


# FUTURE OF FESTIVALS DAREBIN REVIEW

*“If public events are constructs that make order, then the logics of how they are put together is crucial to how they work, and so to that which their designs enable them to accomplish.” (Handelman 1990:16)*



This report has been developed by Ros Abercrombie on behalf of Darebin City Council - Creative Culture and has been prepared in relation to the current delivery of Festivals within the Council.

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Disclaimer:

While all care has been taken in the preparation of this material, no responsibility is accepted by the author for any errors, omissions or inaccuracies. This report was produced to provide general advice only. It is not intended to be relied upon or be a substitute for legal or other professional advice and does not remove the responsibility of the event organisers / proprietors to ensure all obligations under legislation are adhered to.

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*Photo: Michael Findlay*

# EXECUTIVE SUMMARY

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In the prologue of 'The Craftsman', Richard Sennett implies you don't wait till after the work is done to ask the questions and talk about problems, rather "engagement must start earlier to enable a better understand of the process by which people go about producing things" (Sennett 2008: 7). Within festival and event design all stages of the design – production - delivery are interlinked, they don't exist in isolation and they are not static but ever changing and evolving.

Sennett leads us through three concepts; starting with the notion of 'Craftsmen', exploring the workshop, machines and material consciousness, then considering 'Craft', unpacking tools, instruction and resistance, and concluding with 'Craftsmanship' considering principles of quality and ability. He stresses the important of technique through all three stages. He suggests design provides subtle guidance and the audience mark their presence on the space and that the social conditions shape these motivations. The narrative is important. Engagement with continual dialogue is distilled by practice and woven with theory that is instructive in creating meaning within experiences.

Festival and event design is intuitive to the narrative and provides creative and expressive instruction that not only informs but also responds to engagement. The dialogue between the producer or organising committee and the participants or audience 'evolves into sustainable habits, concrete practices and thinking'. (Sennett 2008: 9) This process informs, guides and provides structure for participation and engagement, "the physical display conveys more than the label" (Sennett 2008: 181)

Having been working in the Festival & Event Industry for over 20 years, I come to this research with a professional practice that is based on the understanding of engaged festival management and the principles of integrated design. As a practicing Festival Director I specialise in event conception and direction and am committed to the concepts of collaboration as vital to building festivals that are significant forums for new work, culture and ideas. I design festivals to be innovative and accessible, founded in a practice that is multidisciplinary and participatory. I consider arts spaces as a cultural landscape as more than the physical place, and design programs for the spaces in-between, crafting unique contemporary experiences.

Within this review I have considered how festivals evolve, what influences them to change or remain the same, how design and programming decisions are made, how they attract new audiences and retain existing ones and how they generate meaning both individually and collectively. Importantly I have investigated the role of place; constructed place and cultural place in determining and influencing the design of Darebin's festivals and events and their associated process and policies.

I am a Darebin Resident

# INTRODUCTION AND REPORT FRAMEWORK

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The project specification seeks to:

- a. Review the overall strategic direction and mode of delivery of Darebin City Council's suite of Council produced major Festivals and Events, to ensure the overall offering reflects current and future Council and community aspirations and needs;
- b. Consider the growing community and private or commercial offering of festivals and events in Darebin, and Council's role in supporting these events

A detailed analysis has been conducted that explores the current delivery of festival and events within the City of Darebin. The applied research considers the social, historical and creative viewpoints considering the relationship between design, production and delivery. I provide a summary of definitions that position the structural framework of the report. Importantly, I position myself as the author, an industry practitioner and local resident.

I have adopted a range of methodology and research approaches. Through desktop research a mapping analysis is provided that contextualises current models, locally, nationally and internationally.

I conducted a series of facilitated consultation and interview sessions and applied participatory observation methodology.

Four key areas were identified:

- Strategic Positioning
- Structure and Resources
- Programming (curatorial)
- Brand and marketing activation

From these four areas key questions were considered:

- What currently works - organisationally, structurally and programmatically
- What are the challenges (internally and externally)
- Is it important for Council to differentiate between Council produced, community produced and commercial events
- What role does Council have
- What are the gaps or maybe opportunities
- What would you love to see in Darebin
- If you could do anything what would it be

Each of the facilitated sessions were asked the same open ended questions.

The report presents observations and recommendations that can be used to inform the future strategic direction of Festivals and Events in Darebin within a sustainable programmatic plan for the next five to ten years. The considerations are integrated across the departments and Council. They are in line with overall development priorities of the Darebin City Council and suggest an approach that is reflective and responsive to the communities, creative industries and arts practitioners that reside, work and create in the municipality. The suggested strategies are fluid by design and allow for cultural expression to add value and provide fresh and creative approaches.

Essentially asking 'how can experiences best be created, curated, supported within Darebin' and what best practice models can be applied to support them?

# CONSULTATION

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A number of strategies have been referred to and consulted as part of developing this review:

- Darebin Arts Strategy 2014 – 2020
- Darebin Council Plan 2017 - 2021
- Darebin Cultural Infrastructure Framework 2018-2028
- Economic Value and Social Benefit of the Arts in Darebin (2016)
- Darebin Action Plan 2017/2018
- Tourism – A destination plan for Darebin Strategy 2016 -2021
- Audit Recommendation Compliance Report 2016 (A Camms Solution)
- Bradford Cultural Strategy 2014 -2024
- Creative Hackney - cultural policy framework 2018
- Moreland Arts and Cultural Strategy 2017 – 2022
- Culture and Our City - A cultural plan for Paramatta's CBD 2017 -2022
- City of London – Mayors Culture Strategy – draft 2018

Several facilitated sessions have been conducted:

Darebin Arts Ambassadors Workshop 21 Feb 7pm:

*Wendy Dinning* A/Manager Culture and Events, *Liz White* Arts Precincts Co-ordinator, *Cr Susanne Newton*, *Melissa O'Donovan*, *April Brennar*, *Christopher Bell*, *Hannes Berger*, *Lindy De Wihn*, *Lisa Horler*, *Anne Learmoth*, *Mark Tregonning* and *Victoria Canning*

Team members from across the Creative Culture and Events Department, including Festivals and Events, Northcote Town Hall, Darebin Arts and Entertainment Centre and Bundoora Homestead Arts Centre were interviewed:

Monday 18th *Amanda Palmer* & *Bronwyn Ryan-Mercer*

Tuesday 19th *Ryan Hale* & *Emily Fuller*, *Liz White*, *Chloe Gestier*, *Clare Springett*

Friday 22nd *Vicky Guglielmo*, *Beau MaCarthy*, *Sam Butterworth* & *Liz Welsh*

Sunday 24th *Ella Hughes*

## DEFINITIONS

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Festivals can be understood as a modern day social pattern of consumption, a cultural commodity. The European Festival Association (EFA) believes that arts and culture play an essential role in the building of societies. Kathrin Deventer of EFA said, "Festivals are deeply rooted in local contexts and contribute to a change of mind-set of people that get in touch with artists". Festivals can offer inspiration to their audiences by challenging them and offering them the opportunity to broaden their horizons. They provide participation in cultural life, enriching both to the individual and communities. The audiences attending festivals are encouraged to actively participate, this participation can promote a sense of belonging and ownership.

A festival place has a dynamic relationship between people and place. The site (the product / the experience) is where all the components come together. It is a carefully planned interaction with individuals, participants and place. Festivals create a time and space for gathering, a site outside of the everyday, away from routines, a space for experiences and the generation meanings. While acknowledging that they are often highly designed, planned and managed, festivals are multiple sites that can be contested and challenged.

As defined by Lineu Castella, '*placemaking*' means "precisely the construction of place." (Castella, 2012:21)

Place Making, like metaphors can imply and take different paths. Events are increasingly used in place marketing (Gibson, 1998; Getz, 2008) they can;

- attract tourists and visitors, this is generally welcome when it occurs in a medium or low-tourism season since it reduces seasonal ebbs
- help to capture attention and promote attractions and infrastructures
- maximize and rationalize the use of certain spaces.

Through cultural events, places may attract not only visitors and tourists but also investments. Preservation of these spaces may result in financial benefits and dissemination of artistic and cultural heritage. The creative industries and events that they generate, support employment and economic diversification.

The festival creates the product – the product attracts the visitors enabling interaction and exchange allowing the place to flourish. Place Marketing and Place Branding are two concepts that have been applied to the study of festivals. In Marinda Scaramanga's article in the Journal of Place Management and Development (vol 5 no 1 2012 pp70-80) she discusses the theoretical framework between culture and place branding. Scaramanga suggests that place branding is "more than the creation and promotion of place" central to her thinking is the idea that "brands exist in the midst of consumers as branding is composed of emotional, intellectual, psychological and physical aspects and placebranding is an extension of this to the physical and social environment of place " (Kavaratzis & Ashworth quoted in Scaramanga 71)

I argue that Festivals by design create a cultural landscape, a contested place that can inform public, private and social space. They encourage and provide a dynamic relationship between people and place and provide a site for gathering and celebration. However, the word '*Festival*' like '*placemaking*' have become some of the most over used words in marketing, tourism and brand activation campaigns and have to some degree devalued the very essence of their meaning.

We can question what constitutes an event and a festival, and rather than position this as an academic question, we can consider should the Darebin's future strategy include a Farmers market, a local gig and one off program night at the regular venue, a new menu, a public dance workshop, a special curated program within standard programming as an event or festival?

Through this review there is the opportunity to deconstruct the definitions potentially facilitating a rethink of the applied definitions.



## MEASUREMENTS & VIEWPOINTS

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Place is important and provides a significant part of the narrative. Cultural landscapes and cultural infrastructure combine with elements of place and time and are paramount to understanding the creative industries.

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### MAPPING DAREBIN

158,553 Population ABS ERP 2017

5 148 countries

105 languages spoken

5– 15 kilometres of the Melbourne GPO



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Market research, setting viewpoints and determining social, cultural and economic measurements assist with understanding your audience and understanding your market. These frameworks help position the festival / event and establish the past, present and future audiences and stakeholders.

Events can only have a net economic impact if they do not divert spending. This is why the notion of tourism and the concept of a 'viewpoint' is so important, as "consideration of costs and benefits depend critically on 'viewpoint' (Burns & Mules). From a state viewpoint only event-generated expenditure sourced from outside the state will impact on State Product (GSP). Similarly from a local viewpoint only income generated from outside the defined viewpoint can be measured.

Several measurements have been identified by the City of Darebin. The tourism destination plan cites an aim;

*"to increase visitation and spend from people living in and travelling from neighbouring suburbs within 40km from Darebin"* (p4)

It further identifies, "life style leaders' and asks, "what is Darebin's signature event? Does Darebin have one? If not, why not? And should we create one?" (p7)

To be able to measure impact / visitation / audiences the viewpoints needs to be determined and apply consistency across all departments and units. Evaluation documents should be centralised and unified to ensure measuring 'apples with apples'. This will assist with understanding the current offerings and the future-programming calendar.

# BENCH MARK ANALYSIS

To create a unique proposition it is important to understand the market positioning, the sameness and points of difference are important to understand the broader market position and operating environment. Festivals and events are a competitive space.

An External Desk Top Review was conducted. This analysis assists in setting the viewpoint from which the Darebin Festival and Event Strategy can be contextualized.

## EXTERNAL MAPPING

### 1. LOCAL VICTORIAN COUNCILS

The five local government councils were chosen due to a number of factors – Moreland and Yarra were chosen as they adjoin Darebin and Melbourne. St Kilda - as they do the big-ticket festivals. Maribyrnong was selected for similarities in proximity to CBD, Diversity, Industrial/etc. – and also to examine their branding as the ‘Festival City’. All Councils selected are in close proximity to the City of Melbourne.

All information sourced from Council websites – after inputting ‘Festivals and Events’

- City of Yarra
- Moreland City Council
- Maribyrnong
- Port Phillip
- Melbourne City Council

Please refer to a detailed table in the Appendix

#### CITY OF YARRA

To make arts and culture an everyday experience in our city.

All of the Festivals featured on the City of Yarra site are partnered with other organisations within the municipality or relevant to the Festival.

Arts Cultural Strategy available on-line

#### MARIBYRNONG CITY COUNCIL (brands itself as ‘Festival City’)

Council’s Festival City Program promotes and cultivates the City of Maribyrnong as a vibrant, cosmopolitan City.

No Festivals are produced by Maribyrnong City Council – they appear to support the Major festivals on their calendar, which are produced by other organisations – Multicultural Arts Victoria, Footscary Community Arts Centre FCAC, Yarraville Community Festival Committee and Melbourne International Jazz Festival and Womenjeka by FCAC.

Festival Policy available on-line

#### CITY OF MELBOURNE ‘COM’

As host of more than 8000 festivals, exhibitions and events every year, Melbourne is well known as the events capital of Australia.

COM produces a range of festivals and events throughout the City, Moomba Festival, Melbourne Music Week, Melbourne Spring Fashion Festival, Christmas and NYE in the city, Winter Docklands.

They outline that they ‘own and manage’ the majority of them. They do offer extensive links and information on how to partner/sponsor/when eoi’s for participation open etc. Featured under the ‘Events and Partnerships’ tab.

#### MORELAND CITY COUNCIL

*“Our festivals, events, exhibitions and performances celebrate and build community identity and promote arts and cultural expression.”*

There Festival calendar appears more in the council/ community style where they produce all their smaller festivals and link in with the Brunswick Music Festival for the Sydney Road Festival. They offer 2 call outs per year for performers and stall holders for their range of festivals.

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## CITY OF PORT PHILLIP

*“Port Phillip is an energetically creative place, welcoming and alive with activity, where all people can participate in and experience the arts and the cultural life of the city.”*

City of Port Phillip produce two festivals – ‘St Kilda Festival’ and ‘St Kilda Film Festival’ – these are large scale events with significant sponsorship. They offer an annual funding round to support smaller festivals and events ‘Local Festivals Fund’ and have four rounds per year particular to when the event will be held.

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## MOONEE VALLEY CITY COUNCIL

While Moonee Ponds is not featured in the analysis –it was interesting to note they are initiating a new Winter Festival this year, as are a number of other Councils.

*“Take a spin on the ice in the heart of Moonee Ponds, see a movie at the Clocktower, hear live music at venues across Moonee Valley, enjoy a free event at Sam Merrifield Library and see the latest exhibitions on display at Incinerator Gallery.”*

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## 2. HACKNEY, LAMBETH, PARRAMATTA

In looking at other key examples of cultural infrastructure the Councils of Parramatta, Hackney (UK) and Lambeth (UK) were examined. Each of the Councils has similarities and also differences to the City of Darebin which consider demographics – age /income /ethnicity/class/home ownership v rental, distance from CBD and potential for growth.

**HACKNEY CITY COUNCIL** (A borough of London that is 8km from the London centre and covers an area of 19 sq metres with a population of approx. 225,000). Hackney acknowledges up-front that the working culture of their city has changed and that manufacturing has been replaced by micro and small businesses and that many of these are design and creative based – in essence creating a ‘dynamic and creative economy’. Creative Hackney (Arts Strategy) aims to set out the aspirations for the vision for culture and creativity in Hackney and establish the framework for the long-term development of the cultural and creative industries. “It is important that we articulate our role in their development - as a facilitator to provide opportunities to strengthen the practitioner base allowing the sector to flourish, as an enabler to nurture and support the sector and as a broker of partnership working. To act in this manner there are a number of underpinning actions required by the Culture team and across the authority generally to ensure that the action plan for the Cultural Policy Framework can be implemented successfully.”

Festivals and events within Hackney are publicised more through the ‘Destination Hackney’ <http://www.destinationhackney.co.uk/places-to-go/Festivals> which provides an overview of the annual festivals including and is owned and managed by the Borough of Hackney.

The array of festivals that take place in Hackney throughout the year is as diverse as the borough itself. As a creative hub, Hackney is home to some of East London’s most prominent arts and music celebrations.

For starters, there is ‘Land Of Kings’, which unites Dalston’s premiere music and club venues in one massive party over two nights, to the ‘Stoke Newington Literary Festival’, the latest up-and-coming event for wordsmiths and bookworms alike. While the ‘Day-Mer Art’ and Culture Festival celebrates the area’s large Turkish and Kurdish communities, micro local festivals in Shoreditch, Clapton, and Hackney Wick showcase each area’s creativity, culture and produce. Hackney also hosts its own LGBT film festival.

PARRAMATTA is currently promoting itself as 'Australia's Next Great City'. The major events produced by the City of Parramatta are featured as a calendar of festivals that include:

- Australia Day (70, 000 people)
- Lunar New Year (10,000)
- Parramatta Artist Studios (5500)
- Winterlight Festival (25000-100,000)
- Burramatta NAIDOC (5500)
- Parramatta Lanes Festival (95,000)
- Loy Krathong Thai Water Festival (14,000)
- Christmas in Parramatta (8000)
- NYE (80,000)

The festivals/events produced by the City of Parramatta follow both a traditional focus of Australia Day, Christmas, NYE but also have festivals celebrating the various cultures within Parramatta, the Indigenous population and also a younger artistic audience – with the Artist Studios and Laneways Festival.

In the Parramatta City Council Cultural Plan 2017-2020 the aim outlined a shared ambition for a city that is:

*“Driven by culture, a world-class city known for its diversity and energy, with people, ideas and creativity at its core. By setting out its four goals aligning with and acknowledging Indigenous Sovereignty and Diversity at its core.”*

- Goal 1: *Always was, always will be a gathering place*
- Goal 2: *Diversity is our strength and everyone is welcome*
- Goal 3: *Ideas and imagination are the heartbeat of our city*
- Goal 4: *By design, our City incubates creativity, industry and new knowledge*

LAMBETH – is a Council/Borough that sits to the south of London and is an area close to the city that gentrification could potentially change the demographic as people are forced further out. The 2016-2020 Events Strategy of Lambeth seeks to redefine its focus:

- enabling the community to lead and own community events;
- delivering an excellent Country Show;
- developing and coordinating a high-quality set of events across the borough based around 5 main zones (Streatham, North Lambeth, Clapham, Brixton and Norwood);
- diversifying the service to be more economically effective; and,
- a focus on showcasing the borough and driving visitors and tourists across the borough.

Lambeth, like Hackney, presents a separate website that promotes the culture of Lambeth - <http://love.lambeth.gov.uk/next-generation-win/> At the time of this research the latest news included a project that has successfully been awarded funding from the Mayor of London as one of six cultural impact projects.

The Next Generation project will see Lambeth Council work alongside key cultural institutions in the borough to provide skills, jobs and opportunities for young people and those underrepresented in the cultural workforce. Lambeth will be given £200,000 to deliver the project.

Lambeth is also about to publish its first Creative & Digital Industries Growth Strategy that will outline Lambeth to be the leading place for the creative and digital economy in London.

In each of these three examples the trend across all of them is to diversify their output and considers the idea of communities driving their festivals and events.

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## CITY OF DAREBIN - INTERNAL MAPPING

The Creative Culture and Events department is recognised for its role is supporting arts and community cultural development in the community' and deliver a suite of cultural services through five streams:

1. **Management**  
Strategy, Policy, Planning, Sector Engagement & Partnerships
2. **Festivals and Events**  
Festivals, Events, Civic Events, Public Programming
3. **Arts Precincts**  
Northcote Town Hall & Darebin Arts Centre curated arts programming, arts facility & management, operations, creative developments and arts partnerships
4. **Art and Collections**  
Art Collections, Public Art and operations and programming at Bundoora Homestead Art Centre (BHAC)
5. **Community Hubs**

The management and operation of community hubs (specifically Darebin Intercultural Centre, Keon Park Children's Hub, Darebin North East Community Hub and Reservoir Learning and Community Centre)

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The Creative Culture and Events present some vital statistics that generate an investment picture.

- Visitation: 300,000+ per annum
- Event Episodes: 1000+ event episodes produced per year of varying scale and reach
- Social Media and E-news Reach: 15,000+ Subscribers
- Total Council Investment: \$4.7 Million per annum
- Income: \$2.1 Million - the majority generated by the two arts venues NTH and DAC
- Operational Expense: \$6.8 Million

The multiplier effect of this investment impact generates an additional \$2 Million in local jobs and expenditure and Live Music is estimated to attract 770,000 patrons to the City of Darebin generating \$32.5 Million in patron expenditure.

The current City of Darebin events calendar hasn't changed significantly since the 1990's with 'Darebin Community & Kite Festival' (1999), 'Darebin Music Feast' (1996) remaining the core delivery. The current Arts Strategy 2014-2020 commits Council to continuing to fund and manage the ongoing annual festivals such as, 'Darebin Community and Kite Festival', 'Home Made Food and Wine Festival' and 'Darebin Music Feast'.

The current events calendar features five core internally (creative culture and events) produced events:

Darebin Music Feast (including - Songwriters Award – from 1999 and hello Sunday)

1. True North Program / Festival
2. Darebin Community and Kite Festival
3. Homemade Food and Wine Festival
4. Carols in All Nations (from 2003)

The unit also produces:

- Civic Events (citizenship ceremonies, welcoming new residents, government, school, mayoral)
- Darebin Community Awards
- Edwardes lake Park Open Air Cinema
- ICAN peace mural
- Corporate Events Calendar

Other departments including family services, libraries, economic development, sustainability produce their own programs and have specific deliveries, such as;

- Darebin Backyard Harvest
- Museum of Me Part 2
- N-Scribe
- Mayors Writing Award
- Speakeasy
- International Women's Day
- NAIDOC week
- Reconciliation week
- Children's Week



Photo: Nicole Cleary

Additionally there are independent festivals and arts participation projects.

- Salami Festival
- The Magic festival
- Midsumma
- Melbourne Fringe,
- Melbourne Jazz Festival
- Melbourne Comedy Festival

There are three venues within the department each producing programming.

- Darebin Arts Centre (Arts Precincts team)
- Northcote Town Hall (Arts Precincts team)
- Bundoora Homestead Art Centre

Historically there has been a diversity of programming and delivery that are either no longer delivered, moved to other departments, in a partnership agreement, or now independent, these include:

- Creative Networking/Creative Spark/DIY Arts Business Seminar Series – from 2010 (no series 2016)
- Ganesh – from 2004- 2012 -- Taste of India Festival (now sits with Equity & Diversity)
- East Reservoir Neighborhood Renewal – End of Year Community Celebration – 2011 & 2012
- A Month of Sundays (5 Sunday afternoon concerts in parks) 2012
- Garden Tea Party at Bundoora Homestead – 2012 (reinstated 2018)
- Chinese Moon Festival 2012
- Festival of Light & Friendship 2010, 2011, 2012
- Home Cooked Comics 2012-2013 (partnership agreement 2014-2016, now independent)
- Koorie Pride Festival (with Songlines) – 2013 & 2014 (partnership agreement for 2015)



*Photo: Nicole Cleary*

# OBSERVATION & ANALYSIS

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## ORGANISATIONALLY

The 2016 CAMMS Audit recommendation Compliance Report detailed clear findings within the current festival and events model:

- Events are not centrally managed
- No overarching, organisational wide policy or framework
- Planning and management is decentralised with no formal process
- No organisational event calendar or planning tool

It makes clear recommendations to:

- Standardised planning and delivery templates
- Standardised best practice event plans
- Consistent approach to Permitting
- Review venue and park booking process and guidelines
- Implementation of an across council planning calendar

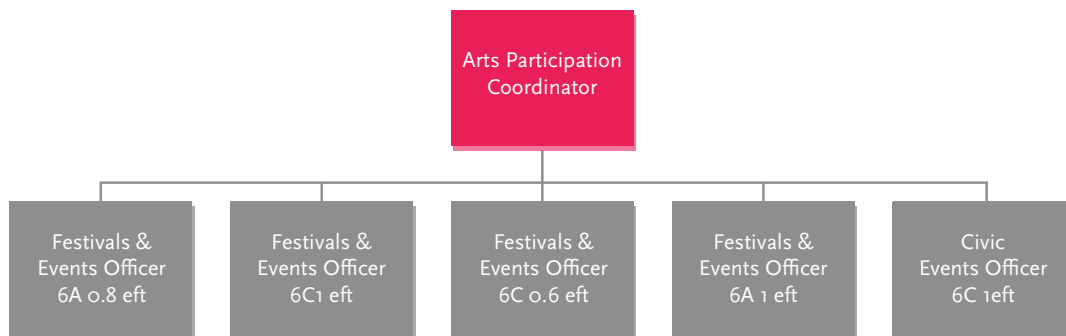
The lack of strategic planning and positioning is evidenced from this audit and from the consultation and research undertaken in this review. The calendar of events delivered further presents a 'bit by bit' / silo delivery model that is unable to leverage complimentary or supporting programming across events, departments or across council. The findings and recommendations in the CAMMS Audit are reflected in the observations and analysis found in this review process.

The current internal structure of the arts and participation unit reflects that the events are being delivered in silos with team members (festivals and events officers) being responsible for particular deliveries. The distribution of workload certainly on paper appears unbalanced with the two largest events (and highest profiles for the city) Darebin Music Feast & Darebin Community and Kite Festival being the responsibility of one officer. Carols and Home made food and wine are with another officer.

The arts and participation coordinator is at capacity managing the team and is currently working in a producing and hands on delivery role. This structure is self-generating as operational demands take precedent on the need for strategic modelling and realignment. The time pressures of event delivery are compounding as the demands of the annual event calendar are generating a tread mill effect. This in turn is affecting team morale and resulting in a lack of industry connection, professional development and best practice. There is a lack of individual and collective empowerment and creative freedom and at worse de-skilling.

The unit appears to be under staffed and under resourced and this is compounded by the feeling of high expectations and pressure. The team are unsure of what each other does and their place and they lack clarity within work plans and transparency. Individually there is a great sense of pride in the work and this is supported by an extraordinary work ethic. The current deliveries are being achieved by individual commitment not by the structure being right. Potentially the discrepancies point to the organisational titles not matching the role and the roles not being aligned to the current needs and demands.





#### Current Internal Structure - Festivals and Events Unit

The boarder organisational structure across the Creative Culture and Events further reflects this approach. While there is a more industry recognised model at Bundoora Homestead Arts Centre (BHAC) with a director and curators structure there isn't a consistency between the three venues and the events unit. This culture generates a real or perceived sense of independence from one another and a lack internal cross team transparency and direction. Programs and events are referred to as 'mine' and are protected both internally and externally. This vacuum in both the planning and operations is evident in the lack of resource and skills sharing across units and the organisation. Furthermore there was a perception that some areas were more resourced and supported than others, which is in part due to fixed budget allocations. While a sense of ownership can generate engagement and capacity building it seems the current conditions are creating a feeling of inequality and inconsistency.

## STRATEGICALLY

The feedback provided from across the consultation process points to a lack of a long-term strategic methodology. The staff are not working to an annual plan. The lack of integrated timelines present a unit wide lack of forward planning and this in turn is reflected in an inconsistent approach that is 'hit and miss' rather than strategic. While changes are currently being implemented with the introduction of an internal planning calendar this 'cultural' change isn't without its challenges.

The lack of cross organisation and department planning means that the festival and events curated are generated by the individuals responsible for them and are influenced by their individual sensibilities with no cohesive design or collective approach. The staff's intent is to be rewarded, unfortunately the unit and their events lacks vision, consistency and advocacy. They are let down by a lack of structure and strategic clarity which results in ineffective delivery. Furthermore the lack of audience development strategies means good work isn't reaching audiences and not getting numbers or recognition.

## PROGRAMMATICALLY

It is apparent from the history and from the internal consultation that the Festival and Events program is rigid in structure and tied to historical and budget constraints. The lack of strategic and organisational planning is further evidenced in the programming cycles.

Within the Festival and Events unit there is currently a lack of evidence based programming and the overall program lacks strategic design and planning. The recent strategic work undertaken on the Homemade Food and Wine Festival is an example of redesigned and repositioning program. Currently this isn't integrated across the department. There are no clear program priorities and as such very limited departmental and cross-departmental curatorial programming. Where inter departmental relations do exist they occur along the line of booking a venue or utilising a space rather than a collaboration or partnership.

Each Department has a different approach with different timeframes:

- BHAC has an 18 mth cycle
- DAEC a 12 mths cycle
- NTH – 12 – 18mth cycle
- Festivals and Events – 6 mthly (at best)

The current delivery model is highly defined and as such restrictive. The current events calendar is static (predictable) and conservative and while significant resources and individual effort is put into their delivery they attract relatively low numbers and have low return for council and could be argued is not reflective of the communities for which they are produced.

Within the Arts and Participation delivery it is helpful to look at the distribution of art form across the current program. With the exception of Music Feast the program is not art form specific nor is it embedded in the arts more generally:

- Darebin Music Feast – Music
- True North Program - None
- Darebin Community and Kite Festival - Not art form specific
- Homemade Food and Wine Festival - None
- Carols in All Nations - None
- Civic Events (citizenship ceremonies, government, school, mayoral) NA

Through a facilitated consultation process each event was discussed and the below case studies recorded:

## CASE STUDY

### MUSIC FEAST

Music Feast is stepped in tradition and hasn't had the resources and space to adjust and transform over the years. Recent data has shown musicians have moved from Darebin to Brunswick and the Darebin music portfolio needs to be more current and contemporary. It needs to find a way to intervene, to define 'what it is' and communicate a point of difference from Melbourne Music Week, Sydney Road Street Festival, St Kilda Festival and create space for something new. Currently Darebin Live is 90% of the Music Feast program and could be realigned as a central focus with an industry program to compliment it.



Photo's: Nicole Cleary

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## COMMUNITY AND KITE FESTIVAL

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Historically this event is the combination of two events, the 'Kite Festival' and 'Reservoir Pride'. This program fusion is still apparent and the event feels tired and confused. It is important to offer free community events but the model can be more community aligned and relevant.



*Photo's: Nicole Cleary*

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## CAROLS

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Carols like the Community and Kite Festival stimulated significant comment across the consultation process. It was suggested that the event is under resourced and at odds with the broader event offerings being the only religious festival in the calendar. Conversely there are two other community produced carols events at Reservoir Edwards Lake and Pender Park Thornbury.



*Carols in All Nations (2015)*



*Photo's: Michael Findlay*

DAREBIN HOMEMADE FOOD & WINE FESTIVAL

The Darebin Homemade Food & Wine Festival is in a growth phase with a new program model being implemented in 2018. New additions such as Meeting Place, Homemade Market place and the repositioning of Meet the Makers and the Presentation Night brought a fresh look and feel to the program. This event could continue to grow and could be more nimble with its cross programming and delivery.



Homemade Marketplace (HMFWF 2018)



Photo's: Michael Findlay



Food and Wine PopUp 2018



Photo's: Michael Findlay

# RECOMMENDATIONS

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There are three key observations that inform the recommendations:

1. Timelines
2. Framework (program and delivery)
3. Marketing

## 1. TIMELINES:

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Align timelines and implement consistent reporting structures across events, units and departments. As detailed in the Homemade Food and Wine Review it is recommended that an 18 -24-month planning cycle be adopted within a cross departmental programming strategy. Furthermore define an evaluation process that all areas adopt. Reporting is then consistent and can provide internal benchmarking and analysis that informs the next cycle of planning.

## 2. FRAMEWORK - CHANGE ATTITUDES / CHANGE PROCESS / CHANGE PRACTICE

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Develop an across department strategic plan that aims to facilitate a defined Vision & Mission statement that supports an organisational structure that develops local capacity, creates community support and builds artistic and cultural reputation.

It is recommended to implement an integrated & consultative planning, programming and delivery process. Create a program matrix that defines a clear 'why' vision for each event / program and implement an agreed process 'how'. While each event / program needs to make sense and stand alone and moreover need to align with the overriding programming strategy. This will dissolve the current program silos and generate greater connectivity and shared resources.

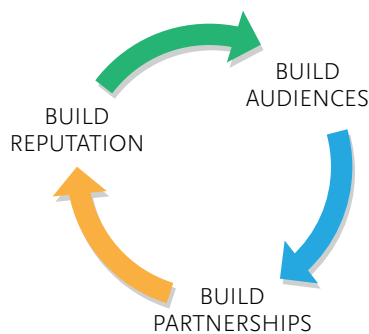
### STAGED ACTIVE ENGAGEMENT

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- Build Audiences
- Build Partnerships
- Build Reputation

Must be relevant and integrated:

- Socially
- Creatively
- Financially
- Environmentally



## 3. MARKETING

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There is a need for all strategic frameworks to work within the shared resources. As a practice lead strategy a central communications and marketing resource would not only support a more high performing, engaged and professional team it would strengthen internal alignments and external brands.

It is crucial for the future strategy to position festival and events to have some parameters about WHY they are being delivered in the first place and WHO they are for. From a brand perspective it doesn't matter if the community know who and how an event is produced, who is putting it on, how it is funded. What does matter is that the community knows it on, what it is and how to get involved. It does matter that it is well presented, relevant, supported internally and externally, presents best practice and that it's accessible.

There is a need for a clear marketing agenda with consistent messaging, audience development plans and embedded brand activation.

Through the consultation process when participants were asked in the context of the future of festivals and events in Darebin, 'if you could do (or influence) anything what would it be?' these were some of the responses:

## Quotes

.....'Where else but Darebin?'.....

.....'cool thing can happen'.....'to be different – out of the box'.....

.....'high production value'.....

.....'to do something for Darebin that everyone talks about' .....

.....'exciting, contemporary and cool'.....

.....'we can't be everything to everyone'.....

.....'do less better'.....

.....'the sum of the parts' ..... 'provide spaces for something new' .....

.....'Make something Darebin could be proud off' .....

.....'artist and community lead' .....

.....'the creative community is actually here' .....

.....'we don't talk about art!'.....

and thoughts.....

*“over the decades it has changed, communities are not involved”*

*“Council should facilitate what the community wanted to do”*

*“has to be lead from Community”*

*“Council not to tell us to do it their way, let community have a voice - need co partnering with community.”*

*“Simple things like the local band and orchestra - school dance parties performances and community get together, people are happy to be involved -- Simple community events that come out of something simple”*

*“street parities bring people together” / “Dancing in the street” - “Street Festival”*

*“I find it quite difficult to find out what’s going on in the city of Darebin, there doesn’t seem to be one definitive source to find.”*

*“I think I have missed a lot of these festivals because I didn’t know when they were happening and a lot of my friends didn’t know either, we’re really into our technology, so if one of our friends does happen to be there they might snapchat a pic and tell us about what’s going on. I’ve never been to a Salami or Kite festival and the first time I’d heard of either of those was at one of these Council meetings. “*

*“For me the crucial thing is access to information”*

*“We Need to know what’s going on*

*“the Kite festival is where it is due to its size not its community”*

*“I like events that make me notice things about places”*

*“Inscribe is great and last year they did a writers special event match 10 local writers to 10 iconic Darebin locations. Just really fabulous. I wish the community knew more about this type of event, there would have been more people there.”*

*“my favourite event was, which isn’t held anymore is Northern Exposure. There were a lot of local businesses that were involved. It was mostly held outside, even though it was cold and in winter, there was multiple art in the shop fronts. It was funded by the Northcote Business Association, so not Council run. It had that charm to it, that businesses could engage that.”*

*“ I went out on a Friday night when I was away and all the streets and cafes were filled to capacity, people from two years old to senior and that sense of community out there was great, all ages all in one space, restaurants and parks, a community gathering.”*

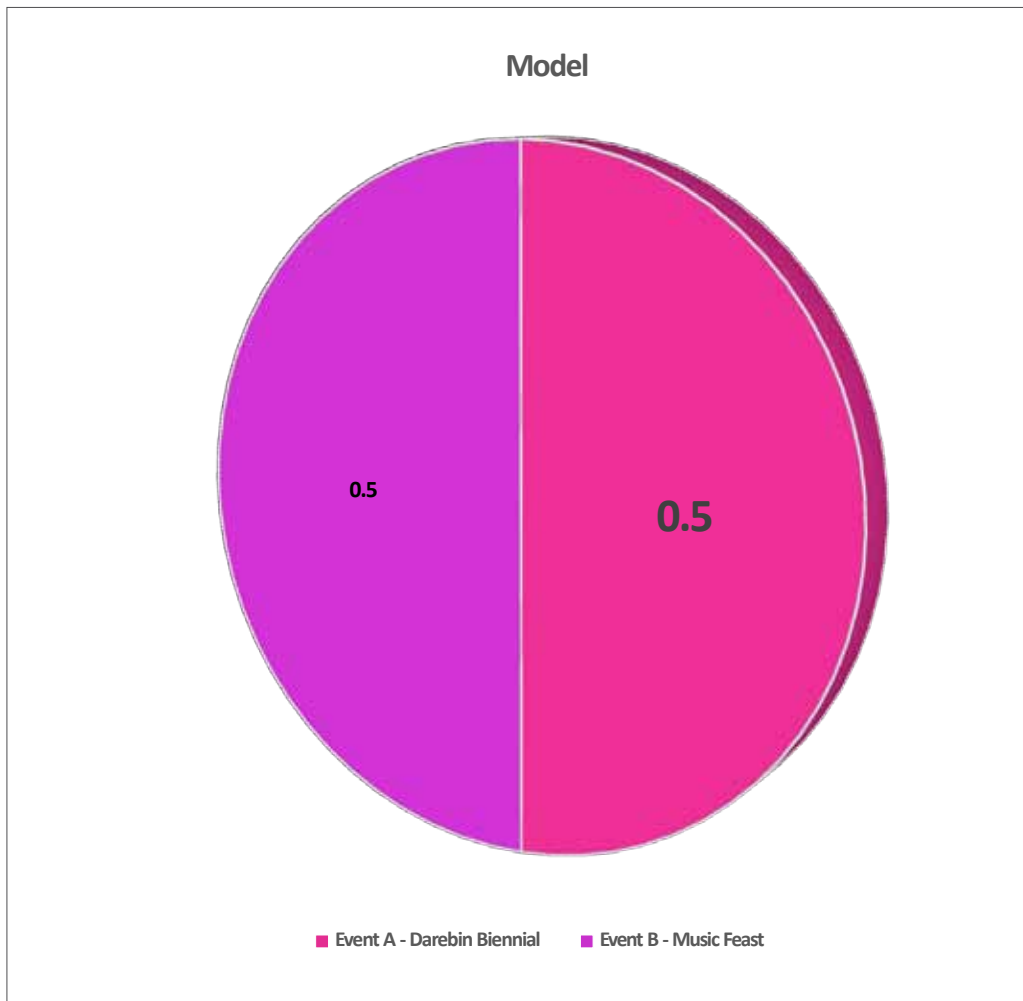


## FUTURE VISION

The City of Darebin takes a leadership role in the city's arts and cultural development sector, producing policy, advocating for the arts, and engaging with arts and cultural development networks to facilitate collaboration and the sharing of ideas, approaches and opportunities. Darebin is a significant and valued home of choice for artists and the creative industries who contribute to Darebin's reputation as a thriving and creative culture.

The future direction of Festivals and Events needs to reflect and respond to the communities and industries and adopt a more co – designed approach. Designed to embrace all that is Darebin, the vision invites the creative culture and events department to look at their programming and venues differently. It encourages interdepartmental connections, challenges curatorial patterns and diversifies audiences and markets. Darebin is diverse, innovative and active and programming should be lead by the communities, artists and industries of Darebin not by council. Councils roles should be that of an enabler and facilitator.

The two events presented below are designed as key markers (major events) for an annual calendar. They could both be delivered annually (one in winter and one in summer) or they could each be biannual presented on alternative years.



## EVENT A

A visual arts led event that embraces multimedia, film, fashion and ephemeral public art.

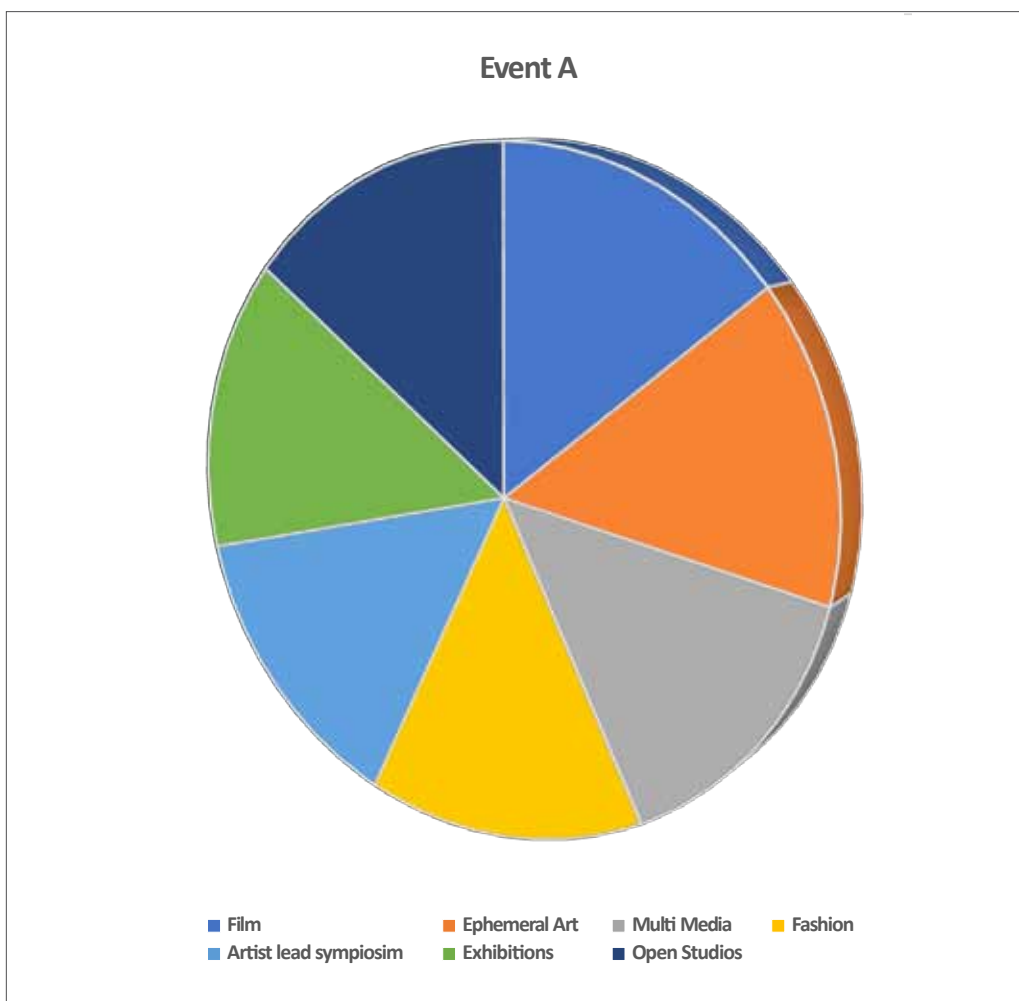
The event provides a space for signature food and wine events to be developed and contextualises them within the broader event design.

Utilising known and unknown venues of Darebin, exhibitions, installations, artist led symposiums and happenings are curated across Darebin over one month (either annually or biannually). Inspired by Northern Exposure, Liverpool Biennale, Sydney Biennale, the Bundoora Homestead Fete and Rainbow High Tea two feature public programs would provide the bookends.

1. *Opening Night*: a street based celebration that connects multiple curatorial exhibitions, utilises shop fronts, streets and public spaces and facilitates new works, commissions and acquisitions
2. *Gala Event*: taking inspiration for the 2018 Homemade Food and Wine Festival 'Meeting Place Pop up restaurant' Dinner and the Homemade marketplace this is a fusion of art, food and practice.

A guest curator is invited to direct Event A - could be an invited position or an expression of interest process.

Key venues would include, Bundoora Homestead, Northcote Town Hall, Darebin Arts and Entertainment Centre, with partnerships developed with Gertrude Contemporary, Arts Projects Australia, Thornbury Picture House, local galleries, shops, artist run spaces and studios.



## EVENT B

A music led event that has performance, live art and community programming.

As with 'Event A' there is a space for signature food and wine events to be developed and integrated within the broader event design.

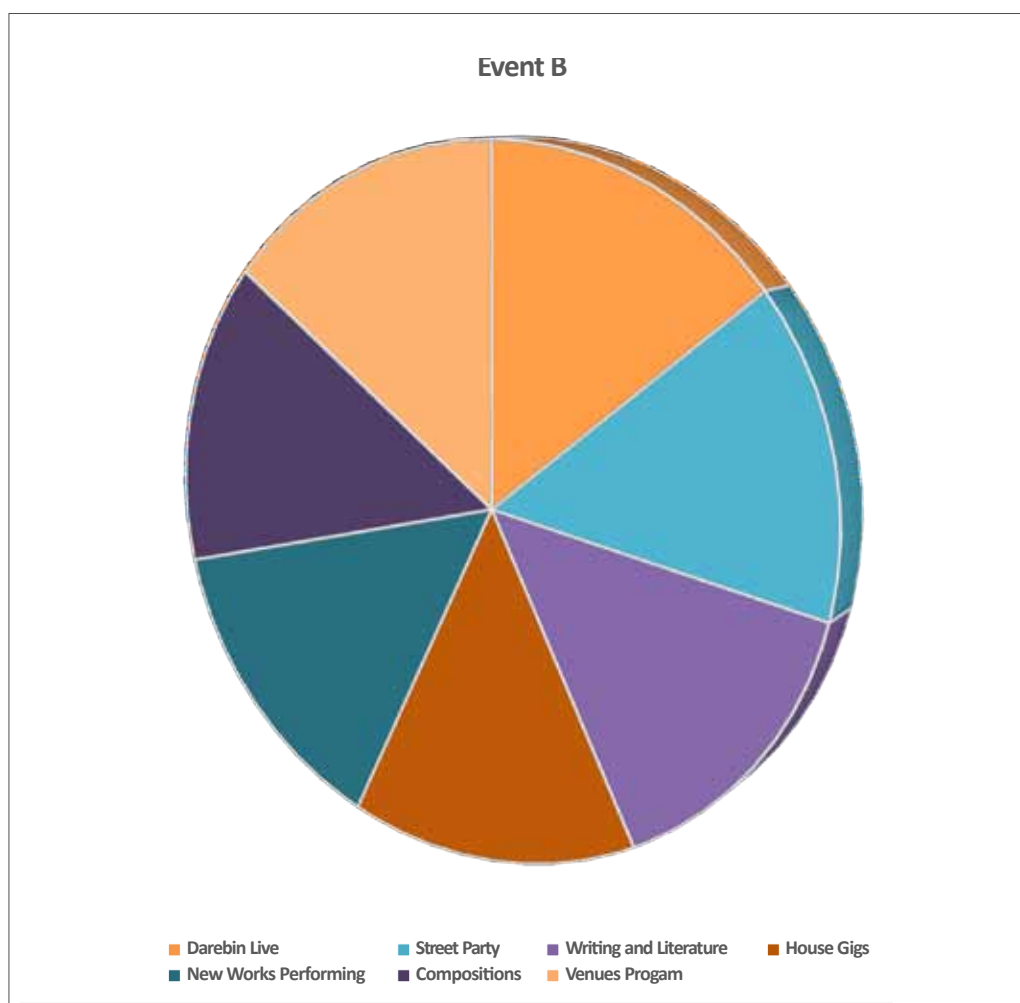
Utilising known and unknown venues of Darebin, gigs, readings, works in progress, workshops, jams and open studios are programmed over one month (either annually or biannually). Repositioning the Music Feast program, expanding Darebin Live and revisiting the High Vibes legacy this event offers a range of music experiences and defines a spot in the Melbourne music / events landscape and offers a point of difference to Melbourne music week, Brunswick Music Festival and St Kilda Music Festival.

More umbrellas partnerships / more collaborations = new artist and new audiences

Understand and articulate the audience and artistic perspective

Similarly to Event A the model offers 2 bookend events and invites a guest director to providing industry alignment.

1. Street party
2. Darebin Live



Both plans encourage cross industry and cross community engagement from inception, design and delivery. The programming is outwardly facing, engaged and reimagined. They encourage connects to the libraries, community and resource centres and make better use of existing infra structure and resources and generate inter community connection. The model creates a framework that is diverse geographically, ethnically, socially and artistically and as such is 'Uniquely Darebin'.

Importantly both proposed events align with the Darebin Action Plan 2017/2018 and the 2021 Council Plan:

*"Grow the reach of the Bundoora Homestead Art Centre" (Action Plan 2017/2018 p6)*

*"support a diversity of artists and creative organisations across all career stages and practices, through the provision of dedicated arts and cultural spaces locally and by creating diverse and flexible investment models and programs." (Action Plan 2017/2018 p10)*

*"Activate Darebin with arts and culture, making it more visible and encouraging a spread of activity across the municipality, throughout the calendar year, at all times of the day and night."*

*"Increase and diversify audiences, supporting innovation in arts programming and maintaining high levels of satisfaction in festival and events above 90% "*

Council Plan 2021

*#2.2 \_ We will expand opportunities for participation and social connection through sport, physical activity, arts, culture and other leisure activities"*

*"#3.2 \_ We will support our creative industries to ensure the city grows as a significant arts and creative centre"*

*"#5.2 \_ We bring the ideas of our diverse community into our decision - making"*

This vision is based on a multi year program strategy; if both event A and Event B are annual they are delivered in winter and summer respectively. If they are biannual they could rotate and define the calendar repositioning and reprogramming in each cycle.

## KEY PROGRAM FEATURES ACROSS EVENT A & B INCLUDE:

- Cross disciplinary and multi art form
- Collaborative and co-designed - Lead by practice and industry
- Artist & Community Driven - Unique and relevant
- Bookend Signature events & integrated food and wine programming
- De centralised locations - delivered across suburbs and – program lead
- Responsive and changing

## THE CHANGES

This strategy would mean significant changes to the existing festival and events delivery model - it does however take into consideration elements from each event and integrates them into either Event A and or Event B or recommends a new delivery model.



Within the proposed vision only Music Feast would retain its 'stand alone' identity. Program elements from both Kite Festival and Homemade Food and Wine would be integrated across both signature events. Carol's and True North would become community produced, community driven localised niche neighbourhood 'events' that would be part of a council funded program.

The niche neighbourhood program could be financed from the staffing and operational budgets from Carols, Kite Festival and True North. This could potentially be managed by one internal 'grant officer' role with a redesigned grants program that includes the existing Arts Participation funding

The proposed vision reallocates the existing staffing:

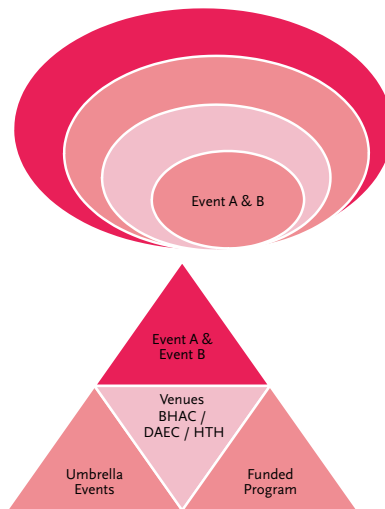
- Coordinator Arts Participation → Strategic Development and Engagement
- Officer Festivals and Events → Marketing and Communications
- Officer Festivals and Events → Permits Grants Officer / Niche neighbourhood program Officer
- Festivals and Events → Permits Officer (this could sit in a different department and need to work across council)
- Officer Festivals and Events → Coordinator Event B (with an industry / artist guest director)
- BHAC role → Coordinator Event A (with an industry / artist guest curator)

The full structure and supporting positions would depend on the preferred model(s) and the delivery timeline. It is important to note that the internal roles are supporting.

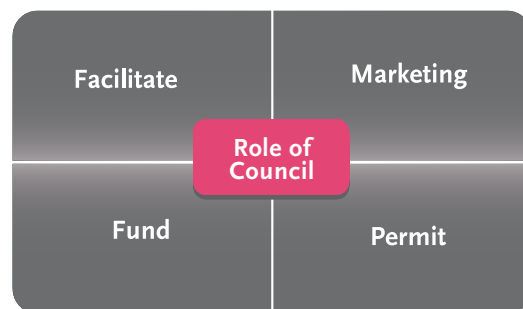
## INTER- RELATIONSHIP

The multi functional - multi disciplinary vision is based on shared approaches and outcomes that not only generate cross programming opportunities but integrate inter-council units and venues and actively build new audiences and builds connection and capacity and strengthened the Darebin brand. The vision is 'Community', 'Artist' and 'Industry' lead, which ensures it, remains current, contemporary and relevant.

The development of the niche neighbourhood program, the consolidated grants program and the integration of the venues programming creates a multi art form annual program. It encourages the venues (BHAC / DAEC / NTH) to retain and develop their individual identities whilst being part of 'signature event' collective identities and positions them as art-form specific, state of the art facilities. This inter-relationship further encourages formalised rehearsal, residency, and work in progress programs that have outcomes in either Event A or B.



Throughout the vision the role of Council is as an 'enabler' to create and support the community:



- **Facilitator** - Be the connector that brings together to ensure collaboration, sharing of resources and joint contribution towards the strategic vision. Facilitate initiatives and activities that build capacity.
- **Funder** - Create connections and leads for business and individual and organizational funding opportunities.
- **Permit provider** - Best practice event management
- **Marketing** - Develop and promoter a calendar of events / marketing program

## SUMMARY

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A cultural expression does not happen by chance, but is created informally and or by design. It is the interaction between people and place that makes it distinctive. This is ever changing, contested and challenged, the design and activation should be an iterative process under continual (re) negotiation and (re)definition.

This report highlights the need for an integrated and responsive program structure that builds ownership and capacity across industry and community. The proposed vision invites consideration to look at places and experiences differently. It encourages connections and engagement with local creative industries and practitioners and facilitates a integrated process, practice of share ownership and outcomes. This approach encourages the transformation of places and encourages connection from a wide cross section of the community, generating new participation and audiences.

The proposed 'future vision' would be pivotal in collaborating, commissioning and developing new projects that generate local and regional connection and support best practice. The programming parameter is to celebrate the community, artists and places of Darebin and is inclusive of age, gender, ethnicity, sexuality, and ability.

It would position Darebin as contemporary, artist and community lead, critically engaged and embedded in best practice. The programming strategy facilitates a structure that develops new work, commission projects and form collaborations. Moreover, building the festival's and the City of Darebin's artistic and cultural reputation by:

- Celebrating contemporary arts and curatorial practices
- Commissioning local artists and the creative industries
- Creating new opportunities for emerging, mid career and established artists & artisans
- Devising and producing projects and new work
- Be committed to excellence and innovation
- Facilitating industry and professional development
- Contribute to the economic, artistic, cultural and community capacity of Darebin
- Be inclusive of and responsive to all sections of the community;

Darebin has a unique opportunity to better reflect the creativity of its residents and its burgeoning creative industries and to lead the way in a new outward looking 'future of festivals' strategy. Calculated creative risk taking can lead to extraordinary results – create the space – trust the community!

*“Engaged with continual dialogue, distilled by practice and woven with theory there is instructive meaning in experiences (Sennett 2008: 123)”*

## SUMMARY OF RECOMMENDATIONS

- *Implement a 18mth – 24mth planning cycle across Creative Culture and Events*
- *Develop an integrated strategic programming framework*
- *Develop a programming strategy across all venues and teams*
- *Create consistency around language, funding models and reporting*
- *Develop cross agency – cross art form - cross department opportunities*
- *Generate programming to position Darebin as an innovative, collaborative and leading*
- *Rethink the offering and councils role – council is an enabler*
- *Implement a contemporary community / artist / industry lead vision*





*Darebin Music Festival*

*Photo's: Nicole Cleary*



# APPENDIX

COUNCIL	FESTIVAL/EVENT	DATE	LOCATION/VENUE	FREE/TICKETED
YARRA	<a href="https://arts.yarracity.vic.gov.au/arts-programs/festivals-and-events">https://arts.yarracity.vic.gov.au/arts-programs/festivals-and-events</a>			
	Lunar Festival	28-Jan-18	Victoria St Richmond	Free
	Johnston Street Fiesta	18-19 November	Johnston Street, Fitzroy	Free
	The Village Festival		Edinburgh Gardens Fitzroy	Ticketed entry
	Gertrude Street Projection Festival		Gertrude St, Fitzroy	Free
	Fairfield Summer Music Series			
	Rock a Bye Baby sessions			
	Peel Street Festival		Peel Street Fitzroy	Free
	Smith Street Dreaming Festival	22-Jul	Fitzroy	Free
MARIBYRNONG	<a href="https://www.maribyrnong.vic.gov.au/festivalcity/About">https://www.maribyrnong.vic.gov.au/festivalcity/About</a>		Promotes as Festival City - Festival City Policy available online	
	Emerge in the West	5th May, 12.30pm-7pm	Nicholson Street Precinct, Footscray	Free
	Yarraville Festival	Sunday 18th February 10am-6pm	Yarraville Village	Free
	Womenjeka Festival	Saturday 25 and Sunday 26 May	FCAC	Free/ticketed
	Jazz Out West	1 June - 7 June	4 nights at 4 loctions in Maribyrnong	Free
MELBOURNE	<a href="http://www.melbourne.vic.gov.au/arts-and-culture/events-partnerships/Pages/events-partnerships.aspx">http://www.melbourne.vic.gov.au/arts-and-culture/events-partnerships/Pages/events-partnerships.aspx</a>			
	Moomba Festival	Friday 9th - 12th March	Alexandra Gardens	Free
	Melbourne Knowledge Week	Monday 7th-13 May	Various - MCC venues - Meat Market etc	Free/Ticketed
	Melbourne Fashion Week	31 August - 5th Sept	Various - MCC venues	Free/Ticketed
	Melbourne Music Week	16-24 November	Various - COM venues and other	Free/Ticketed
	Melbourne Conversations	Variou	Various	Free
	NYE	NYE	Various	Free

DELIVERY MODEL Council Produced / Funded / Independent	EVENT PLAN/PROCESS/ TAKE PART	WEB PAGE OR SEPARATE WEBSITE	SPONSORSHIP	NOTES
Partnership with Victoria Street Business Assoc		Yes	Yes	
Partnership with Hispanic-Latin American Festival and Cultural Association		Yes	Yes	39th year
Presented by Village Festival		Yes		
Presented by Gertrude Projection Association		Yes		
Presented by City of Yarra/ Produced by Multicultural Arts Victoria		Yes		
Partnership with PBS		PBS		
Presented by Grace Darlin Hotel		Yes		
Partnership with Smith Street Working Group				The Smith Street Working Group includes: the Neighbourhood Justice Centre, Yarra City Council, Victoria Police, Co-Health, Eastern Health, MAYSAR and Charcoal Lane.
Produced by Multicultural Arts Victoria - supported by MCC				
Produced by Festival Committee - supported by MCC, Yarraville Club and Port of Melbourne		Yes	Yes	since 1981
Produced by FCAC and supported by MCC		Yes	No	change this year from January to May
Part of the Melbourne International Jazz Festival - sponsored by MCC				
Produced by the City of Melbourne		Yes	Media/Liptons/ Streets/Disney	60 years
Various sponsors - event specific		Yes		
City of Melbourne is the owner, manager and producer of MFW.		Yes	Yes - various	EOI/Partnership/Volunteer ops promoted
Presented by City of Melbourne		Yes <a href="https://mmw.melbourne.vic.gov.au/">https://mmw.melbourne.vic.gov.au/</a>	Yes - various	EOI/Partnership/Volunteer ops promoted
Presented by City of Melbourne		Newsletter		
Presented by City of Melbourne		Yes	Yes - various	
				Our Role in Events Page

COUNCIL	FESTIVAL/EVENT	DATE	LOCATION/VENUE	FREE/TICKETED
PORT PHILLIP	<a href="http://www.portphillip.vic.gov.au/festivals.htm">http://www.portphillip.vic.gov.au/festivals.htm</a>			
	St Kilda Festival	2nd Sunday in February - annual	St Kilda Foreshore	Free
	St Kilda Film Festival	17-26 May -annual	Palais Theatre/St Kilda Town Hall	Ticketed
	Major Events - Invites Annual EOI process	What's On Calendar for 2018/2019 not active		
MORELAND	<a href="http://www.moreland.vic.gov.au/arts-and-festivals/community-festivals.html">http://www.moreland.vic.gov.au/arts-and-festivals/community-festivals.html</a>			
Promotes as Festivals Moreland	Brunswick Music Festival	4-18 March - annual	Various Brunswick Venues	Free-includes Sydney Road Street Party/ Closing Event - Music for the People/Ticketed - performance program
	Coburg Carnival	22-23 September - annual	Various Coburg venues	Free - presented as part of the
	Fawkner Festa	11-Nov	Smith Reserve, Jukes Road, Fawkner	Free
	Glenroy Festival	29-Apr	Bridget Shortell Reserve, Old Glenroy Primary School Site, Wheatsheaf Road, Glenroy	Free
	Carols by the Lake	8-Dec	Coburg Lake Reserve	Free
DAREBIN	<a href="http://www.darebinarts.com.au/programs/festivals-and-events/">http://www.darebinarts.com.au/programs/festivals-and-events/</a>			
	Darebin Community & Kite Festival	Sunday 25 March	Edwardes Lake Park, Reservoir	Free
	Darebin Homemade Food & Wine Festival	26 May - 3 June	Various	Free and ticketed
	Darebin Music Feast	18-28 Oct	Various	Free and ticketed
	Carols in All Nations	Saturday 9 December	All Nations Park, Separation Street, Northcote	Free

DELIVERY MODEL Council Produced / Funded / Independent	EVENT PLAN/PROCESS/ TAKE PART	WEB PAGE OR SEPARATE WEBSITE	SPONSORSHIP	NOTES
Council Produced/ St Kilda Festival Future Funding - <a href="http://www.portphillip.vic.gov.au/stkilda-festival-funding.htm">http://www.portphillip.vic.gov.au/stkilda-festival-funding.htm</a>	Programmed and invites applications for the local content on 'local' stages. Poster Design Competition	Own website - <a href="http://www.stkildafestival.com.au/">http://www.stkildafestival.com.au/</a>	Invites sponsorship	
Council Produced	Programmed	Own website - <a href="https://www.stkildaifilmfestival.com.au/">https://www.stkildaifilmfestival.com.au/</a>	Invites sponsorship/ extensive partnerships	
		<a href="http://www.portphillip.vic.gov.au/events-promotions.htm">http://www.portphillip.vic.gov.au/events-promotions.htm</a>		
Council Produced	Programmed and invites applications	Own Website <a href="http://www.brunswickmusicfestival.com.au/">http://www.brunswickmusicfestival.com.au/</a>	Yes - various/invites partnerships	2018 30 Year Anniversary
Council Produced	invites applications/ supports the development of some artists to participate/partners with Fringe	No		
Council Produced	Showcases In collaboration with MoreArt, Moreland City Council's annual art-in-public-spaces art show, Fawkner Festa is providing artists with a unique opportunity to engage communities in the north through an ongoing project that taps into the 'Magic in the North'.	No		
Council Produced		No		
Council Produced		No		
Council Produced		No - directs to What's On page that is empty		
Council Produced		Yes	yes - supporters	
Council Produced	<a href="https://musicfeast.com.au/take-part/darebin-live/">https://musicfeast.com.au/take-part/darebin-live/</a>	Yes	yes - supporters	
Council Produced		No - directs to What's On page that is empty		



A UNIQUE APPROACH - FESTIVAL DIRECTION - ARTS - EVENTS

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