



CANWA

cultural planning bulletin

Community Arts Network Western Australia Ltd

October 2004

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Cultural Planning can benefit your community/organisation by:

- Providing opportunities to highlight and identify the uniqueness of each community. These can be linked to tourism strategies, new industry development and urban renewal.
- Identifying priorities and frameworks for future cultural development: "good ideas" are documented and strategies are developed to achieve outcomes.
- Facilitating community and professional networks: Adequate communication mechanisms are established amongst key stakeholders, avoiding duplication and more effective use of resources.



editorial



Pilar Kasat
Managing Director

2004 has been one of adjustments and changes for all of us here at CAN WA.

My role has been a multifaceted one as Cultural Planning Program Manager to Acting Managing Director after Sandra Krempf's departure. This Bulletin is a reflection of the diverse range of projects being implemented by CAN WA.

This bulletin is additionally the result of a combination of topics. Firstly, it contains the transcriptions of some of the guest speakers we had last November at the *Creative Partnerships and Collaborations Forum*. This forum brought a diverse range of people together to talk about how collaborations impacted their work.

Gary Evershed, CEO Town of Bassendean and Chair of the CAN WA Cultural Planning Advisory Committee opened the Forum which continued with Ricky Burges, CEO of the Western Australia Municipal Association, Ellis Griffiths Director Policy and Planning Division of the Department of Culture and the Arts and Dr. Richard Walley gave us an insight of collaborations from the artist and creators point of view. I would like to acknowledge Carol Innes and Sandra Krempf both of whom are no longer with CAN WA for making the forum happen.

This bulletin has also received a great contribution from Phil Anastasakis CEO, Shire of Merredin and Chair of the CAN WA Community Culture Funding Panel, who reflects on some of the changes that local governments face and the opportunities that community cultural development offers to a changing landscape.

We are also very lucky to 'hear' first hand accounts and stories from the practitioners that are 'out there and on the coal face'. These are the accounts from the people who have undertaken the CAN WA Cultural Planning course. One of them in particular took the course very 'seriously' so much so that she has undertaken her Community Development Masters Research by looking at the impact of the course on community cultural development practitioners. Carrie Charles spent time with us at CAN WA and had the opportunity to interview people who had done the course. The wonderful thing is that we had representatives from WA, NSW and Queensland taking part in this research project from the course 2000 to 2003. CAN WA is planning to publish some extracts of this research.

Finally, we have an article by Gary Dunt, CEO of the Shire of Christmas Island. This has been a project that I have enjoyed immensely. Working with the Shire and the communities of Christmas Island has been a unique experience. The Island is a remote and isolated place, which is home to a great biodiversity and a rich culture.

I take this opportunity to thank of my colleagues and friends that have supported the making of this bulletin.

creative

Partnerships and Collaborations Forum

11 November 2003



Positive Ageing Photo: Town of Bassendean



Celebrating Diversity Photo: Town of Bassendean



Photo: Town of Bassendean



Photo: Provided by the Town of Bassendean

gary evershed

Chair, Cultural Planning Advisory Committee

The Committee is responsible for selecting the local government which will partner with CAN WA in the Cultural Planning Program. Since the program's inception in 1996, thirty-five local governments or almost one quarter of local governments in WA have benefited from a collaborative partnership with CAN WA to foster Cultural Planning. Nineteen out of the 32 councils are from Rural and Regional WA. Currently the Shires of Augusta-Margaret River, Shire of Mundaring, the Cities of Gosnells and Wanneroo are involved in the program. So it does extend and touch a lot of local governments in Western Australia and it's a great partnership with CAN WA, which aids in energising these communities. As Sandra Kreml said *cultural planning sometimes digs deep and unearths issues that can be confronting to those communities*. Through the arts and the management of these processes, the individuals within the community can embark on a journey of healing.

It is my pleasure to be here in the capacity as Chair of Community Arts Network WA's (CAN WA) Cultural Planning Advisory Committee.

Today's Forum¹ focuses on the synergies and value adding created when like-minded organisations with a shared vision achieve community development objectives for or through the use of Arts and Community Cultural Planning. I'd like to go through some of the small projects that have been operating at the Town of Bassendean, with a focus on the grassroots level just to wet your appetite for today's session.

In the 1996 Cultural Planning Guide for Local Government, Cultural Planning was described as a *strategic process for deciding how best to use a community's cultural resources to promote social and economic development*. Today, the definitions extend to include environment and sustainability objectives in a triple bottom line or even a quadruple bottom line approach. Cultural Planning assists in achieving those higher level social objectives and community development objectives. Cultural Planning is linked to those strategies. The Town of Bassendean has a clear vision of where we want to go in the future and the type of community that we'd like to see. We'd want the Municipality to thrive as a cohesive, vibrant and diverse community.

Some of the themes featured in the vision statement are:

- 'Sense of Pride'.
- 'Quality of Life'.
- 'Lifestyle Options'.
- 'Recognition of History and Heritage' and reconciliation is important in the history and heritage of the traditional owners of the land.
- 'Festival and Cultural Events'.
- 'Streetscape Treatment,' including enhancement associated with the character of the suburbs.

¹ At the time of the Forum the Cultural Planning Advisory Committee consisted of Sandra Kreml: Managing Director, CAN WA; Pilar Kasal: Cultural Planning Manager, CAN WA; Liz Vlok: Director, Community Perspectives in Private Enterprise; Michelle MacKenzie: Community Policy Manager, WALGA; Carol Innes: Cultural Development Manager, CAN WA; and Gary Evershed, as Chair and CEO of the Town of Bassendean.

Collaboration: Bassendean Tea dance
Photos: Town of Bassendean



SENIOR'S WEEK

The following slide shows a grassroots community activity that was developed in response to the concerns of our senior citizens about their personal safety and travelling at night. One of the town's managers, Mrs Gwen Fennick, commenced the Bassendean Tea Dance, which now attracts up to 100 people each Monday afternoon. The program is one of only four category finalists in the statewide Community Service Awards, which will be judged soon. The program and recent Dance-a-thon held during *Seniors Week* are a collaborative partnership between the Town of Bassendean and two of its business units. The *Seniors Week* coordinating committee includes, Councillor John Sutherland (Chairman), the Positive Ageing Foundation, the Health Department of WA and the Injury Control Council as well as the WA Police Service. So, it's a tremendous collaboration, with all of those forces coming together.

PARTICIPATION IN SENIOR'S WEEK

The violinist in the photo is a member of the band that plays at the Bassendean Tea Dance and she is 96 years old and the lady dancing is 83 years of age, or 83 years young.



Positive Ageing Photo: Town of Bassendean

PUBLIC EVENTS

The Town of Bassendean fosters community participation and the celebration of its diversity through a comprehensive annual program of public events. The town commits up to \$200,000 annually including sponsorship for those cultural events and community collaborations.

The public events partnerships include the Town of Bassendean and Council members and Public Events Committee. Additionally, it includes business through sponsorship and provision of services, a huge input from volunteers including the SES and other helpers, other business units such as Assets Services and Community Transport and of course the most important part, the community groups that participate.

There are 130 stallholders made up of community groups and artists and businesses that participated two weeks ago at the Bassendean Fair.



Event Partnership Bassendean Fair
Photo: Town of Bassendean



Celebrating Diversity
Photo: Town of Bassendean

arts
festival

SUCCESS HILL

The Aboriginal Heritage series of interpretive, commemorative information panels were put into place and called 'Success Hill at Bassendean' in order to recognise the importance of this location and to describe the history of the area. Artwork became an important component of the project. Many Aboriginal performers and community members attended the opening of the Heritage Trail in 2001. The panels tell the history of this very important site on the confluence of the Swan River and Bennett Brook and was an important meeting place for Aboriginal people from all over the South West of the State in 1901. The panels described how the Local Government of the day desecrated the area in the 1960s by removing the soil that made up Success Hill. The soil was used as fill for a number of sites including the banks of the Bassendean Oval. The artistic side of it was a creative collaboration involving many partners including the Town of Bassendean.

Creative collaborations also tackle political and tough social justice issues. Arts and creative activity were important in the collaborative efforts of the Town of Bassendean, the Aboriginal community, the non-Aboriginal community including the Success Hill action group, in maintaining the momentum of the campaign. This was in order to thwart a State Government plan to establish a women's pre-release centre or prison on the pertinent site in Eden Hill. The site is registered under the Aboriginal Heritage Act and the proposed developer was completely in opposition to the community's wishes. The collaborative partnerships between State agencies, the Town of Bassendean and the community will see a major revitalisation effort unfold with the construction of a 5.5 million-dollar refurbishment. This will coincide with the history-making re-opening of the old Perth Road, with Guildford Road. Creative inputs such as colourful banners and the Percent for Art Scheme will be a critical part of the revitalisation effort.

YOUTH ADVISORY COUNCIL

The Youth Advisory Council's CD-Rom, which was produced following an Arts Festival last year, shows the ideas that are behind the arts activity. They have broad community objectives for young people in terms of self-expression, building self-esteem, celebrating the diversity of youth culture and promoting a positive image for young people in our community.

I hope those projects have helped to wet your appetite for today's theme, Creative Partnerships and Collaborations. I hope you are inspired by further input from our speakers and panel members today.



STREET
PERFORMANCE
AND
GAMES

Photo: Town of Bassendean

creative

Partnerships and Collaborations Forum

Creative Partnerships

Chief Executive Officer WA Local Government Association



ricky burges

I'm really pleased to be here today discussing arts and culture and its impact on our community.

In a way, I feel like I've stepped back in time, particularly as this topic used to be my bread and butter when I was with the Department of Culture and the Arts. In fact, in my personal life, the Arts is one of my great loves, and I must say it's fantastic to be back in this environment with you today.

As many of you may know, I'm now the CEO of the WA Local Government Association (WALGA), and it gives me a lot of pleasure in combining these two topics to present you with a picture of how local governments are involved in arts and culture.

In Western Australia there are 142 Local Governments, employing over 13,500 people, and collecting rates amounting to \$669 million each year.

The total value of Local Government to this state is estimated at approximately \$10 billion – so you can see that when we talk about Local Governments, we are talking about relatively "big business".

Local Governments do many things: they co-ordinate, they facilitate, they advocate, they regulate! And probably most importantly, they provide services to the community.

However, until recently, it hasn't been widely accepted that art and culture can play a major role in developing sustainable communities.

I think that view is now changing, and art is being recognised as a powerful tool to engage the community in interesting and non-threatening ways. More and more we are seeing Local Governments move towards investing in programs to build and protect social capital, strengthen relationships and develop social cohesion.

Cultural Mapping and Cultural Planning allow Local Governments to build upon their own unique cultural identities and develop a 'sense of place' that is so important to a sustainable community.

As a group that works so closely with individuals, Local Government has a real role to play in bringing people together, developing links, building trust and working towards a common vision. For communities to survive, or even prosper, the development of strong local social capital is essential, and Councils are now looking at many innovative ways to accomplish this important task.

Many Local Governments utilize cultural development techniques as a way to engage particular groups in the community such as young people, seniors, new mothers, Indigenous people and children.

Two specific techniques being used by some progressive Local Governments are Cultural Mapping and Cultural Planning.

Cultural Mapping and Cultural Planning allow Local Governments to build upon their own unique cultural identities and develop a 'sense of place' that is so important to a sustainable community. It also allows Councils to see the long term economic and social impacts and benefits of cultural activities.

Just as an aside, the Association represents Local Government on the Local Government Cultural Planning Advisory Committee.

While there has been a recognition in some Local Governments of the value of Cultural Mapping, the challenge is to incorporate the outcomes of this process into Town Planning schemes, strategic plans, and economic and tourism plans.

As an excellent example of how this is starting to occur, the City of Mandurah has a requirement under its Town Planning Scheme for Cultural Mapping to be undertaken as part of the data collection for preparing structure plans. Therefore Cultural Mapping is now a standard analytical requirement in its structural planning process.

The Town of Vincent also has public art requirements in its various Town Planning policies and guidelines which enshrines the Cultural Mapping process into the functional areas of Council.

Public art and urban design are two key ways Local Governments are incorporating arts and culture into key function areas. Public art allows us to integrate art into the built environment, which helps to provide that 'sense of place'. More and more Councils are engaging professional artists to work in or with their communities to interpret their sense of place and develop public art programs.

You just have to walk down St Georges Terrace and see the kangaroo art works situated in Stirling Gardens outside City of Perth Council Administration Centre (Title: *Kangaroos* by artists Joan Walsh-Smith & Charles Smith 1997) or stroll by the Land Department and Titles Office, Hay Street East and see the change in architecture (Title: *Land* by Anne Neil & Steve Tepper 1997) in order to realise the value of public art to our sense of place.

For many communities public art is a way of bringing people together to interpret shared histories and give voice to the community. Public art projects can be large such as the *In Transit* Rockingham Bus Station Mural Projects which was initiated by young people in response to concerns about the shabby appearance of the local bus interchange, and involved over 150 young people in creative development workshops with artist Jamie Mills.

The project has had a positive impact on the built environment presenting an image of Rockingham to the youth culture.

Public art projects can also be small and very simple, such as laying decorative tiles in a footpath.

WALGA hosts an annual *Banner in the Terrace* competition each August as part of Local Government Week. Councils from across the State engage with their communities to create a banner that interprets and reflects their municipality.

I really believe the value of this initiative has been under estimated.

Producing a banner for this competition brings communities together to illustrate how they are proud of their community, creating a sense of place.

A challenge for some Local Governments is negotiating appropriate contracts and rates of pay for professional artists. The Association has started discussions with ArtSource, (located in Fremantle and the King Street Arts Centre) to see how we can facilitate and support Local Government in this area.

Local Governments are also responsible for the provision of cultural infrastructure, and some examples include Art Centres, Museums, heritage/cultural trails and performing arts centres. These physical structures are evidence of the investments that Local Governments make in arts and culture for their communities.

One essential piece of infrastructure that we often forget about when talking about arts and culture is the public library.

Public libraries are no longer just a place to go to borrow books. They are now important centres of information and social exchange. They provide community access to information technology, such as computers, the Internet, email and may also be a facilitator of complimentary educational and training initiatives. Libraries are often the hosts of special programs for seniors, young people, children and people from non-English speaking backgrounds.

The public library service is a partnership between State and Local Government whereby Local Government provides around seventy per cent of the resources, including the physical infrastructure and staff, and the State Government provides the thirty per cent of the resources, such as books, videos, advice and training.

The exchange system is the cornerstone of the WA Public Library Services structure, with over fifteen and a half million books, CDs and magazines borrowed around the State each year. The WA State Library exchanges around seven hundred thousand items per year that come in and are sent to public libraries, with the aim to ensure that stock on the shelves of public libraries remains fresh and contemporary.

You can walk into your library at Albany, Marble Bar, Kalgoorlie and Riverton knowing that there will be new stock on the shelves for you to peruse.

The WA Local Government Association and the WA State Library are in the process of developing a Framework Agreement between Local and State Government for the delivery of WA's public library service. This partnership also involved the WA Local Government Librarians Association, and aims to develop an overarching set of principles between State and Local Government outlining the roles and responsibilities and the major policies required to deliver an efficient and effective service to all Western Australians.

We'll wait and see what evolves from these negotiations.

Many Local Governments facilitate community events and festivals that create a sense of social cohesion, including art awards, community concerts festivals and markets. Local Governments, particularly those in remote areas, are engaging with Indigenous residents to develop relevant cultural programs for their communities. This strategy is delivering excellent results particularly in regard to reconciliation and the development of respectful relationships.

The Shire of Roebourne's Multicultural Officer recently initiated a Festival for the Roebourne community involving various Indigenous and non-Indigenous community groups. This Festival was the first event that brought the community together. It involved a number of artforms, culminating in a concert on the Roebourne Oval. All members of the community were participants. This festival acknowledged and respected Aboriginal culture and played a major role in the process of reconciliation.

In regional WA, the role of Local Government in the process of cultural development is crucial.

In some areas, Councils own and manage the operation of theatres. They additionally work in partnership with their local community and organisations such as Perth based Country Arts WA in order to tour performing arts events into their communities. Without this, the community would not have access to live shows – perhaps such a small thing, but it's hard to imagine life in the city without access to these events!

Our recently appointed Community Policy Manager, Michelle Mackenzie, has told me of the success of the Port Hedland Courthouse Arts Centre and Gallery Project – a partnership between the local Council, Hedland Arts Council and local Aboriginal organisation, PACDAC.

This project is the first legal joint venture between Local Government and an Aboriginal agency – supported by a number of other agencies, such as ATSIC, Country Arts WA (through the Regional Arts Fund – RAF), Department of Transport and Regional Services (DOTARS), The Regional Development Scheme and Regional Solutions.

The Courthouse project had financial and in-kind support from BHP Billiton. It is encouraging to see Local Governments increasingly engaging their business communities in partnerships. Corporate support for the arts is supported by both the Commonwealth and State Government policy.

The Port Hedland Council had a key facilitation role in this project and the end result is an extremely well regarded facility that has promoted reconciliation, fostered arts/cultural development and created business opportunities in the arts.

This project won a National Local Government Award, and just last week was highly commended in the Premier's Award for services to regional and remote communities – pipped at the post by the state-wide Telehealth project! It is a real example of local level partnerships that lead to community cultural development.

The State Government's Cultural Signposts Policy sets an important direction for arts and culture in regional WA. For many of the strategies to be successful the involvement and engagement of Local Government and their communities is critical.

WALGA is a member of the Department for Culture & the Arts' Regional Services Committee that looks at the implementation of the Cultural Signposts policy and facilitates support and resourcing of Local Government.

Different Local Governments have different skills and capacity to embrace community cultural development – some have dedicated Cultural Development Officers or Cultural Planners. Other Local Government authorities have Community Development Officers that have this portfolio in addition to many other core duties. For example the City of Gosnells, City of Joondalup and the Town of Narrogin have employed Community Arts Officers for many years, a role which has enriched the cultural development of their communities.

The understanding of Councillors is crucial to the support of cultural planning. Local Government Councillors have to make choices, often competing choices, on the allocation of funds within their budget.

The Cities of Wanneroo and Rockingham and the Shires of Donnybrook and Westonia have created fabulous cultural plans with the support of their Councillors and communities.

The Association has just entered a partnership with CAN WA and its Purple Pages to feature these Local Governments as positive examples of cultural planning.

Partnerships across the different tiers of Government are a way of reducing duplication, maximizing efficiencies, expanding networks and sharing skills. An increased resource base for arts and culture can be achieved by working together where there is an alignment of objectives.

As the peak body representing Local Government in WA, the Association has an important role to play in leading and supporting Local Government community cultural development practice.

We have commenced preliminary discussions with CANWA to explore ways that we can support Local Government – fostering stronger relationships between arts and cultural organizations, State, Commonwealth and Local Government.

Having worked in the arts for several years, I know the true value of partnerships, and how important team work and shared resources are to this sector.

This applies equally to Local Governments and I look forward seeing the tangible results of the partnerships that are currently in place, and the development of new relationships that will see practical and positive impacts on our communities.

Thank you.



WE HAVE COMMENCED PRELIMINARY DISCUSSIONS WITH CAN WA
TO EXPLORE WAYS THAT WE CAN SUPPORT LOCAL GOVERNMENT.

Creative Partnerships and Collaborations Forum
people, planning, trade, inspiration.



Director, Policy and Planning Division, Department of Culture and the Arts

ellis griffiths

What a wonderful rich and diverse and creative place we live in. What a complex stimulating mind-boggling array of artists, art forms, cultural providers, funders, policy makers and fellow travelers we are in this sector. All committed to capturing our story and our place, exploring the interface between the real and the imagined and exploring meaning while challenging delighting and entertaining.

I have a small but discrete role in this great endeavor. It is a role I am passionate about but it requires great patience. This is what I would like to share with you briefly this afternoon.

The Department of Culture and the Arts, through its Planning and Policy Division, works in direct and indirect partnership with:

- The members of the Culture & Arts Portfolio (Art Gallery of Western Australia, Western Australia Museum, ScreenWest, State Library of Western Australia, ArtsWA, State Records Office, Perth Theatre Trust).
- Federal (Cultural Ministers' Council Australia Council, Department of Communication Information Technology and the Arts etc).
- Local governments.
- Government Agencies – and community bodies.
- The arts and cultural sector.
- The Policy & Planning Division is primarily concerned with cultural planning across the state and the national sphere.
- Implementation of Government cultural policy.
- Research including statistical analysis of the state of the industry, establishment of partnerships which help underpin the arts and cultural industry and which help to enhance the cultural life of Western Australians of all ages, gender, social and economic backgrounds.
- Identification of new opportunities for the arts and culture.
- Influencing other policy agendas (e.g Sustainability).

The Department of Culture and the Arts takes the view that the arts and culture have a vital role to play in capacity building and that the State has much to gain from trading on its cultural capital, both economically and socially. The arts are integral to our well being as individuals as communities and as a Nation but this depends on:

- Greater awareness of the potential of culture and art in providing meaning and identity.
- Greater awareness of personal and community resources and their power.

Some areas of work which encompass this approach include:

- Sustainability – putting the case for cultural sustainability and engaging the arts and cultural sector in this work, the State Strategy.

“The UNESCO Report Our Creative Diversity” – underlined the importance of culture as integral to all balanced and sustainable development.

This milestone report marked the culmination of a decade of work, which sought to come to terms with those factors which impact on development and the world's community. It asserts that at the heart of development is the human factor and that integral to this is a complex web of relationships, beliefs, values and motivations which can best be described as culture.

It stressed the importance of economic development, which asserts and enhances cultural identities, broadens participation in cultural life and promotes cultural cooperation.

Culture can therefore be seen to permeate every part of human discourse whether work, recreation, food, education, politics, belief systems, family and other groupings, language and communications, justice, transport, law, governance and the relationships between people and the constructed and natural world.

Culture can traverse barriers of all kinds and can contribute beyond geography, nationhood and economic circumstance. In this sense, culture is intrinsic to the very notion of sustainability.

Note: the above paragraphs formed part of *Cultural Capital – A Sustainability Imperative* - paper presented by the Department of Culture and the Arts at the Sustainability Conference.

In this context the Department has sought to influence the broader policy agenda e.g:

- Sustainability.
- Digital Content.
- State's Industry Policy.
- Early Years Strategy.
- Can Perth be more Creative.
- International Trade Agreements and State Policies.

In line with the main drivers and principles in the Government's election commitments and the specific election commitments of which there were 84 the Department has been developing a broader cultural planning process to give effect to these principles and commitments and beyond – this includes:

- Contemporary Music Strategy – published and being implemented.
- Cultural Signposts – Directions for Arts and Culture in Regional Western Australia – published and being implemented.
- Creative Connections – and Arts and Education Discussion Paper – released and policy now being developed; Cultural Tourism Strategy Discussion Paper – released.
- Equity and Diversity Strategy for the Arts Portfolio – published and being implemented.
- Indigenous Statement of Principles and Action Plan – being developed.
- Venues Policy – being developed.
- Integrating Views – A Review of the Per Cent for Art Scheme – released and being implemented.
- Cultural Infrastructure – planning and delivery (including a proposed Community Cultural Facilities Fund) – being developed.
- Museums Policy – being developed.

All of these involve different but extensive community and stakeholder consultation (or will when they reach that stage of the process) and collectively they will form the basis of a comprehensive plan for culture and the arts, which will be released, in late 2004.

Creative Partnerships

DR RICHARD WALLEY

It's very good to see Uncle Wally here and I am very glad to have the opportunity to talk to you.

The presentation I was asked to give is looking at *Partnerships and Collaboration* and in the Arts, generally – everything's a partnership. It's a partnership between you and an audience; it's a partnership when you get the artist or the person to be a curator or a producer of a piece of work, or be the directors. There are many, many partnerships that take place during a creation of a work.

Lots of people consider the end of working with a business, with an arts organisation or with an artist as the end of a partnership. They see that as being the ultimate partnership, but I see that as the end result of a partnership's that's taken place along the road. What I'll do this afternoon is cover a couple of angles of partnerships that have taken place 'outside the box', if we use that as an expression. One that I have been working with quite recently, has been with the sandalwood and oil industries. I'm still working closely with these now. Arts can be associated with other areas and industries because art is everywhere! One of the biggest debates people have not only here but also in other parts of the world is the debate between arts vs. sports. You have your artists on one side and your sports people on the other side and they have this debate on the importance that each has in the community. It's very, very simple. You'll find that on every sporting team, in the international, national and local level, a lot of them have theme songs. The song is art. They have logos; that's art! They have cheering squads, those of us who have cheering squads, of course. Not all of us have cheering squads. We play basketball at 10 o'clock at night. Only us and a scorer there! There are no logos, cheering squads or anything else; it's the participation. In the sciences, in the export industry, wherever you go, in any particular industry, art has a focus.

So art has many partnerships that people may consider to be silent. Some people don't even see them as art; they see them as an integral part of the design or a part of their promotion. You'll find that a lot of the international launches that take place involve artists. So before they launch their product they'll have musicians playing or they'll have pieces of artwork hanging, as a reminder of where they've come from. Their product, most of the time is one that may be available anywhere else in the world but as an art form it will bring people back to a location or a country. That's why Indigenous art has been very prominent in the last few years out of Australia because people are looking at it as Australia's identity. They're saying, 'What is Australian?' That is why Indigenous Art is related to being Australian. It's about a place of being, its about a landscape, its about a belonging. You'd find that a lot of the time the artist would create a piece of work and while they are on a journey of creation the artist doesn't know what the end result's going to be. Then as an artist you put up your work, whether it's a song, a dance, or a piece of art or a book that you've written. People will see things in your work that you didn't even know existed in it! Shane Pickett and myself had an exhibition once and someone came along and said, 'it's wonderful how you put those lines across there, it represents the horizon'. I had a look and I thought, 'this is nothing about a horizon' but to them it was a horizon. They could see plants and all sorts of things. To me it was a bit of paint stuck together as a background because I wanted to put a kangaroo on it. So sometimes, people see things that you don't. You have to accept that the moment you put your art out, you expose yourself. You expose yourself in such a way that you're open to criticism. You'd find that a lot of art critics are trained journalists, who can make or break your production when it goes onto the stage, or when you exhibit your artworks. When you ask them how many plays they've written or how many artworks they have done themselves, you might discover that they haven't done too much.

So art is one of the purest forms of communication.

So you find that you have actually been analysed by people who are not from your industry. The artists put up with that continually. Again, the scenario is akin to sport. You'll find that after every weekend, whether the Australian's win or lose, or your football or your netball team wins or loses, everyone knows what went wrong. No one knows to tell them a couple of days beforehand so they can correct it and win the game! Everyone seems to be able to analyse others performances extremely well. You'll also find that the people who are involved in analysing the world are absolutely fantastic! Some of them are very highly paid. Some of them are called DJ's or radio people, personalities who are involved in what we call the propaganda or opinion industry.

The artists are at the fore of the opinion industry. It actually builds you up in character and strength. When you want to go into a partnership you'll have been down the same road as the people who established their industries and other areas and you will come together in collaboration. So as you travel around the world and if you're a musician, you'd find that you can come across another musician somewhere else whose got an instrument that's got nothing to do with what you've ever been involved with and you can play music together.

We've played bagpipes with didgeridoos, with drums, with spoons, and even with washboards, you name it! Musicians combine and collaborate and although they can't speak the same language as far as dialogue is concerned the language of music is universal and they can communicate. So art is one of the purest forms of communication. It's one of the purest forms of partnerships between a person who is actually delivering a piece of work and those who are receiving it. Art also transcends gender and age. Whether you're a 15-year-old painter or a 90-year-old painter. That reminds me of a lot of comments made about art, particularly Indigenous Arts. People say, 'That's a nice piece of painting there but our kids could do that!'

They don't say they can do it cause they think their kids are smarter than they are. None of them say, 'Well, I can do that!' They always say, 'My kids can do that!' In the world of Aboriginal people, the art is always accepted. It's accepted as the icon of Australia, its accepted as a flagship in some of the launches, and you'd find that as the art is slowly being embraced it brings together other elements that people don't really want. Those elements of small community discriminations and fair plays, and all sorts of things that come in with the arts. So when someone has been extremely creative in the arts world, you know that they've been through some sort of trauma, in some way, shape or form.

All artists, and I put myself in that category now, we're all scatty, so we can do weird and wild things. People then say, 'why'd you do that?' and some reply...well, he or she is an artist. So you've got a reason to go nuts occasionally, and you can say that it is your personal, cultural or artistic expression and then people give you a bit of a licence. Whereas if you were a banker and you did some of the things that artists do, people would be withdrawing their money extremely quickly and will go to another bank. The arts have a great scope for cooperation. You can be the toast of the town one day and next you'll have been in the newspapers for doing something absolutely silly and no one worries about it. That's the beauty of being in this particular line of work. Or if you've had a breakdown, it's like you've won a medal. People say, 'Wow, they've had a breakdown so now they're going to come out with some absolutely wonderful work! Most importantly I think, the arts themselves are a healing tool. If you compare the need for essential services such as the social services, the legal and the police services and the unemployment officers, if you find that people are happy within themselves, you'd eliminate the need for a lot of the others. You don't need a lawyer if there's nothing wrong and you don't need the police to arrest someone if they're not doing anything wrong in a particular community. If people are participating in something where their minds are at ease then they're willing to give and take a little bit within the community and society.

Shire of Christmas Island embarks on Cultural Planning



Gary Dunt
CEO Shire of Christmas Island



On 11 November 2003, the Shire of Christmas Island resolved to adopt a number of recommendations that will reinvigorate the island's cultural planning process in 2004. These resolutions were adopted through the help of Community Arts Network WA (CAN WA) and the enthusiasm of the Christmas Island community for cultural planning over a number of years, from the initial visit by Sandra Krempl in 1998, to the latest visit by Pilar Kasat in November 2003.



All photos courtesy of Alan Fealy: Indian Ocean Group Training

Cultural Planning was welcomed by the Christmas Island community during the first CAN WA incursion in 1998. The Shire formed a Cultural Planning Advisory Committee in 1999 and contracted a part time worker for 6 months to resource the committee. After the reformation of *Arts Christmas Island into Arts and Culture Christmas Island (ACCI)* in 2000, the Shire devolved the process to ACCI.

A number of projects which had been identified in the cultural planning process of 1999/2000 were successfully completed, including:

- Development of the Christmas Island cultural calendar (1999).
- Christmas Island Sampan project, which built traditional Malay Sampans, using traditional timber, tools and methods (2000).
- Christmas Island mosaic project, which decorated public buildings with mosaic art (2002).
- Visiting artists workshops in circus, puppetry, textiles and video.
- Refurbishment of the Arts and Culture arts workshop space in the Christmas Island Neighbourhood Centre(2000).
- Submission of 2 entries into the Banners in the Terrace competition (1999, which won the regional award, and 2000).
- Painting of a mural on the Christmas Island Airport terminal (2000).

In 2003 ACCI formally requested that the Shire of Christmas Island regain leadership of the process. This request, and the advice of CAN WA, led to the resolution of 11 November 2003.

The leadership role of the Shire of Christmas Island will include objectives to:

- Work with the Christmas Island community on maintaining, enhancing and affirming local cultural identity. (Identified in the Shire of Shire of Christmas Island Strategic Plan 2002-2006).
- Establish community priorities in regards to cultural development and planning.
- Explore tourism initiatives, which affirm and maintain Christmas Island cultural identities and uniqueness.
- Conduct a preliminary assessment of cultural development training needs
- Assist the Shire in informing precinct plan development.

In order to achieve these outcomes, the Shire has entered into a partnership with Community Arts Network WA. I believe that CAN WA has the expertise to deliver the training, and mentor us through the cultural planning process on Christmas Island, so that the community can gain maximum benefit from this exciting process. The Federal Department of Transport and Regional Services, through the Regional Office Perth, is providing funding for this partnership to continue.

It is hoped that some of the outcomes achieved will include:

- Strengthening of the partnership between Shire of Christmas Island and CAN WA to provide:
 - Training in cultural planning for the Shire and wider community.
 - Mentoring in cultural plan development.
- Alignment of the Cultural Planning process to the 2002-2006 Shire of Christmas Island Strategic Plan.
- Secure funds in the 2004-2005 budget to create a Cultural Planning Position within the Shire.

And in the wider community to:

- Strengthen a sense of identity, affirm local culture and ensure residents share a sense of direction, purpose and vision for the future.
- Articulate the advantages of Christmas Island's unique culture to promote cultural tourism as a viable industry.
- Contribute to economic, government, environment and other strategic planning for Christmas Island.

A Loss of Innocence, A Call to Action

Throughout my life's personal and professional journey I have come to find truth in the saying "what is meant to be, will be. Everyone seems to be able to analyse others performances extremely well." If I follow my heart, intuition and journey patiently, opportunities and experiences will present themselves and I will inevitably learn and grow, for better or worse. This article describes a story that is a turning point in my journey to find a profession in life that aims to help others. Ever since I was a young girl, I have always reached out to those around me. In attempting to decide what to do with my life, I have come to realize that I stand optimistically, from a place in my heart that envisions a harmonious world, a just and sustainable society.

I am an American living in Western Australia currently working on my Master of Arts in Community Development at Curtin University. Throughout my university studies, I have embraced new learning opportunities that have continuously helped me to grow and reshape myself spiritually, emotionally and mentally. The work of the Community Arts Network (WA) has been inspiring in my formative process as a studying practitioner. It has ignited and created yet another starting point for me in the chaotic passion I have for the future of communities and society. For me, the focus on cultural development, community consultation and cultural planning through the arts seemed an exciting and creative avenue in community development services that sparked my interests more than I ever would have imagined.

Carrie Charles

BA Human Development and Family Studies MA Human Services- Community Development (current)

To begin, I must share how I feel a strong sense of confusion and urgency in my heart. I am overwhelmed by the enormity of issues we face as a global society, as communities and even in our everyday relationships. I feel an internal sense of mystery, of not knowing the answer. It is, however, in the times that I have been most uncertain in life that I have embraced my greatest learning experiences.

My most eye opening learning experience came just over a year ago when I began my community development postgraduate studies in Australia. I dove into a whole new world of postmodern thinking with classes discussing topics in community development theory, globalization and conflict transformation, human rights and ethics and so much more. I grew up in middle class America, 'Western developed society', as a passive recipient of knowledge and power. I was never questioning, just living in the consumer, work hard and make it to the top society. I came to Australia and began paying closer attention to environmental issues, the social system and politics. I felt so sheltered and ignorant (for lack of a better word), but ultimately so very thankful for the opportunity to step outside of all I've ever known and see the world for what it is. The world and society as I knew it was no longer a shallow view of a small town in Mid-America. It is an intrinsically woven web of different worldviews and situations, Governments, policies and agendas.

My newfound worldly knowledge was my loss of innocence and call to action all at once. In digesting all of this, I was speaking with my stepfather with great sadness about the world's uncertainties. He stated how his personal 'loss of innocence' came with the Vietnam War. That statement struck me. I began thinking and what I concluded was that with time comes new history lessons, new current events and a new world order that is continuously changing amidst globalizing technologies, economies and social policies. So the ways in which we embrace communities and social services must also evolve and change with creativity, compassion and understanding on a holistic level. As a member of the 'social service sector', I came to realize that there is not one answer, no handbook that could be written to save the world. We are all interconnected in spheres from self, family, communities, nations, globally and back again. This interconnectedness is so essential to keep in mind when working with communities. That is, even if a small community project improves the wellbeing of just that small group that is one large step towards making a holistic difference.

I can comfortably say that I have caught up to speed on community development theories, frameworks and research within the past year of my Postgraduate studies. I have found myself at a point tired of reading and trying to make sense of it all and ready for action. My classes discuss ideas of community empowerment, finding community strengths and common ground, visioning, community participation, capacity building and social capital. All these ideas and frameworks seemed so constructive policies more often than not, and if they are then where are they making a difference? I began looking into several social service agencies throughout Australia and America in search of organizations that aimed to meet these constructs that look so great in a textbook. The way I see it, it was yet another "what is meant to be, will be" moment when I attended a presentation by the Community Arts Network in one of my courses at the university. They spoke about all the empowering ideologies I was seeking with such a cultural creative edge. Subsequently, I attended the CAN WA Course in Cultural Planning on my own time and budget just a few months later because I saw and felt something within the organization that I was looking for professionally!

Throughout the week, we as course participants shared personal and professional stories and examined working frameworks and theories of engagement in fun and creative ways. I was amongst practicing professionals who could potentially use these inspiring and visionary frameworks in the 'real world'. I left the weeklong intensive course feeling like I had made positive connections with other professionals working in the field. It was a week for reflection, problem solving, and learning from others. For me, CAN WA provided a safe place to sit with the uncertainties life carries with it. I was then presented with the opportunity through the university to come up with a research project of my choosing. I began brainstorming and wondering how all of the full-time practitioners in the course with me, not students like myself, implemented the inspiration, frameworks and methodologies presented through CAN WA in their own everyday practice. This is the point in my journey where I write to you from today.

The New Year brings about yet another exciting learning opportunity and challenge in my journey. After meeting with CAN WA and presenting my research proposal, we decided to turn my questions into action. As part of my research project, I will talk with course participants about various dimensions of practice faced when working with communities. I want to explore how existing practice situations/ programs/ services mesh with the CAN WA Course theories, frameworks and specific stages in cultural planning. Subsequently, I aim to seek the way in which policy, procedure and ways of working in communities have changed as a result of the course. I believe that the relevance of research in this area will contribute not only to my own knowledge as a studying practitioner, but for practitioner professional development and as a resource to the Community Arts Network in reference to practical results of the course.

As I follow the path to this next stage of my professional development, I hope I have left you with a few of my own personal life lessons that I believe valuable for all of those who have a profession in life that aims to help others. That is that although we as a society stand in uncertain times, we ultimately are in a time of opportunity to say the least. We are all so interconnected in so many ways that it is important to firstly think holistically when it comes to working with people and communities. By examining and being aware of the systems in which we live in, we can have a better understanding of where people are at in their situations and why. Ultimately, the notion that every step counts towards the whole and if we can all play our part, follow our hearts, journey patiently and with compassion, we as a global society can have hope and vision for the future. For a better tomorrow for everyone. Happy journeying!

After meeting with
CAN WA and presenting
my research proposal,
we decided to turn my
questions into action.

Carrie has since returned to the United States

TESTIMONIALS

greg wallace

Manager Museum Assistance Program, Western Australian Museum

About that Cultural Planning course in 2003...

It was one of fate's serendipitous acts that led to my attending the CAN WA cultural planning course last year.

My work for the Western Australian Museum with the Museum Assistance Program (MAP) takes me to many regional, rural and remote communities where I often come across CAN WA's footprints. I have seen first-hand a number of communities who have benefited from cultural mapping and other cultural planning processes.

I was keen for MAP staff to develop a closer understanding of cultural planning processes. We felt there was probably scope for the museum planning processes we use when working with communities to better engage with and be informed by cultural planning processes.

The opportunity to follow this through first came in 2002 when we budgeted for a member of our unit's attendance at the course. Unfortunately, due to other pressures that year, Museum Extension Officer Roz Brown was unable to attend in 2002 so we reserved a place in 2003. By then Roz had moved on to her current position with Country Arts WA as Regional Arts Development Officer, so I was left with that vacant place and seized the opportunity to attend myself – what a great opportunity it proved to be! Within a couple of weeks of completing the course I delivered a presentation on the benefits of cultural planning to a key clients with the outcome that full support was given to establish cultural planning in two communities.

Several weeks later I had the privilege of working with a CAN WA staff member in initial discussions with one of those Local Government Authorities and with community representatives. The outcome was establishment of cultural planning together with museum planning as side-by-side paths to shape community futures.

Cultural planning is expected to lead to a number of outcomes that will benefit the community concerned. Amongst these will be identification of community priorities to inform planning of a sustainable heritage and museum service that will meet community expectations.

As you know, I have been an advocate of the value of cultural planning for some years and had some input into the program's development and expansion through my membership of the Department for Culture and the Art's Regional Service Committee.

I now have a hands-on understanding of cultural planning processes.

I would encourage any organisation that works with communities whether a Local Government Authority, a State Government Agency or a Non-Government Agency to consider sending a staff member.

The intense four-day course is presented by CAN WA professionals, together with a range of other professional practitioners from diverse fields.

The course is structured so as to introduce the principles and methodology of cultural planning. Participants can expect to be extended beyond their comfort zone to build up skills that they will be able to apply when they return to their organisation.

Clearly Arts Management practitioners and others seeking further professional development in this area would benefit from attending this course and will take away a number of skills to apply in their own work. Even if you are not setting out to be a cultural planner you can benefit from this course – I know that I have.

sarah norton

Project and Resource Officer
Department of Culture and the Arts

The terms "cultural planning" seemed to be attached to so many different elements of my work - I wanted to know more about what I was doing. Hence, the catalyst for undertaking this program was that I was in search of a framework, something tangible that I could tout as proof of the benefits of a practice that is much more than deciding where to build an art gallery, or what sort of cultural projects should be funded.

The course commenced with a session that encouraged everyone to share a little about themselves and where they have come from. The hasty arrival of my turn to speak surprised me. Instantly, the usual waffle about 'birthplace, family and dreams for the future' rolled off the tongue with relatively ease. At first I felt relieved, but then surprisingly, detached.

I quickly realized that I had not really said all that I wanted to say – it didn't represent me. It was just a broad overview of what I usually would say – a stereotypical answer. I had not given my mind a method or enough time to consult my self. I began to imagine what the implications of this would be, magnified to the scale of an entire community.

A-ha! The cultural planning experience had commenced!

The next five days were an incredible learning experience. The variety of presenters and methods of delivering the content made the notion of cultural planning very easy to understand. The framework that I was seeking at the beginning was covered well, but the most valuable part came in the broadening of my understanding of "community". It is this that I still refer to regularly both my professional and personal lives.

Community Development Officer
Shire of Bridgetown-Greenbushes

dawn earl

Things have been fraught with difficulty in our small community recently: We had serious fires here over Christmas that affected over 67 landowners and many others related to fighting the fires.

All of my energy and attention has been in relation to the people involved. We are starting to come out the other side now and beginning the planning and development of several exciting projects and programs.

One that is currently running is a cultural mapping project with a group of 23 seniors.

The development of their life stories for telling in school classrooms. It is a strong intergenerational project developed by Vasanti Sunderland. We are the pilot town for the project to move into regional areas.

Bringing back to my community what I experienced and learnt in the cultural planning course with CAN WA has been such a strong, unifying process. It allows me to see all projects, experiences and happenings within our community as part of a whole fabric, not happening in isolation. Creating connections.

We are very excited about a current project coming off the board and onto the landscape around May. We will be using many of the processes and techniques that were introduced in the course. I was also fortunate to connect with a classmate that is working on this project with me that has a vast amount of experience in developing cultural mapping, using stories and colour, through photography.

I was so amazed at how I felt after the course, learning some things about myself. I am a natural community facilitator. I love working with the people in my town, and region. There are so many fantastic people with tremendous energy and community vitality.

The processes that I was able to share with people from here after the course really helped to focus many new ideas and their relationship to the community and the communities stories and sense of place.

Thanks so much for the opportunity at CAN WA and my kindest regards to the staff there.

COMMUNITY CULTURAL DEVELOPMENT

Managing the Changing Face of Local Government

Phil Anastasakis
CEO Shire of Merredin, Chair Community Culture Panel



Introduction

Local Government in Australia is going through a period of rapid and significant change. In 2004 Local Government is faced with an increasing array of complex and diverse issues, which are well outside of the tradition of roads, rubbish and rates. This is not a trend unique to Australia but is part of an ongoing movement that is happening throughout many of the developed nations of the world.

It is within this context, and as part of fulfilling its responsibility of providing Good Governance to its community, that Cultural Mapping is being used by Local Governments as a creative way of consulting and engaging their community members.

The Changing Face of Local Government

Local Government in Australia is generally regarded as the third tier of Government, sitting under both State and Federal government in power, funding and stature. Despite this "poor cousin" syndrome, it is also recognised that local government is closest to the people, this being exercised through the election of local Councillors.

As Local Government has no formal Constitutional recognition at the Federal Government level, the creation and monitoring of Local Government is enacted through various pieces of State Government legislation. This lack of Federal recognition or centralised administration through legislative power has caused obvious disparities between states and has, to a degree, stifled the development of Local Government in addressing the needs of their constituents. Local Government has effectively been limited to being an agent of the State and Federal governments, who have, through legislative control and funding, called the tune.

Despite these barriers, Local Government provides a wide range of services and facilities to its local community that is growing beyond many of the traditional functions. These include but are not limited to both formal and informal functions ranging from transport, trading, protection, environmental, recreational, economic, community and cultural development through to conflict resolution, lobbyist, coordinator and advocate.

So what are some of these current trends and reforms?

Essentially the changes occurring within Local Government can be categorised into two main areas, organisational change and service delivery change.

Organisational changes are instigated from within the local government and can involve but are certainly not limited to, any one or a number of the following:

- Restructure of hierarchies – organisational structures.
- Introduction of performance indicators and benchmarking.
- Strategic and business planning.

- Customer Service Orientation or Quality Assurance.
- Resource sharing and amalgamations.
- Triple bottom line reporting.

Service delivery changes seek to facilitate effective competition in the pursuit of economic efficiency, while in theory taking into consideration the community service and social responsibilities of the organization. These changes are driven largely, by contracting out and competitive tendering.

What does all this Change mean for the Local Government Manager?

With the replacement of the Local Government Act 1960 in Western Australia with the Local Government Act 1995, the traditional role of the Manager and the management role, functions and skills has changed dramatically.

Essentially the functions of management can be identified as planning, organising, leading and controlling. In the real world however these functions may overlap or occur simultaneously. A number of key roles are common to all managers: -

- Interpersonal – figurehead, leadership and liaison;
- Information – monitor, disseminator and spokesperson;
- Decisional – entrepreneur, resource allocator and negotiator.

Key characteristics of an effective Local Government Manager.

With the reform and changes currently occurring within Local Government, the Local Government manager needs to be able to perform a multitude of functions and tasks and have a wide range of skills and abilities. While the essential skills of an effective manager as discussed above are required within any organisation, there are a number of characteristics that are particular to the local government manager.

- Local Government is a democratic institution and the participation and consideration of the community makes it very *community orientated*. This has a bearing on some of the programs and initiatives undertaken by local government. They may not be commercially sound, but there may be a high community need or demand.
- Essentially Local Government is a *political body* with elected members forming the Council. These individuals may have been elected for a variety of reasons; political ambition, a sense of community duty, status, a particular issue, etc. and may consist of individuals with a wide variety of skills and experiences. The role therefore of the local government manager is to guide, nurture and facilitate the elected members.
- Modern practices have made Local Government evaluate many of their services in a business like manner, however Local Governments' primary role remains as an *institution of Government* and not as a business.
- One essential characteristic of a local government manager is the need to be a *leader* in the community. The manager must act as a conduit between the Council and the community in order for decisions to be made and issues resolved that are in the broad public interest.

- Managers must *monitor and assess the dynamics of their community*, which should determine their level of involvement and approaches taken. Factors including the local politics and personalities, economic growth and development, amenities, social groups and size all determine the community dynamics.

Community Cultural Develop – the Opportunity

The Community Arts Network Western Australia, through the Community Culture funding program, encourages the use of Arts and Culture to plan and build strong, healthy and vibrant regional, rural and remote communities.

This provides Councils' and Local Government Managers with an ideal opportunity to undertake training in community cultural development, develop cultural plans with their communities, or undertake cultural mapping projects that help to build, define and develop community culture.

In the simplest terms Cultural Planning and Community Cultural Development is a process that tries to capture the 'essence' of a community, and works to build on and develop that special 'something' that makes a local community tick.

It is this 'community spirit' that can make a community somewhere special to live, makes it stand out, and in many cases determines whether it survives into the future. In these times of economic rationalism, the element often forgotten is 'Community'.

Funding is available to:

- Regional WA Local Governments that can demonstrate that they wish to develop cultural plans with their communities.
- Regional community groups that can demonstrate support and involvement (financial/'in-kind') from their local Council.
- Artists with cultural mapping skills (the mapping must happen in a regional community).

To facilitate Cultural Planning and Community Cultural Development in regional Western Australia.

REGARDLESS of whether Councils or communities apply, they need to demonstrate their intent to undertake the development of a cultural plan linked to a Council's Strategic Plan.

Conclusion

In this article a number of issues relating to the changing face of Local Government have been highlighted. The skills, functions and roles of a manager within Local Government have changed dramatically and now demand acute business acumen plus additional skills particular to the environment of Local Government, one of which is community cultural planning and development. Elected member have also seen the focus of their role and responsibilities change.

The community expects greater efficiency, effectiveness, accountability and service within Local Government while still operating within the political framework of the third tier of Government.

A bond exists therefore between the Local Government manager and the elected members in the form of a common obligation to make Local Government work for the good of the whole 'Community'.

It is through this bond and within an environment of change, that Local Government through proactive measures from elected members and managers, must seize the opportunity to embrace community cultural development as one of the means to develop, build and sustain better and stronger communities.

” community culture
a regional cultural planning
investment fund ”

Community Arts Network Western Australia Ltd manages this fund on behalf of the State of Western Australia through ArtsWA.

The purpose is to facilitate Cultural Planning and Community Cultural Development in regional Western Australia.

In 2003 funding was available in four categories:

- Cultural Mapping.
- Training in Community Cultural Development and Cultural Planning.
- Developing a Cultural Plan.
- Evaluating a Cultural Plan.

Eleven applicants were successful in 2003 to implement projects in 2003/04. They were:

Shire of Donnybrook/Balingup (Evaluation)

"2010 Cultural Plan Evaluation"

Project description: The 2001 Plan was developed as a result of a series of workshops facilitated by Community Arts Network WA. In 2002 a desktop review was carried out and the Plan was updated. The Shire sees this as an excellent opportunity to evaluate the work that has been carried out over the past two years – and to identify and enrol new residents in the cultural planning process.

Shire of Westonia (Cultural Mapping)
"Images of Westonia"

Project description: To capture photographic images of Westonia through a community photography workshop and exhibition. The final outcome is the development of a collection of images by the local community of community places and people who make up the unique culture of Westonia. The final exhibition will be an integral part of the Westonia Community Festival in September 2003.

Shire of Dardanup (Cultural Planning)
"Shire of Dardanup Community Cultural Plan"

Project description: The Shire of Dardanup to develop a Community Cultural Plan for the communities of Eaton, Dardanup and Burekup. One of Council's main aims is to help develop a sense of community and belonging for the people living in the Shire. There are a number of organisations and community groups carrying out cultural activities, however there is no link or a planning structure, which could be utilised by the groups. The Shire is a fast-growing community and this is an opportune time to work with community groups to develop a plan, which will form a framework for future funding and project development in the Shire.

Vancouver Arts Centre (Cultural Mapping)
"Stories and Songs"

Project description: As a means of gathering information through creative community consultation, this project aims to document local stories through the oral tradition of storytelling (yarning) and song writing – endeavouring to reflect our community's local culture.

Shire of Derby-West Kimberley/Boab Festival at Derby (Training)
"Boab Festival Future"

Project description: The training that the Boab Festival Committee requests includes:

- Arts and Culture project development and management focussing on the delivery of a festival program which has both inherent value to the local community and assists the town to establish its identity, pride and promote itself to the wider community.
- Cultural Planning and Mapping.
- Community Consultation.
- Mentoring.

Shire of Dalwallinu (Cultural Mapping)
"Dalwallinu Local History Mapping Project"

Project description: Dalwallinu Shire is in the process of developing an Environmental Interpretive Centre. Part of the function of the centre will be to showcase local 'community and cultural events' and to continuously display some form of cultural or heritage educational material.

The project aims to map all available, relevant historic information and data held to date by the Shire. The information that exists leads us from our past to our present and this project is conceptualised in stages.

**Shire of Gnowangerup/Gnowangerup
Aboriginal Corporation (Cultural Mapping)**
"Gnowangerup Heritage Museum"

Project description: The project steering committee of the Heritage Museum development in Gnowangerup has identified an urgent need for an experience consultant to map the community's cultural and community development aims.

Shire of Augusta-Margaret River (Cultural Mapping)
"Art for Us All"

Project description: To gather information about how our varied and geographically spread communities throughout the Shire to perceive the place where they live, and give them an opportunity to express that through working with one of the local artists in a shared workshop environment.

Shire of East Pilbara (Training)
"Cultural Training"

Project description: Most Staff and Councillors at the Shire of East Pilbara have had no experience in Cultural Planning. This year Council has undertaken a new five-year Strategic Plan, part of which involves the formation of a Community Services Plan and a Cultural Plan encompassing each of the townsites within the Shire.

In order to achieve this objective, training and guidance will need to be given to staff and councillors to allow them to recognise the need for a cultural plan and for the plan to be considered throughout each directorate within Council.

Shire of Roebourne (Training)"Consultation and Facilitation Training for Community Members"

Project description: The project is aiming to enhance the skills of 6-8 community members in conducting consultations and gathering information from the residents of the Shire of Roebourne.

Using the Cultural Plan review process as a framework, training will be designed that may encompass the development of the following skills:

- Effective questioning.
- Designing the right strategies.
- Promoting community consultations.
- Qualitative vs quantitative research.
- Identifying goals/outcomes.
- Facilitation techniques.
- Understanding group dynamics.

Dalyellup Beach Community Association/Shire of Capel (Cultural Mapping)
"Dalyellup Beach Cultural Mapping"

Project description: The proposed Dalyellup Beach Estate Cultural Mapping Project has emerged as a component of the estate's Community Development Plan, currently being implemented by the developer, in partnership with the Shire of Capel, major stakeholders and the community. As a result of the recent rapid growth of the 'greenfield development' of Dalyellup Beach Estate over the last two years, the area was not incorporated in the recently completed Cultural Mapping Project carried out by the Shire of Capel.

Many thanks to those who have served on the Community Culture Panel to assess the applications:

Phil Anastasakis; Chair/CEO, Shire of Merredin

Roz Benson: community artist, Balingup

Sheryl Jackamarra: Community Police Liaison, Pinjarra

Sarah Heywood/Caroline O'Neill; Country Arts WA representatives

For further information and application forms contact the Cultural Planning Project Officer at Community Arts Network on (08) 9226 2422 or toll free 1800 681 021 or email communityculture@canwa.com.au



ACQUITTALS

The articles that follow are taken from the artistic reports submitted to Community Arts Network on completion of the projects.

Capel's Young Culture

Shire of Capel
Cultural Mapping
Community Culture contribution: \$4,500

Other partners: Country Arts WA; Boyanup Skate Park Group; Shire of Capel; Capel Townscape Committee; artists Denise Mercer and Annie Driscoll; Year 7 teachers and Boyanup community members; Capel Primary School; Boyanup Primary School.



Two projects, one in Capel and one in Boyanup worked with primary school children and young people. Year 7 Capel Primary School children were involved in a cultural mapping exercise to identify symbols and images which were then translated into a series of panels which were mounted on two bus shelters in Capel. The information gathered will also be used to complement the development of the Capel Youth Space and Skate Park and other facilities in the town park. The images were also used by artist, Denise Mercer, to produce a design for the Shire of Capel 2003 "Banners in the Terrace" entry. Year 7 Boyanup Primary school children and young people from the Boyanup community were involved in a cultural mapping exercise to identify symbols and images that represent Boyanup and what is important/significant in their life. The artist on this project was Annie Driscoll. Six murals will be mounted in "The Shed" housing the Skate Park at Boyanup Memorial Park.

Liz Watkins, Community Development Coordinator, Shire of Capel, coordinated the project.

The young people in Capel and Boyanup leave their communities to go to High School in either Bunbury or Busselton. This project has enabled them to put their mark on their community in a very visible form.

The enthusiasm of the young people involved was amazing. The photographs taken as part of the cultural mapping process illustrated that many of the things young people value about their community – friends, nature, pets, local buildings and history – are the same as those identified in the cultural mapping undertaken with adults.

All comments, expressions, and information from this project have been documented and data will be used in other areas of planning for youth services and the Council. This project has resulted in a visual documentation of young people's views, which have been fed into the Council's Strategic Planning processes.

This project involved young people from the local community, Council staff and local Townscape committees. Recommendations from this project will be included in Council's Community Plan, Townscape Plans and development plans for the Capel Skate Park.

A partnership was created between the Boyanup Primary School and the Shire of Capel. The project was promoted through the school and through newsletters.

Liz Watkins
Community Development Officer
Shire of Capel

Cultural Mapping and community art project report by community artist

annie driscoll

June 2003

This report describes the methodologies and outcomes of the Boyanup Cultural Mapping Project and resulting community arts project.

This entailed the design and painting of 6 murals for "The Shed".

The process focussed on exploring the young people's perceptions of themselves within the Boyanup area, their heritage and ways of expressing themselves to be empowered to influence the Shire's future planning. The methodologies employed were designed to maximise discourse and raise the young people's awareness that the Shire valued their ideas and opinions.

The project involved 2 groups of young people – Year 7 from Boyanup Primary School and a boy's group ranging in age from 13-18, where there was much excitement at being given the opportunity to paint the murals for the Skate Park. Initially the participants were reticent about the cultural mapping part of the project, as they had been expecting to immediately begin painting. However, both groups keenly participated in all activities while learning new skills about the process of creating community art/cultural mapping and the benefits of their involvement.

The project was highly visible as it mostly occurred at the Primary school and Community Centre. Many parents helped the children paint and came to see for themselves what the children (across year levels) were so excited about.

The process of Cultural Mapping and the painting of the murals helped build a stronger group of young people with a clearer identity and focus for their needs and wants for their future within Boyanup.

Cultural Mapping

The Cultural Mapping part of the project aimed to encourage young people to explore their self within the community and identify their thoughts about: what their town means to them; what is significant about their town; what they like/dislike about their town; and what they would like to be portrayed about their town.

All comments, expressions and information were collected for use in future planning of youth services. By using methodologies that were familiar and user-friendly to the young people it enabled a range of views and opinions to be expressed.

These methodologies included: graffiti wall; brainstorming; collaborative group discussion and written response to probing questions; individual written responses to a range of questions; discussion; drawing; disposable cameras and resulting photographs.

The first group were mostly content with their social life in Boyanup. They enjoyed the sport they were involved in and had good access to friends and socialising. They found their environment attractive and clean. They spoke a lot about the feeling of being safe and living in a friendly, strong and happy community. These children were focussed on family and interacted more from within that define. Riding horses was seen as an important activity and one where friends could socialise. Also football, netball, BMX-riding and skating.

The second group had much stronger opinions about what they liked and disliked about the town. Although they agreed the town was safe and quiet they also interpreted this as boring. There seemed to be a real or perceived generation gap between the young people and some older people in the community. Along with this was some ill-feeling, the boys describing themselves as victimised by the older people.

The boys resented the opposition to the Skate Park that some community members raised. There was an underlying perception from the boys that generally they felt displaced and undervalued in the community.

The issue of socialising with girls came up a lot. The boys agreed that Blue Light Disco's and Skate nights had been fun and indicated other events like these would be great. As there was no space to meet with friends there was also no place to meet and socialise with girls. This group of boys focused on football as their main social activity and sporting possibilities were their main interest. Employment opportunities were seen as very limited and the boys commented they were biding time until they could leave Boyanup. There was little sense of loyalty to the community and giving it ongoing support.

Both groups commented on the lack of community events in Boyanup.

Murals

The murals aimed to represent the young people's ideas in a relatable visual story to encourage a sense of ownership of them. The project aimed to create a visual document of young people's views. They had the opportunity to have input into the design and participate in the artwork.

Following Cultural Mapping the artist grouped ideas together to form themes. The young people then chose a group and began drawing images to represent their ideas. The group worked collaboratively to design a rough plan of their mural as a starting point for the artist to manipulate. The final designs were created using the participant's drawings, overlapping, scaling up or down of images and altering compositions. The artist endeavoured to use a drawing from every person in the designs. Painting of the murals began by participants enlarging their designs onto the murals and commencing painting.

The participants observed how their drawings had been manipulated to create designs.

They then used mathematical concepts to enlarge their designs onto their mural. Skills used in painting the murals were: edge lining, colour mixing and stroke technique. The end results of the murals were extremely well received and the young people felt they were a good representation of their activities and identity in Boyanup.



The strength from this project is Westonia is being talked about around the Wheatbelt which is going to bring more people into our community and it has made our community stop and think of other ways to keep our community alive, when so many small country town are slowly folding up.

There is a real sense of community pride from what has been produced. It has brought the community closer by helping community members better identify with each other through the collection of images taken over the week of the workshop.

I would like to thank you so much for the wonderful opportunity Community Arts Network has brought to our community.

This project has assisted in gaining awareness and commitment from council and community towards cultural mapping process. This was achieved through photos being made into postcards and greeting cards of Westonia.

Westonia Telecentre
Cultural Mapping
Community Culture contribution: \$ 5,840
Other partners: Westonia Telecentre; Shire of Westonia



The project was to capture images of Westonia through a photography workshop which was conducted by a professional photographer. The workshop duration was for one week, in that time we captured images of local Identities and places that give Westonia its unique cultural identity.

All photos courtesy of:
Terri Blake, Coordinator, Westonia Telecentre

The images taken identified what was important in our town, both people and places, which have been reflected and recorded in the images produced, and chosen to promote our town.

Partnerships between the community and others have been strengthened by participation of this project.

Images were displayed at the Wessy Fessy on the 20th September for the whole community and Shire to view and give opinion on.

Through images collected, they have been used to produce postcards in 2 designs and 4 different designs of greeting cards.



The project achieved its aim above and beyond what was first ever thought of when writing the grant. The community and council have had this workshop open windows and doors never achieved before. People have rang wanting information from me as far away as Busselton, on the outstanding postcards produced from this project and exceptional quality of photos that were taken. The photography exhibition the day of the Wessy Fessy is still being talked about through the many Shires in the Wheatbelt.





CANWA

ARTS AND CULTURE FUNDING FOR COMMUNITIES

*The State of Western Australia
Investments in Community Arts and Culture*

If you want to use arts and culture in your community to encourage people to get together,
feel as if they belong, and get people from different backgrounds
talking to each other and planning their cultural future, then these community arts
and culture investment programs might be able to help you.

CATALYST Community Arts Investment Program

There are three categories:

- A. Discovering Community Arts
- B. Growing Community Spirit
- C. Professional Development Investments

Closing Dates:

10 March 2005 for projects commencing after July 2005
10 September 2005 for projects commencing after January 2006

COMMUNITY CULTURE Cultural Planning Investment Program (for regional communities and local governments)

There are two categories:

1. Cultural Mapping – Run workshops to find your local stories and create artworks from your stories
2. Cultural Planning – Develop a community plan for your arts and culture ideas

Closing Dates:

15 Oct 2004 for projects commencing after January 2005
15 April 2005 for projects commencing after July 2005

Guidelines and Application forms:
Community Arts Network WA
PO Box 7514
CLOISTERS SQUARE WA 6850
Ph: (08) 9226 2422 / 1800 681 021 (Country Callers)
Fax: (08) 9226 2230 Email: communityculture@canwa.com.au



CANWA

National Provider
Code 4719

training

A Course in Cultural Planning

This is a nationally accredited course delivered over 5 days.
The course introduces community cultural development,
mapping and planning concepts and methods in a holistic way,
modules are as follows:

- Cultural Development.
- Community Consultation.
- Cultural Planning.
- Evaluation of Cultural Planning.

The Cultural Planning course addresses the National Local
Government Competency Standard LGAGOVA606A – Develop and
Maintain a Community Cultural Plan.

National Training Information Services website www.ntis.gov.au/ will
provide further information on the training package, elements of
competency and performance criteria for this unit.

Date: 21, 22, 25, 26 & 27 October 2004

Time: 9:00 – 5:00pm

Location: Community Arts Network Western Australia Ltd

Training Room, Ground Floor

King Street Arts Centre

357 – 365 Murray Street

PERTH WA 6000

Cost: \$250 plus GST individuals
\$550 plus GST Organisations

There is a limit on places per course.
All registrations must be received on or before
Wednesday 13th October 2004 by 5pm.
Skills Recognition applies to this course.

For more information or to register contact Connie on Telephone 08 9226 2422,
Country Callers only 1800 681 021, Email connie@canwa.com.au or you can
download the information and the registration form from www.canwa.com.au

An Introduction to Public and Community Art 11917WA

This course is about learning how people can work together
on community and public art projects to express what they
feel about their community, heritage and environment.
Participants will learn to: plan, budget, organise funding and
resources, promote and manage projects. There is an emphasis on
the areas of collaboration and team work.

The Learning Outcomes consist of the following:

- Discuss the notion of community project.
- Discuss the notion of placemaking.
- Demonstrate ability to collaborate.
- Prepare and manage a project budget.
- Develop a project.
- Manage a project.

Date: 29, 30 September, 1, 5 & 6 October 2004

Time: 9:00 – 5:00pm

Location: Community Arts Network Western Australia Ltd

Training Room, Ground Floor

King Street Arts Centre

357 – 365 Murray Street

PERTH WA 6000

Cost: \$250 plus GST individuals
\$550 plus GST Organisations

There is a limit on places per course.
All registrations must be received on or before
Tuesday 28th September 2004 by 5pm.
Skills Recognition applies to this course.

For more information or to register contact Connie on Telephone 08 9226 2422,
Country Callers only 1800 681 021, Email connie@canwa.com.au or you can
download the information and the registration form from www.canwa.com.au

training