more specifically how the IKC model, promotes social and emotional wellbeing, employment and literacy through the arts hasn't been gathered, State Library is looking at an approach that would maximise the involvement of the IKC coordinators.

Reflections

Christine Stucley, Manager, Literacy & Funding, State Library of Queensland Cairns offered the following reflections on some questions posed by Arts Queensland.

Was there anything in the way you designed and delivered the project that was new, different or innovative?

Community member involvement factored into the design of *Culture Love* from the outset of the program has been critical. Community members are motivated by an understanding of the importance of sharing cultural knowledge with their children and young people, encouraging intergenerational Indigenous identity to improve relationships, self-esteem and success in schooling and family life.

The impact of *Culture Love* on local artists and volunteers has been significant. *'To do something for the children'* has been an important motivator and has increased their own sense of well-being. Anecdotal evidence collected in reviewing the program attests to how empowering it is to contribute to a community event that allows community members to be a part of creating civic life. When asked what personal goals were achieved, Cygnet Repu, the language worker for the Mabuiaig *Culture Love* program, identified *'watching children grow in confidence as they re-engaged with traditional language'*.

All too often Indigenous programs are about disadvantage, predicated on a deficit model. However by building on local capacities through participatory community development principles, *Culture Love* has shown itself to be transformative and as such more likely to be sustainable.

Local role models are important to developing a positive self-esteem. To see the community delivering a program alongside recognised and established artworkers has created local role models making an important contribution to children and young people's identity and sense of hope for the future.

The children have fun and the community comes together to make it work. How often do people living in remote communities have the opportunity to reinforce social ties and put aside their daily pressures and intergroup conflicts, as everyone comes together for the benefit of their children?

These are the social norms that have all too often been missing from Indigenous communities with *Culture Love* providing the platform for intergenerational exchange and peer support. Family members volunteer and the IKCs provide a safe family venue.

How did your project help enliven the space or bring more community members to the space?

IKCs are community hubs providing library services and collections. IKCs bring people, technology and culture together. IKCs provide the perfect vehicle for *Culture Love* because they provide a hub for community learning, a keeping place and small museum and often provide the only public access to computers and the internet. Aboriginal Councils and the Torres Strait Island Regional Council own, manage and staff their IKCs with members of the local community, often Elders and respected community leaders, who understand their community's interests and needs.

State Library supports the Councils to achieve a sustainable IKC model through the establishment and professional development of IKC coordinators, improved access and use of new technologies and delivery of programs that promote literacy, build life-skills and keep culture strong.

Chosen as the delivery model for the *Culture Love* school holiday programs, the IKCs are already much loved and a well-used venue in the communities. However hosting *Culture Love* has certainly enlivened the space and attracted community people who haven't been involved previously. Murals have been created to enliven the walls, *Culture Love* banners hang inside, families visit to see photos of their children and hear the songs they recorded. The stories children have written are shared and art works displayed.

What technology or digital platforms did you use in the project? What were the artistic and technological challenges you faced in doing this and how did you address these? What have you learnt about arts and culture in the digital age?

Culture Love has engaged children and young people's interest using various art forms and new media and successfully built learning into entertaining and cultural experiences. Digital technology plays an important part in the *Culture Love* programs. It is used as an engagement tool with the children and young people and also to build digital literacy in the community in a fun and interactive way. IKC coordinators and local artists have been partnered with film-makers assisting children and young people to learn in-front camera basics, technical camera support, recording using flip videos and portable digital video camera and editing skills. These are the type of skills in demand in communities as the potential to record and share stories is increasingly appreciated.

Indigenous authorship through *Culture Love* programs has provided a means to celebrate, share, and maintain culture, with stories retold in contemporary ways by the next generation. Relevant local collections in the IKCs are encouraging greater usage and engagement with these and other educational materials, with children proud to share their creative works within the community. Increasingly communities are choosing to share their *Culture Love* stories on the welcome wall at kuril dhagun IKC at South Bank and the redevelopment of the State Library's website will provide a place in the future.

Sharing their own contemporary take on their own cultural stories and having it affirmed by positive responses supports reconciliation and the children and young people have their own unique identity respected.

Conclusion

There is a body of work demonstrating the importance of the arts to empower individuals and communities. It is also recognised that many remote and urban schools don't have the resources: the arts training of generalist primary school teachers is often minimal or at best variable. The arts are a powerful medium to improve literacy and life skills incorporating oral, written, visual and digital languages, critical analysis and problem solving.

Culture Love is increasing the skills and confidence of communities to deliver arts based programs in remote areas. The *Culture Love* at Hammond Island was proudly facilitated by a local Torres Strait Islander woman recently retired from teaching. A local artist employed as the artworker / facilitator was initially unsure about working with children. This proved unfounded as his support to the children and mentoring of the young artists was inspirational. One of these young artists, John Garner said:

'Culture Love's important because we're teaching our kids about our culture and what impact it may have on them if we lose our way.'

The children and young people have voted with their feet, turning up every day at what is a voluntary school holiday program and asking IKC coordinators when *Culture Love* will be back. Children's views have often been shared as they film each other being interviewed about 'what they liked best about *Culture Love*'. We've only recently realised how effective this evaluation method is and will continue to explore use of media to capture children's feedback during future programs, while expanding their camera and interviewing skills.



Culture Love banner and group photo at New Mapoon, Northern Peninsula Area 2010. Photo Gavin Bannerman State Library of Queensland.

The children at Hammond Island in January 2011 engaged with the visiting film maker to help make the digital story, filming each other reading their created stories about the cycle of the turtle and we hear their voices as they tell each other what they like about *Culture Love*.

“What you like about this workshop?” ‘I like drawing turtle.’ ‘Doing screen printing and making t-shirts.’ ‘I love writing.’ ‘I like life cycle of the turtle.’ ‘Love doing screen printing.’ ‘Writing turtle.’ ‘Painting turtle.’

At Mabuiag in 2010, the children’s clay work of fish, dugong and leaves combined with stop motion animation forms part of the background for their retelling of an important cultural story, Amipuru. During their expedition to photograph and collect material, language worker, Cynet Repu asks one of the children,

“Is it a still camera Kaio? Are you standing still?”

Kaio – ‘I got a flip camera.’

Kaio – ‘We were just collecting the picture of the, taking a picture of Zanga leaf.’

Zanga is one type of mangrove leaf on Mabuiag, culturally significant and was used by Amipuru to camouflage himself. The children are reinforcing their culture, language and learning through the arts.