

CULTURAL PLANNING

SUMMER 2006/2007
Vol 23, Issue 2

ISSN 1448-2008

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WHAT IS CULTURAL PLANNING?

Cultural planning is a strategic planning process that aims to facilitate partnerships between community, local government and the private sector; identify and promote community values and cultural resources; and transform community ideas, initiatives and visions into real outcomes.

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Editorial Assistance: Pilar Kasat, Lauren Holst, Jacqui Doyle, Phoebe Coyne and Leah Knapp.

The Editor would like to acknowledge the generosity of those who have shared their experiences and stories in this Bulletin and the inspired design work of Natalija Brunovs, Seedpod Creative Consultancy and Design.

All photos taken by CANWA, unless otherwise stated.

EDITORIAL



Susie and Lauren.

Before I started in my current role as Cultural Planning and Development Manager, I was forewarned by my prospective Manager, Pilar Kasat, of the need to come with skates on. Well, she certainly wasn't kidding! Since starting at the Community Arts Network WA (CAN WA) in early October it has been one wild ride; navigating arts and cultural forums, competing in funding battles and manoeuvring through community presentations. If only she'd told me the whereabouts of the brakes (I am beginning to wonder if they even exist?!).

In my first week I attended the opening of CAN WA's Indigenous Arts and Cultural Development Unit in Kellerberrin. Here I experienced an array of stimulating local art and cultural activities ranging from a very 'fresh' singing and dancing performance by the young girls to the sexy sounds and moves of Shakira, and boys dancing in traditional costume to the earthly sounds of the didgeridoo, to the spirited paintings of the local Indigenous people and the pièce de résistance, 'Road to Gundagai' performed on accordion by Aunty Hazel at the ripe old age of 92! What a great welcome into community art and cultural development, and the workings of CAN WA!

I would like to take this opportunity to thank my predecessor, Helen Le Gresley, for her dedication and commitment (and for leaving such an organised filing system!) and would like to acknowledge her involvement and also that of the local governments involved in CAN WA's Local Government Cultural Planning Program for the 2005 – 2006 period - Shire of Wongan-Ballidu, Shire of Mt Marshall, Shire of Trayning and the Shire of Lake Grace.

2007 is set to be an exciting year, with the continuation and development of many new and exciting cultural planning and development initiatives with the Town of Kwinana, Town of Harvey (Yarloop), Shire of Cocos (Keeling) Islands, Indigenous Land Council and the Disability Services Commission to name but a few. And with the recent employment of Lauren Holst to assist in the delivery of CAN WA's cultural planning services and strategic development, CAN WA's cultural planning team will certainly be firing on all engines!

I warmly invite you to delve into the following pages and immerse yourself in some of WA's latest cultural development initiatives. Here you can read all about CAN WA's Indigenous Unit in Kellerberrin and meet our Indigenous Arts and Cultural Development Officer, Frank Walsh; learn all about the intricacies and outcomes of cultural planning; and also hear from the CEO of the Shire of Lake Grace, Chris Jackson (cultural planning champion!) as he shares the Shire's experience of the cultural planning process and how they are moving, in their own unique way, forward in community cultural development.

So go on, get your skates on and join me in what proves to be an exhilarating course!

Susie Waller
Cultural Planning and Development Manager

10 TEN THINGS YOU NEED TO KNOW ABOUT CULTURAL PLANNING

Susie Waller, Cultural Planning and Development Manager,
with assistance from Lauren Holst, Cultural and Strategic Development

In my cultural planning role at CAN WA a large portion of my time is spent advocating for cultural planning and its benefits. No matter how often I reel off a definition, I always find it difficult to define it in a sentence or two whilst doing justice to all of its components i.e. the process of cultural planning and its numerous outcomes for individuals, communities and local government. I often think it would be much easier if I could prattle off a bunch of words or phrases that I associate with cultural planning. Phrases that best describe and capture the entirety of what cultural planning is all about.

So if I had to choose ten phrases to capture what cultural planning is all about, what would they be? After much thought and deliberation here is what I have come up with, in no specific order of preference.

A key component and aim of the cultural planning process is building the capacity of community members to achieve positive sustainable change.

VALUING COMMUNITY VALUES

As Hawkes concisely puts it:

“A society’s values are the basis upon which all else is built. These values and the ways they are expressed are a society’s culture. The way a society governs itself cannot be fully democratic without there being clear avenues for the expression of community values and unless these expressions directly affect the directions society takes. These processes are culture at work.”¹

Cultural planning is about a community exploring, identifying, re-evaluating and expressing their values, including shared values. In addition to this, cultural planning is also about ensuring a community’s values are acknowledged, upheld and strengthened by the policies, programs and practices of all, albeit Local / State / Federal government, the private sector, not-for-profit organisations, and community groups.

REALISING COMMUNITY ASPIRATIONS

Everyone has ideas, dreams, visions, hopes, and aspirations for the future, whether it be on an individual, family or community level. People are part of a larger community beyond their family and friends, and do not often realise that it is possible for this larger community to imagine and create a shared or common vision.

Cultural planning is about sharing our dreams, as well as our ideas for projects or cultural ventures. Firstly it is important to identify what the community’s aspirations are and secondly, identify how these community aspirations can be supported and realised, including through the utilisation of community resources and strengths. This shared sense of purpose serves to inform government policy so that government priorities reflect community goals and aspirations.

STRENGTHENING SENSE OF PLACE

Sense of place, a term made popular in the 1970s by George Seddon, is used in reference to places that have a strong sense of identity and character that is deeply felt by the local communityⁱⁱ. It is these unique and valued characteristics of both the natural and cultural landscape, that contribute to a collective sense of geographical identity, distinctiveness, and also community belonging.

With the rapid globalisation and homogenisation of culture, and its commodification for tourism purposes, local culture is increasingly being threatened and eroded. Places where this cultural degradation has begun, or has occurred, are often referred to as 'placeless', 'inauthentic' or 'the same as everywhere else'. Places such as this are said to lack a 'sense of place', having no perceived identity, or distinct or special characteristics.

Cultural planning is about a community identifying what makes their place special, both the tangible and intangible, and developing strategies and actions that retain and strengthen this sense of place, this local culture.

BUILDING COMMUNITY CAPACITY

A key component and aim of the cultural planning process is building the capacity of community members to achieve positive sustainable change.

While it is recognised that communities possess inherent strengths, skills and abilities (commonly referred to as cultural resources), often these abilities are not pooled or do not equate with the requirements for desired change. Building community capacity involves strengthening and enhancing the skills and capabilities of communities to identify and implement solutions to resolve local issues, and determine and realise their vision/s.

Cultural planning is about enabling communities to identify their current strengths and determine what future skills and abilities they require to meet their needs and priorities. Cultural planning is about drawing communities' abilities together and overcoming the gap between current and future skills requirements for desired / required change.

DEMOCRATISING CULTURE

Prior to the 1960s cultural policy was focused on increasing public access to cultural activities, and as Matarasso and Landry point out, this access was to a pre-determined and narrow set of cultural values, expressions and products. While access to cultural activities should still be a focus of cultural policy, there has been an ever-increasing shift in focus

since the 1960s to involve people in fundamental debates about cultural values, cultural expression and identity.ⁱⁱⁱ

By engaging people in cultural debate, we are essentially creating a more democratic society. Firstly, those people who do not typically share the dominant cultural values and aspirations of the majority or powerful, for example gay people, women and refugees, are given an opportunity to voice their cultural concerns. Secondly, by its very nature, cultural debate necessitates the involvement of all, especially those members of the community who are often 'unengaged' or neglected in such deliberations (through a lack of and / or inappropriate engagement methods), such as young people, non-English speaking residents, people with disabilities, and Indigenous people to name but a few.

Cultural planning is about providing an opportunity for people, particularly marginalised members and groups of the community, to get together to discuss, assess and identify individual and collective cultural values, expression and identity. It is also about ensuring that these individual and collective cultural values and aspirations are reflected and incorporated into cultural and strategic policy.

UTILISING AND FACILITATING CREATIVITY

CAN WA's brand of cultural planning utilises an array of artistic and creative techniques to engage communities and map out their cultural resources - (this process is often referred to as cultural mapping). During this creative process, community members build networks, develop their artistic skills, whether it be painting, storytelling or performance etc, and develop their ability to think and act creatively about who they are, who they want to be and how they want to express their culture. In addition, the mapping process also results in both tangible and non-tangible creative outcomes such as a public art piece, a festival or a publication of short stories.

Through the process of mapping cultural resources, potential future cultural enterprises and initiatives may also be identified. In addition, innovative solutions to environmental, social and economic issues - issues such as climate change, drought, community health, salinity, rural decline, crime, safety, and vandalism - are also likely to be identified.

Cultural planning is about utilising creativity as a tool to engage communities, and identify and map cultural resources. It is also about fostering creative thinking and action within the community.

GENERATING CULTURAL VITALITY

When people talk about cultural vitality what are they actually referring to? I believe they are referring to the liveliness, playfulness, energy, conviviality, strength, vibrancy, interaction and interconnectedness of communities.

Cultural planning is about building culturally vibrant communities; seeking to generate cultural vitality through cultural activities. Cultural planning is not just about putting on more events, festivals, concerts or performances, whereby people are passive consumers, it is about getting people actively involved in determining and participating in cultural initiatives. Cultural planning seeks to identify those strategies that best support community cultural development i.e. those actions and activities contributing to cultural vitality.

IMPROVING COMMUNITY WELLBEING

“[I]t is culture which gives people that critical sense of identity and belonging, so cultural development is of paramount importance for community.”^{iv}

Research indicates that art and cultural activities can contribute greatly to individual and community wellbeing.^v The process of cultural planning seeks to empower individuals and communities to identify and realise, as well as encourage community participation in, cultural initiatives. Through this cultural process, and through these cultural activities, community networks are created, local identity strengthened, and sense of community and belonging developed.

Cultural planning is about cultural development. Culture in turn creates a sense of community, identity and belonging, which subsequently contributes to community wellbeing.

THINKING AND ACTING STRATEGICALLY AND SUSTAINABLY

When I talk about cultural planning, I talk about culture as a way of life, as opposed to being synonymous with the arts in which it is commonly regarded. In this broad sense, culture cuts across many areas and disciplines including, but by no means limited to, urban and regional planning, economic development, sports and recreation, and community services and facilities. In fact, culture is progressively being seen to be integral, or as some cultural planning proponents argue the basis or overarching framework under which all policy, planning and programs should be built upon. In this sense, cultural planning is a catalyst for economic, social and environmental development, or what is more commonly referred to as sustainable development.

We are all part of a community, part of an environment and economy that is greater than who we are as individuals. We have a responsibility as individuals, and collectively as a community, to ensure that our way of life, that is our culture, contributes to the cultural vitality, social wellbeing, economic security and environmental conservation to both our local and global community.

Cultural planning is about re-evaluating our culture, who we are and who we want to be, and identifying and implementing a strategic path forward that (re)connects our values with our actions. It is about working together in partnership and solidarity to achieve these (sustainability) ends.

TAKING TIME TO CELEBRATE

Lastly, cultural planning is about celebration. Celebrating who we are, who we want to be and also our achievements along the way. Often we forget to take time out to reflect upon what we have achieved, what it has taken to get there, and to give ourselves a pat on the back.

Through celebration we aim to invoke hope, energy and momentum to continue on in the cultural planning process.

While the cultural planning process is different for each and every community, there are elements of the process and outcomes achieved that stretch across the board. While I am sure that I have not covered each and every one of these elements, I hope that I have provided you with a better understanding of what cultural planning is about and given you good reason to get involved and active in the use of this tool for positive sustainable change.

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COMMUNITY SPIRIT AND TOWN PLANNING

My name is Andrew Trosic and I am the Coordinator of Planning at the Town of Kwinana. Being both a town planner and local government employee, I have come to appreciate the importance which community spirit plays in helping define my roles and responsibilities. It is through such connection with community spirit that I gain greater meaning to local government town planning. This article offers a brief insight into what I term community spirit, and how local government town planning plays an important part of this dynamic concept.

We are all part of community spirit. Knowingly or not, we contribute collectively to our community spirit, be that through working, resting, playing, interacting, me writing this article and you reading it! I use the term community spirit in the same way other practitioners use community cultural development; being the encapsulation of our core community values and beliefs. Without community spirit our sense of existence is severely diminished.

“Through a community being able to harness and promote its spirit, there is the real potential to positively influence town planning.”

If we therefore consider community spirit as the connection we have with ourselves and our community, it is not hard to realise the influence that local government town planning can have on community spirit. Done well, town planning can help community spirit aspire to heights not thought possible. Done badly, town planning can damage (sometimes beyond repair) the community spirit evident to an area.

Through a community being able to harness and promote its spirit, there is the real potential to positively influence town planning. For instance, if as a local government town planner I see myself as part of an area's community spirit which is based upon a set of intrinsic local values, then I believe I am much better positioned to undertake my role in a manner which protects these values. Especially where I may be overseeing a process of sensitive change to a community (which I'm sure a lot of you can relate to), by accepting myself as part of the community spirit I believe I am better placed to guide change in a manner which protects such spirit. This is of immense importance to local government town planning.

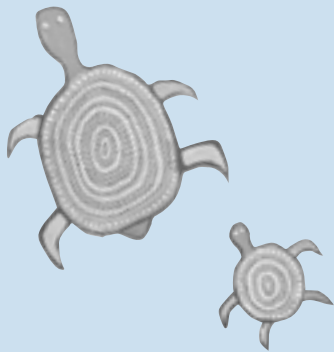
Seeing myself as part of the community spirit can also facilitate the distilment of power back to the community. With local government being the closest level of governance to the community, I feel that the community spirit should (in total part) be the driving force behind how and why decisions are made. This community drive can be achieved through the acceptance of community spirit and its associated shared values by those who are responsible in making decisions each and every day. This empowerment drives communities to vision their future, and have confidence in their ability to change the future. This, to me, is the true value behind community spirit, and why all of us need to be in tune with the spirit of our local community.



Photo courtesy of Andrew Trosic

**Andrew Trosic, Planning Coordinator,
Town of Kwinana**

THE COMMUNITY ARTS NETWORK WA LAUNCHES THEIR INDIGENOUS ARTS AND CULTURAL DEVELOPMENT UNIT IN KELLERBERRIN



In 2004 the Community Arts Network WA (CAN WA) was involved in extensive community engagement with the local Noongar and wider community of Kellerberrin. Through this consultation it was recognised that Kellerberrin and the surrounding Eastern Wheatbelt region was a priority area for Indigenous arts and cultural development. The local Noongar community stated that arts, cultural and skills development for all ages was needed to foster Indigenous identity, community pride, wellbeing and celebration.

In response to this community need, CAN WA, in collaboration with numerous project partners including the local community and numerous local, State and federal organisations, embarked upon the development of an Indigenous Arts and Cultural Development Unit (Indigenous Unit) in Kellerberrin.



1

An advisory committee, comprising various representatives from the local community and relevant organisations, was established in July 2004 to oversee the development of the Indigenous Unit. After two years of planning and hard work, the Indigenous Unit was operational in July 2006.

Staffed by two very passionate and talented local Indigenous community members - Frank Walsh, full-time Indigenous Arts and Cultural Development Officer, and Rebecca Fitzgerald, part-time Administration Assistant - the aim of the Indigenous Unit is to provide the local Indigenous community with access to arts and culture, as well as promote Indigenous arts and culture of the area to the broader community. CAN WA is proud to have facilitated the establishment of Frank and Rebecca's positions, the first of their kind in the south of WA (for more information regarding Frank and his position as Indigenous Arts and Cultural Development Officer, please refer to following article). While the Unit is based in, and in the short-term focused on, Kellerberrin, the long-term plan of the Unit is to service the Indigenous communities of the greater Eastern Wheatbelt region.



2

The official launch of the Indigenous Arts and Cultural Development Unit was held in Kellerberrin on 6 October 2006. A passionate welcome-to-country was given by Kath Yarran, a well known and respected local Elder, and Jenny Yarran, President of the Kellerberrin Aboriginal Progress Association (KAPA), spoke emotively about how she had been a member of the advisory committee and how she sees that the Unit, even at this early stage, is very beneficial for the community. Dr Neil Drew, Chair of the CAN WA Board, spoke of CAN WA's long-term commitment of the project and thanked project partners and sponsors, with Director General of the Department of Culture and the Arts, Alastair Bryant, officially launching the Indigenous Unit and cutting the ribbon!



3



4

The formal launch was followed by a celebration of art, dance and music at the Kellerberrin Aboriginal Progress Association building in town. A colourful and imaginative series of paintings, created by the local Noongar community at the first visual art workshops facilitated by the Indigenous Unit, were proudly on display for all to enjoy. Traditional Indigenous and contemporary dances were performed by the Njaki Njaki male dance group from Merredin, and by local girls who performed some very 'fresh' singing and dancing to the sexy sounds and moves of Shakira. Djiva (formerly Yowarliny), two professional women Noongar singer / songwriters, performed a number of Noongar language songs and original pieces, with other music performances by Reynold McIntosh local didgeridoo player, Fred Gesha of AB Music, and the pièce de résistance, Aunty Hazel Winmar, local Noongar elder of 92, who performed with vehemence a number of golden oldies on her piano accordion!



5

The launch was an active celebration of Noongar and Njaki Njaki culture, and was very well attended by Noongar and Njaki Njaki people from Kellerberrin, Quairading, Merredin, Mukinbudin and Northam, and many representatives from organisations involved in the Unit's development from Kellerberrin, the Wheatbelt region, Perth and beyond.

Since the establishment of the Indigenous Arts and Cultural Development Unit in Kellerberrin last year, the local Noongar community has shown an enormous amount of interest in the initial projects offered. The following projects are testimony to the ongoing interest and support of the community.



6

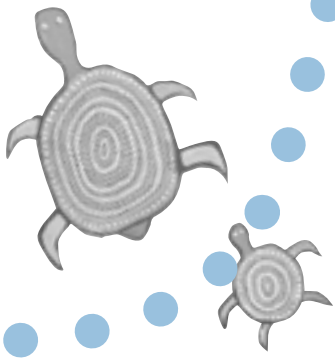


7



8

Photographs 1. Frank Walsh and Rebecca Fitzgerald. 2. Kath Yarran at the welcome-to-country. 3. Paintings created by community at visual art workshop. 4. Crowd watching performances. 5. Aunty Hazel playing accordion. 6. Della Rae Morrison and Jessie Lloyd of Djiva (formerly Yowarliny) performing. 7. Alastair Bryant, Director General Department of Culture and the Arts at the launch. 8. Njaki Njaki dancers from Merredin, performing traditional dance.



VISUAL ART WORKSHOP

On the 25 and 26 September 2006 the first visual art workshops were held in Kellerberrin. Beryl Dick, a Noongar artist from the neighbouring town of Quairading, facilitated the painting workshops which attracted over 30 Noongar people, many for whom this was their first time painting.

The enthusiastic buzz of participants could be heard up and down the main street over the two-day period, and after much enjoyment and experimentation a total of 25 individual and group paintings were created.

The visual art workshops were a great success, so much so that the participants were invited to exhibit their paintings at the 2006 Perth Royal Show. Due to popular demand, the majority of these paintings have been sold.

YOK YUROK WOMEN'S CENTRE

After a dormant period, the Yok Yurok Women's Centre came back to life in October 2006. The aim of Yok Yurok is to bring local Aboriginal women of all ages together to participate in art and cultural activities, strengthen interpersonal skills, build self-esteem, discover creative talents, as well as improve personal and community wellbeing.

With a new committee, new ideas and a new venue, the women of Yok Yurok have been busy of late sewing costumes for students of Kellerberrin District High School for their Kellerberrin Extravaganza performance.

The women hope to meet three times a week and participate in a range of activities including Aboriginal art and culture, contemporary art and craft including sewing, grooming and deportment, and much more. Through the Centre, the Elder Aboriginal women hope to teach their culture to the younger females, and share parts of their culture as well as their artistic skills with the broader community. In the future it is hoped that the Yok Yurok Women's Centre will also run educational programs such as basic office skills.

WOMEN'S CHOIR

In response to great interest expressed by Aboriginal women Elders in Kellerberrin, a women's choir was established in October 2006. Led by Della Rae Morrison and Jessie Lloyd of Djiva, the women rehearse songs, including gospel songs, on a weekly basis.

The Choir sang their first performance of Christmas Carols on 8 December 2006 at the Kellerberrin Christmas Street Party and received much acclaim from the local community. Very fortunately the Department of Culture and the Arts, Arts WA, have agreed to fund the continuation of the Choir throughout 2007.

LIVWORX TRAINING: CREATIVE PATHWAYS PROGRAM

In December 2006, with funding from the Department for Education and Training, the LiveworX Training: Creative Pathways Program began in Kellerberrin with five young Indigenous women who are no longer at school. The Program aims to inspire and motivate these young women and provide an opportunity for them to develop new skills, build their self-esteem and confidence, meet new friends and positive role models, and importantly, to have fun!

The LiveworX Program has a key focus on artistic skills and creative teaching methods, and has provided the women with an opportunity to explore photography and film, graffiti stencilling, collage, portrait drawing, drama, and costume-making. The artworks created by the students through the Program are to be displayed at the 2007 Keela Dreaming Festival.

Upon successful completion of the training each of the women will receive a nationally accredited training certificate in arts administration.

KELLERBERRIN EXTRAVAGANZA

With funding received from Healthway, CAN WA coordinated the Kellerberrin Extravaganza production at the Kellerberrin District High School. The production, titled 'Our Heart is the Heart of the Land', follows the journey of three Australian farming children who stumble across a Noongar family at their campsite at the back of Kellerberrin Hill.

Students, both Indigenous and non-Indigenous, worked with local community members and artists to write, perform and design the set and costumes for the Kellerberrin Extravaganza. The script was inspired by the stories of four Kellerberrin women: Betty Dixon, Audrey Tiller, and Noongar Elders Valma Humphries and Kathy Yarran, who spoke with the students about life in Kellerberrin in the 1940s and 1950s.

Beryl Dick, Quairading Noongar visual artist, helped the students create the sets and design the costumes, which were sewn by the women of Yok Yurok, and Della Rae Morrison and Jessie Lloyd of Djiva supported the students to write the script and songs, and direct and rehearse the performance.

The Kellerberrin Extravaganza was performed by the students to a packed town hall (360 people) on 5 December 2006, to much applause of parents and community members. The students are set to do a repeat performance at the Keela Dreaming Festival in March 2007.

**Susie Waller, Cultural Planning and Development Manager,
and Andrea Hammond, Special Projects Officer**

The Kellerberrin Indigenous community has many ideas and plans for future art and cultural projects and is working hard to put these into action - trips to the bush for Noongar boys and men, silk screening workshops, music and song writing workshops and a project with the Film and Television Institute to learn film-making skills and to document the projects – so stay tuned!

The Indigenous Arts and Cultural Development Unit in Kellerberrin is coordinated by CAN WA and is funded by: The Department of Communications, Information Technology and the Arts (DCITA), Australia Council for the Arts, Department of Culture and the Arts, and the Department of Indigenous Affairs. CAN WA would like to thank the Shire of Kellerberrin who supports the Unit by supplying the office space free of charge and Healthways for sponsorship of the arts and cultural projects administered by the Unit.

Kellerberrin Extravaganza (Photo courtesy of Merredin Wheatbelt Mercury).



The Community Arts Network WA would like to thank the members of the advisory committee and their respective organisations for their contribution to the development and ongoing operation of the Indigenous Unit and its art and cultural project delivery:

Amanda Alderson
International Art Space
Kellerberrin Australia (IASKA)

Ashley Talbot
Department of Industry and Resources

Beverley Rebbeck
Department of Indigenous Affairs

Graham Ellis-Smith
Wheatbelt Development Commission

Michael Hayden
Department of Communications, Information Technology and the Arts

Michelle Broun
Department of Culture and the Arts

Mick Cole
Shire of Kellerberrin

Pauline Scott
Local community member

Steve Hovitch
Kellerberrin District High School, and

Tim Acker
Department of Industry and Resources.

For more information regarding the Indigenous Arts and Cultural Development Unit please contact:

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INTRODUCING FRANK WALSH:

CAN WA'S INDIGENOUS ARTS AND CULTURAL DEVELOPMENT OFFICER



Frank Walsh was appointed as CAN WA's Indigenous Arts and Cultural Development Officer in July 2006. The Indigenous Arts and Cultural Development Unit of CAN WA was officially launched in Kellerberrin on 6 October 2006.

Frank, you are a Badimia Yamatji man, where are your people from?

I'm currently living in Quairading but I'm originally from Mt Magnet in the Murchison / Midwest region of WA.

You have a strong background in media, having lectured in Media at the Batchelor Institute (NT) and having worked for ABC radio. What was your core work in these organisations?

I have worked in the media previously including ABC Radio and Indigenous Radio in Perth. Most recently I was presenting a three-hour radio show called Noongar Country over at York. I also worked at Batchelor College.

What does your role as 'Indigenous Arts and Cultural Development Officer' involve in Kellerberrin?

My role in Kellerberrin is to provide access and participation of Noongar people to arts and culture. The arts is an emerging industry for Indigenous Australians and the creation of this position here in the Eastern Wheatbelt Region is very important to the maintenance and development of the arts and Indigenous culture.

What Indigenous art and cultural projects has the Kellerberrin Unit been involved in?

We are focusing on delivering quality workshops with well-known Indigenous artists from around the Southwest region. These Artists offer different styles of expression and we are hoping to give community members the opportunity to explore these different mediums.

We have re-established the Yok Yurok Women's Centre [after being in recess for some time] to deliver quality programs for local women. We are also supporting a Women's Choir. Their first performance was at the Kellerberrin Christmas Street Party on the 8th December 2006.

Our Unit has supported the Extravaganza Kellerberrin program being run at the Kellerberrin District High School, during 2006. Extravaganza Kellerberrin is a CAN WA coordinated, Healthway funded Indigenous arts and cultural development program.

Our Unit has also been involved in offering an Arts and Culture Kids Holiday Activities Program, through the involvement of our Unit's new Administration Officer, Rebecca Fitzgerald.

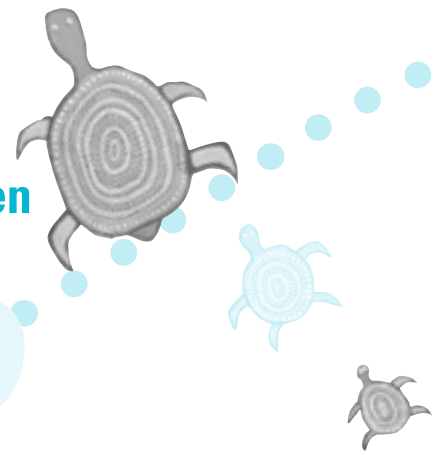
We have provided ongoing assistance with the K Place Concept in Kellerberrin and the Keela Dreaming Cultural Festival and Committee. The K Place Concept is a collaborative project that aims to establish a Contemporary Art and Indigenous Cultural Space in Kellerberrin. The biannual Keela Dreaming Cultural Festival comprises Indigenous music, arts, crafts, stories and youth activities and is typically held in March / April.

With our ongoing development within the region we are hoping that we become more accessible to as many artists and community members as possible.

What do you perceive as the big challenges for you in this role of promoting and furthering Indigenous arts and cultural development in the region?

The biggest challenge by far is to maintain some kind of consistency in the delivery of good quality workshops to the community mob, as well as keeping up the interest and momentum in what we have achieved so far.

For the Indigenous community there has been a sense of healing from within, as well as developing a sense of hope for the future.



The other challenge is engaging with funding agencies and government in regards to them acknowledging their continued support for what we are doing in the region in respect to art and culture.

Media coverage around the time of the unit launch described your position as the first of its type in the South of WA. This is exciting news! Do you think that more of this work will be undertaken now that you are a leader in the field in the South of WA?

I certainly hope so. I know that Mungart Boodja (Art Centre) in Katanning is also a leading organisation here in the South West. The more Indigenous positions that are created, the better it will be for Noongar people in the future.

The media also reported that “Kellerberrin is set to become the Indigenous arts and cultural hub of the Eastern Wheatbelt”. For one man, covering the Eastern Wheatbelt (or the whole of the “South of WA”, as stated previously), this doesn’t sound like a small task! Have you got some local support and assistance on side?

There are some other agencies that are around, and certainly with the development of the New Indigenous Arts Network Committee, jobs like mine become easier. Also the fantastic support coming from everyone at CAN WA, from the staff and the board, has been wonderful. Rebecca Fitzgerald has also been appointed recently as Administration Officer to assist the operation of the Indigenous Arts and Cultural Development Unit.

“The arts is an emerging industry for Indigenous Australians and the creation of this position here in the Eastern Wheatbelt Region is very important...”

How far is the geographical scope of your work currently? Is it just in the town of Kellerberrin and surrounds: Merredin & Quairading? Do you have a plan for development - locally, to consolidate what is happening in Kellerberrin before moving further afield perhaps?

CAN WA's initial focus is on Kellerberrin, but certainly in the next 18 months my role will broaden out into the Eastern Wheatbelt region and other towns.

In terms of consolidating on what has already happened, I think we just need to keep delivering quality projects, rather than focusing on quantity, and keep up consistency in our delivery.

Have you been able to celebrate some milestones since you first took up the position?

We certainly have! Our first Visual Arts Workshop was a major success, with up to 25 pieces going to the Royal Show in Perth, where we were lucky enough to secure \$6500 worth of free Exhibition Space! Some \$3000 worth of paintings have been sold since the Workshop.

And of course our wonderful official opening of the Kellerberrin Unit back in October!

I’m sure that this position has enabled you to bring the community together and celebrate through the expression of arts and culture. What have you seen in the community in terms of community building and strengthening strategies through the work of the Indigenous Arts and Cultural Development Unit?

Since the Unit was first set up we have seen a wonderful transformation within the Kellerberrin community. For the Indigenous community there has been a sense of healing from within, as well as developing a sense of hope for the future. The Unit has helped to foster a sense of pride in terms of offering a good quality service for members of this community, who, in previous years have been constantly overlooked from Government and other funding agencies.

The support from the wider community has also been wonderful and of course the wonderful contribution from the local Kellerberrin Shire.

Phoebe Coyne, Editorial Assistance

LOCAL GOVERNMENT CULTURAL PLANNING PROGRAM

CANWA's Local Government Cultural Planning Program (Program) is now in its twelfth year of operation. The Program operates as a 12-month partnership between the Community Arts Network WA and the participating local government, whereby CAN WA aims to guide and assist the local government and their community through the cultural planning process.

Cultural planning is a strategic planning process that aims to provide a forum for communities to actively explore and express their culture, i.e. their values and aspirations, and for the community's culture to inform and be strengthened by local governments policies and programs.

Cultural planning – a catalyst for social, environmental and economic development – is about building vibrant, creative, and stronger communities.

CAN WA's brand of cultural planning employs a range of artistic and creative techniques to engage and maximise community participation, in particular the participation of marginalised community members and groups who are not typically engaged in conventional community consultation processes. These creative engagement techniques, commonly referred to as cultural mapping, allow for an empowering process, which builds community capacity, strengthens sense of place, and grows community spirit.

Through the Program, and as a result of the cultural planning process, there are a multitude of positive outcomes for both local governments and communities. These benefits include but are by no means limited to:

- Strengthened networks within and between the local government and the community
- Creative expression of community values and aspirations
- Identification of cultural resources, including community strengths
- Identification of priorities for future cultural development in the community, based on community and local government needs
- Professional development of staff
- Skills development of community, and
- Transformation of community ideas, initiatives and visions into real outcomes.

The Community Arts Network WA is currently seeking expressions of interest from WA Local Governments to participate in the Local Government Cultural Planning Program for the 2007 – 2008 period. Expressions of interest close Monday 30 April 2007.

For an expression of interest form or discuss your cultural planning needs please contact the Cultural Planning and Development Manager on:

Phone: (08) 9226 2422

Freecall (country WA callers only) 1800 681 021, or

Email: culturalplanning@canwa.com.au



CULTURAL PLANNING, CORE OF STRATEGIC PLANNING IN THE SHIRE OF LAKE GRACE

Chris Jackson, CEO, Shire of Lake Grace

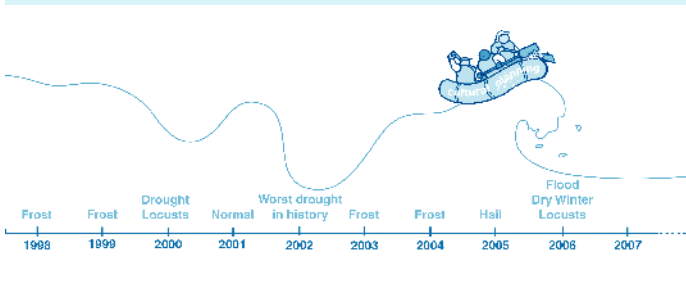
OUR VISION (EXTRACT)

This is the year 2020. A new generation of community-based leaders from the Lakes Communities receive international acclaim. These leaders are a new breed of farmers, business persons, educators, negotiators and community catalysts who worked together, harnessed technology and the knowledge economy, inspired a community and a nation, and created diverse sustainable ways of contributing to the fuel and food supply of the world.

Shire of Lake Grace Community Plan, 2006



The Shire of Lake Grace is in the south eastern Wheatbelt of Western Australia and covers 9,245 square kilometres of farmland, native bush reserves and salt lakes. Its 1600 people live on farms and in the towns of Lake Grace, Newdegate, Lake King and Varley, each with its own identity and culture. Being a major grain growing region within our state millions of tonnes of grain, mostly wheat, is transported out each year.



In August 2005, the Shire of Lake Grace embarked on an exciting cultural planning process in partnership with the Community Arts Network WA (CAN WA) through their Local Government Cultural Planning Program. Through this partnership it was recognised that there was a need for the community to be involved in cultural mapping, that is identifying and documenting local cultural resources. With funding received through CAN WA's Community Culture, a regional local government cultural planning fund, the Shire was able to employ consultant Sandra Krempf of Espiri Tiva to guide us on our journey through the cultural mapping and planning processes, a whole new experience for our communities.



We set out to create a cultural plan that involves the four shire communities in Council's decision-making process, one that is based on local community beliefs and values and is not just another one size fits all model. In order to involve the people, the project needed a personal approach through word of mouth and utilisation of existing networks to involve the various community sectors such as farmers, schools, business people, volunteers and service organisations. A major obstacle we found we needed to get past was the 'culture' word; it presented us with a huge challenge from both the community visioning perspective and for the future of our Cultural Plan. This project is about culture in the broader sense. How we live, why we live here, what is it that keeps us here? How to find and map a community's story without using managerial language and use that story to inform policy.



2



3

It was terrific to hear everyone’s stories, and share hopes and dreams for the future. The project brought communities together to talk and address whole-of-Shire issues, some of which are not usually explored as a group or in the wider public domain (“How do you feel about this place?”, “What kind of community is this?”). Amid the discussions of customs, our inspirations and connection to the ‘Lakes Country’, the topics of small town survival, sustainability and alternative industries were raised – in every workshop.

Flowing on from the cultural planning process will be a community strategic plan. Like many rural communities, we are experiencing uncertainty and change; the last decade has seen drought, frosts, locust plagues and flood impacting on our agricultural based communities. The issues affecting our community are complex and the result of world-wide, national and regional factors. Some are indicative of long-term changes.

In April this year, the Local Government Advisory Board published *Local Government Reform in Western Australia - Ensuring the Future Sustainability of Communities*. Thirty one (70.5%) of the 44 local governments in the Wheatbelt Region sit within the most demographically stressed half of WA and Australia. The Shire of Lake Grace is ranked 589 nationally (from 628) and is identified as the twentieth most demographically stressed local government in Western Australia.

However rather than encountering a prevailing sense of gloom, cultural planning has been a pro-active way to reflect, speak about, and action these issues affecting our region.

And how do we move from here to realising our vision?

Cultural opportunities will be developed in collaboration with the following five sectors which will form the guiding principles of our community plan and direct our community vision:

- Community Wellbeing
- Business Development
- Sustainability and Technology
- Infrastructure
- Regional Development

The cultural planning process with the Cultural Framework that has been developed will now feed into the Shire’s Strategic Plan which will include the traditional local government responsibilities such as roads, waste management and recreation and the now well identified responsibilities including community & business wellbeing, sustainability and regional development.

The Community Plan now forms the core of our Strategic Plan, reflecting the importance placed on culture as a key ingredient, supporting and strengthening sustainable development in the Shire. Through the process, we can see that ‘culture’ is interchangeable with ‘community’. As a direct result Council will now, in its decision making processes include ‘Cultural Implications’ so that cultural / community planning becomes a mechanism for future planning to ensure our long term survival and that our communities character and beliefs are upheld.

CULTURAL PLANNING CONSULTANCIES

The Community Arts Network WA has a depth of experience in cultural planning and is able to provide a range of consultancy services in this area to local and State government, the private sector and community/not-for-profit organisations.

CAN WA'S EXPERTISE AND CONSULTANCY SERVICES INCLUDE:

- Cultural mapping i.e. identification of cultural resources
- Community visioning
- Community art and cultural project management
- Creative community consultation
- Development and evaluation of cultural / strategic plans
- Engagement with youth, Indigenous, and culturally and linguistically diverse sectors of the community

PREVIOUS CAN WA CONSULTANCY PROJECTS HAVE INCLUDED:

- Residential and parkland re/development
- Town / urban centre revitalisation and design
- Tourism development and infrastructure
- Crime prevention and safety
- Parkland design and infrastructure requirements
- Strategic and sustainability planning



For further information about CAN WA's cultural planning consultancy services or to discuss your needs please contact the Cultural Planning and Development Manager on:

Phone: (08) 9226 2422

Frecall: 1800 681 021 (country WA callers only)

CULTURAL PLANNING TRAINING AND MENTORING

CAN WA offers a range of accredited and non-accredited training, and mentoring, in a range of areas including cultural planning, community cultural development, creative community consultation, and public and community art.

CULTURAL PLANNING COURSE

CAN WA's Cultural Planning Course is a 40-hour nationally accredited course which aims to provide participants with a comprehensive understanding of cultural development and strategic cultural planning concepts and their application in a variety of contexts.

The course covers the following concepts:

- Culture
- Community cultural development
- Creative community consultation
- Cultural mapping
- Cultural planning
- Evaluation of cultural planning

CAN WA uses a practical teaching approach that combines the theory and practice of cultural planning in an interactive, hands-on, and creative way. Speakers from previous courses have come from a multitude of backgrounds including town planning, sustainable development, health, youth, education, Indigenous, environment, community services, and cultural and art related fields.

Comments from previous course participants:

"The course was able to allow me to put some order into the way I work in the community, that I do plan, albeit in my own way. I now have a set of guidelines to follow, have acquired lots of new and exciting ideas, acquired some great resources, met very friendly, interesting and thoughtful people ... It was very stimulating and encouraged me to work a lot harder and realise that I have the potential to do good things to bring about positive change within my community." **Vivienne Hansen**

"Photos, film, oral presentations by CAN WA staff and guest speakers, slides, case studies, a dance workshop, group work, role playing, visioning, lots of butcher paper, textas, pipe cleaners and modelling clay all contributed to a vibrant, interactive experience." **Melanie Thomson**

"Something shifted inside of me and I realised that the purpose wasn't to save the world but rather to help communities to do it for themselves, to form their own values and identities and to shape their own directions, both as individuals and collectively as a community. In this way my help wouldn't be something purely cosmetic but something more valuable and sustainable ... I left the course with a renewed sense of my abilities. I once again knew that I could make a difference. I was itching to set these new dreams into action." **Jasmine Geddes**

"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 ... 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." **Greg Wallace**



COURSE DETAILS

Date: 28 & 29 June, and the 6, 13 & 20 July 2007

Time: 9:00am – 5:00pm

Location:

Community Arts Network WA
King Street Arts Centre
357 – 365 Murray Street, Perth

Cost: (GST inclusive)

	CAN WA Member	Non Member
Individual	\$300	\$400
Organisation	\$800	\$1000

The course cost includes the provision of morning / afternoon tea and lunch each day.

Assessment of the course is through group work, oral presentation and written assignment.

Please note that there is a limit on places per course so be sure to register your interest early. All registrations must be received with payment or arrangement of payment by **Thursday 17 May 2007**.

For more information or to register please contact the Cultural Planning and Development Manager on:

Phone: (08) 9226 2422

Freecall: 1800 681 021
(Country WA callers only)

Email: culturalplanning@canwa.com.au

Website: www.canwa.com.au

AN INTRODUCTION TO PUBLIC AND COMMUNITY ARTS COURSE

This 40-hour nationally accredited 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 how to plan, budget, organise funding and resources, promote and manage projects. Participants are given the opportunity to discuss their own project ideas which could be developed as actual projects to be carried out in the community.

Comments from previous course participants:

"Thankyou again for your wonderful insights and hospitality during the community arts course. I had a great time, learned heaps and walked away feeling very inspired! The things I learned are continuing to be extremely useful in my work," **Hannah Woods**

"The Introduction to Public and Community Arts Course gave me an excellent foundation and a clearer understanding of the various practices and processes involved in public art, community art and cultural development. The guest speakers' breadth of experience and industry knowledge was invaluable. The practical and interactive nature of the course highlighted how the course content could be put to use back on the job." **Julie Rosario**

"I found the course invaluable and most relevant to the project that we were coordinating. The presenters were inspiring and the course informative." **Linda Cooper**



CUSTOMISED CULTURAL PLANNING ACCREDITED AND NON-ACCREDITED TRAINING AND MENTORING

CAN WA can also provide customised accredited and non-accredited arts and cultural development training, and mentoring, to suit your organisations needs.

CAN WA has previously delivered accredited and non-accredited training, and mentoring, throughout Australia in the following areas:

- Cultural planning
- Cultural mapping
- Community cultural development
- Community arts
- Creative community consultation
- Youth and Indigenous engagement
- Cross-cultural awareness

COURSE DETAILS

Date: 6, 13, 20 & 27 August, and the 3 September 2007

Time: 9:00am – 5:00pm

Location:

Community Arts Network WA
King Street Arts Centre
357 – 365 Murray Street, Perth

Cost: (GST inclusive)

	CAN WA Member	Non Member
Individual	\$250	\$350
Organisation	\$750	\$950

Please note that there is a limit on places per course so be sure to register your interest early. All registrations must be received by **Monday 25 June 2007**.

For more information or to register please contact the Funding Manager on:

Phone: (08) 9226 2422

Freecall: 1800 681 021
(Country WA callers only)

Email: jacqui@canwa.com.au

Website: www.canwa.com.au



For further information about CAN WA's training and mentoring or to discuss your specific needs please contact CAN WA on:

Phone: (08) 9226 2422

Freecall: 1800 681 021
(country WA callers only)

COMMUNITY CULTURE: A REGIONAL LOCAL GOVERNMENT CULTURAL PLANNING FUND

The Community Culture fund supports projects that develop / encourage a hands-on creative approach to exploring community and building team spirit. Community Culture funding enables two tools of Community Cultural Development to be utilised: Cultural Mapping and Cultural Planning.

FUNDING IS AVAILABLE IN TWO CATEGORIES:

CULTURAL MAPPING – CREATIVE COMMUNITY CONSULTATION

Cultural Mapping projects provide a creative way for people to explore, express and celebrate their identity and their relationship with their built, natural and cultural environment. The aim of the Cultural Mapping category is to gather information and create artworks that reflect a community's local culture.

CULTURAL PLANNING – DEVELOP A COMMUNITY CULTURAL PLAN

Cultural Planning is about the expression of community values and the creation of vision. It is about integrating community and council action, and informing the council's thinking with the community so that policies, programs and planning will be appropriately informed. The aim of the Cultural Planning category is to assist local governments and their communities to develop a community cultural plan.

Nineteen applicants were successful in 2004 and 2005 to implement projects in 2004, 2005 and 2006. The articles that follow are taken from the artistic reports submitted to the Community Arts Network WA on completion of the projects.

CULTURAL MAPPING

Kulin Resource Centre / Shire of Kulin

"Images of the Tin Horse Highway and Beyond"

A photographic workshop to capture the "Images of the Tin Horse Highway and Beyond". From this workshop an exhibition of photographs was held which was incorporated into the Kulin Bush Races Art and Craft Exhibition. It recorded local cultural resources with a view to boost tourism in the district and as a foundation for cultural mapping throughout the Shire of Kulin and the "Community Snapshot" (a portable display) is a first step in the development of Council's cultural plan. The project was compatible with Council's Future Directions Plan which includes an area of promotion and tourism.

Shire of Victoria Plains

"Shire of Victoria Plains Cultural Mapping Project"

The Shire of Victoria Plains employed a consultant to assist the Shire to develop a clear understanding of the cultural needs of the rural community. The aim of the project was: to review the existing arts and cultural environments and industry in the region including facilities, places and spaces, events, individuals, groups, networks, capacity and gaps; and to provide recommendations on the future directions of arts and culture in the Shire. The strategy to work with each community in their own town paid off; each town progressed ideas to express their own identities. The formation of a Cultural Planning Steering Committee had communities calling for a sharing between towns and initiating these meetings.

The council enthusiastically endorsed the value of cultural planning and unanimously voted to continue the process.



Art Jam Inc / Shire of Donnybrook - Balingup *“Creating a Cultural Map of Donnybrook”*

In 2002 the Donnybrook community was involved in developing a Cultural Plan for Donnybrook. During 2003 many of the projects identified in the Cultural Plan were implemented by the Shire of Donnybrook - Balingup, including establishing a Donnybrook Cultural Planning Advisory Committee. The committee, comprising members of Art Jam, an Indigenous representative and other interested parties, identified the need to develop a Cultural Map of the Shire.

The aim of the project was to help the community recognise, celebrate and support the cultural diversity of the town and in doing so, reap economic and social rewards. A project team was put together and a series of workshops were programmed. At each workshop a concept drawing for a discrete piece of artwork / sculpture was produced. The project was hugely successful in determining what each community group identified as representative of their local culture / heritage. In some cases it was the history, in others it was the environment, and in one place it was the pub! The development of the cultural map provided a novel and innovative way of sharing the history of the community.

Mukinbudin Telecentre / Shire of Mukinbudin *“Mukinbudin – Our Home”*

The project captured photographic images of Mukinbudin by conducting a community photography workshop and exhibition. The images depicted Mukinbudin’s cultural heritage, and the exhibition was a major part of the Mukinbudin Spring Festival held in September 2004.

The final outcome of the project was the compilation of the community member’s images of local places and people who make up the distinctive culture of Mukinbudin and the inclusion of these images into the Shire’s website and in a calendar.

Shire of Christmas Island *“Cultural Celebration Banners”*

(Assessed by the Community Culture Panel, but funded through the Department of Transport and Regional Services. This project is still current.)

The Shire of Christmas Island in partnership with the Christmas Island Women’s Association (CIWA) are developing a project called the ‘Christmas Island Celebrations Banner Project’. The project involves learning from and expressing the nature of the Chinese, Malay and European community festivals, a significant expression of culture on Christmas Island. Through the development of banners, the community will have an opportunity to discover and articulate why and how they celebrate cultural events, the preferred symbols and colours used, and their cultural relevance.

Shire of Yalgoo *“Art Out Yonder”*

The project encompassed the creation of artwork on cars, which were reflective of Yalgoo’s local culture from various perspectives. The project consisted of a series of design workshops which culminated in the transformation of bomby old cars into works of art that reflected the unique culture of Yalgoo. Cars were sourced from vacant lots and community members and were shifted by the Shire Works crew. Local Indigenous men were heavily involved in surface preparation, sand-blasting, sanding, priming and glass removal. The community artist workshoped at the primary and high school to gather design ideas and these designs formed a collective portrait of the Yalgoo community.

The visual information gathered will assist in the formulation of a cultural component of the Council’s Strategic Plan.

Avon Valley Arts Society *“Salt of the Earth”*

Five international sculptors from the “Artists in Nature International Network” lived and worked on farms for ten days around the Avon Valley. The artists created site-specific sculptures on these farms, focusing on the theme “salt of the earth”, as well some public sculptures. The project aimed to broaden, draw out and represent concepts of local identity (self, place, community, culture). The choice of the title “Salt of the Earth” intended to incorporate stories of oral history and rural identity and increase awareness and understanding of one of the major issues facing the area, salinity, in a creative manner without judgement or solutions. Five local artists were also mentored by the international artists.

Farmers hosted community welcomes and held farm feasts; the Aboriginal community hosted a traditional welcome, a cultural tour and dance. Local photographers followed the work and a film was made. There was an additional decision to involve a writers workshop on wheels which travelled to two sites and interacted with the artists whilst learning about and engaging in site-specific writing.



There are other ongoing spin-offs from this project. The diverse nature of the community involved in the project and the interaction of these people with one another has ensured that aspects of the community not previously connected now are. A wide range of partnerships were created starting with the formations of the planning committee which drew on organisational representatives, farmer representatives and other community members. Partnerships were also created between members of neighbouring Shire's.



City of Geraldton

"Footprints in the Sand"

Indigenous stories relating to the foreshore area of Geraldton Beach were gathered, recorded and transcribed, and local artists were engaged to depict a selection of traditional and historical stories within the redevelopment of the area. The project brought together three Indigenous groups.

Kimberley Stolen Generation Aboriginal Corporation

"Commemorative Sites Project"

(This project is still current)

The aim of this project is to create a series of site-specific artworks across the Kimberley region that commemorate the children and mothers of the Stolen Generation, allow some sort of closure for the families affected, and educate others about these issues.

Shire of Merredin

"Connecting with Youth"

This project is about the engagement of young people in the community using dance as an innovative medium for them to express themselves, describe their visions and dreams, and articulate how they view Merredin today and their views for the future.

Dogg Pound Productions were engaged to run a series of workshops culminating in a celebratory performance. The workshops combined students from the three primary schools and Merredin Senior High School. The arts skills imparted during the workshop were combined with discussion on how youth could drive the community by becoming involved in local groups and participating with local government. Overall the project raised awareness of community contribution, giving the participants further ways to express opinions, and using the artistic techniques as a gateway to more formal and quantifiable feedback.

Hypertheatre auspiced by Shire of Denmark

"Oral History Live"

The first stage of the project undertaken involved the collection of community stories from a wide cross-section of the Denmark community, with specific emphasis on individuals and organisations not normally associated with the arts. The stories gathered were used as a basis for a documentary on cultural change in Denmark over the past four decades, a performance on the theme of communities managing change, and an improvised cabaret performance with a cross-generational theme. The project revealed the need for ongoing consultation to begin the process of developing a shared vision.

Shire of Meekatharra

"Meekatharra Community Art Mosaic Project"

The project involved a number of diverse community groups, including local Indigenous groups and local youth, in designing images to depict their community and their experiences in Meekatharra. The mosaic artwork contained four panels comprising thirty large concrete slabs, which when joined together formed a story. The artwork will be a focal point on Meekatharra's Discovery Walk Trail.

"This has been the most successful project I have seen in Meekatharra as far as getting people together"
Olivia Devine, Community Development Officer.



Shire of Goomalling

"Educating Goomalling"

(This project is still current)

This project aims to provide workshops in three different mediums (audio, canvas and clay) using the theme of schooling as a vehicle to exhibit the reflections and aspirations of the community. Three respective artists will lead the community to explore their feelings about their home and community. Both schools and the broader community will be encouraged to participate. The camaraderie of the workshops will foster sharing skills and ideas leading to a greater understanding of each other.

CULTURAL PLANNING

Shire of Busselton

“Cultural Mapping and Cultural Planning Project”

The Shire was looking to support cultural development recognising the rich heritage, diversity and resources, ideas and aspirations within the community. The development of the Plan was to look into a number of issues including analysis of the existing arts and cultural environment, the exploration and setup of a community engagement process and the development of links and alliances both within and outside the Shire, management structures, infrastructure requirements and draw all these elements into a Strategic Cultural Plan.

The Shire had a Cultural Development Policy and, in addition, there were a number of significant community cultural development projects that Council had committed resources and funding to in an effort to reinvigorate cultural activity in the Shire, they included: Cultural Precinct; Old Courthouse Complex; Naturaliste Cultural Community Centre; Kent Street Bus Shelters; Art in the Park; Festivals.

The final plan was unanimously endorsed by Council in October 2005. It is a management system which has identified and enlisted cultural partners including key representative bodies from all artforms along with tourism, business and educations. It is updated every six months and refined through a process of ongoing consultation including a collective vision, goals and an action plan to address projects, ideas, urban planning and allocating shared responsibility to local government and community.

Shire of Augusta - Margaret River

“Augusta-Margaret River Cultural Plan Compilation”

Community Advisory Committee had created a five year cultural plan framework after 15 months of cultural mapping and community workshops. The Shire needed assistance to establish annual milestones to enable the community to meet the stated goals. A consultant was contracted to work with the committee and establish the process, resources and budgets for the framework. The Shire of Augusta-Margaret River community is proud of its cultural diversity and has a strong emphasis on its clean, green organic image. It is expected that these community views will be reflected in the goals, strategies and measures of the cultural plan framework.

Shire of Waroona

“Shire of Waroona Community Cultural Plan”

The development of a community cultural plan. A consultant was employed to prepare the final stage of the Plan and assist the community consultation process. The aim of the Plan is to reflect the community vision for culture and arts projects into the future.

The Plan will enable Council to:

- Identify future projects; incorporate outcomes into the Strategic Plan
- Incorporate outcomes into the Town Planning Scheme
- Incorporate outcomes into tourism planning and projects, and work with local artists, community groups and residents to develop relevant cultural programs.

The project has raised awareness within the council and community of the many aspects of culture and how it can be used to create development opportunities. The Plan has been designed as a ‘living document’ to be reviewed regularly with reports on projects added and updates included.

Shire of Victoria Plains

“Shire of Victoria Plains Cultural Planning Project”

(This project is still current).

The Shire of Victoria Plains in the last couple of years completed Cultural Mapping with 7 major towns. The Cultural Mapping process has slowly but surely made a difference. It has helped bring very divided towns together and it has provided Council with a way forward in building a shared vision for the future. Because Cultural Planning is such a new area, it is important to the Shire and to the community to keep the momentum going and to develop a Cultural Plan.





Shire of Lake Grace

“Lakes Cultural Planning Project”

(This project is still current).

Council, in participation with the community, is conducting a Cultural mapping and planning process with the assistance of Community Arts Network WA through the Local government Cultural Planning Program 2005/06. As a result of this extensive cultural mapping, community members have had opportunity to creatively express their connection to the community and progress a community cultural framework.

Lake Grace Shire council aims to develop and implement a comprehensive and cohesive local mechanism to support local cultural activity. Central to this project is the integration of community cultural and strategic plans from the outset. The strategic planning process will commence with the development of a cultural framework; i.e. the cultural framework will drive and guide the strategic plan.

Compiled by Jacqui Doyle, Funding Manager

CAN WA would like to thank those who have served on the Community Culture Panel 2004 - 2006 to assess the applications:

Phil Anastasakis

Chair / former CEO, Shire of Merredin; current CEO, Shire of Exmouth

Roz Benson

Community Artswoker, Balingup

Ricky Burges

CEO, Western Australian Local Government Association

John Gilfellow

Formerly regional shire CEO; formerly Department of Local Government and Regional Development; independent Local Government Consultant

Sheryl Jackamarra

Community Liaison, Pinjarra Police

Roz Brown, Rachel McKenzie

Country Arts WA representatives

Alma Toomath

Indigenous Artist

Doreen Blum

Councillor, Shire of Exmouth (Reserve Member)

The Community Arts Network WA manages the Community Culture fund on behalf of the State of Western Australia through its Department of Culture and the Arts, ArtsWA.

If you would like to discuss a project idea or would simply like to know more about the Community Culture fund please contact CAN WA's Community Culture Project Officer, Natalie Scholtz on (08) 9226 2422, freecall 1800 681 021 (country WA callers only) or email nat@canwa.com.au

Photographs: 1. Tin Horse Highway, Kulin 2. Salt of the Earth (Avon Valley Art Society) 3. Meekatharra Community Art Mosaic Project (Olivia Devine)

COMMUNITY CULTURE CULTURAL PLANNING FUND for regional local governments and their communities

The Community Arts Network Western Australia Ltd manages this fund on behalf of the State of Western Australia, through its Department of Culture and the Arts (ArtsWA).

This Fund supports projects that have a creative approach to exploring community and planning for the future.

There are two areas of funding available:

- **CULTURAL MAPPING: CREATIVE COMMUNITY CONSULTATION** with the aim of gathering information and creating artworks that reflect a community's local culture and identity.
- **CULTURAL PLANNING: DEVELOP A COMMUNITY CULTURAL PLAN** with the aim of assisting local governments and their communities to develop a community cultural plan that encapsulates a shared vision. This plan will determine how best to use your community's cultural resources for economic and social development.

Community Culture funding is for:

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

Regardless of whether local governments or communities apply, both need to demonstrate their intent to undertake the development of a cultural plan linked to the local government's strategic plan.

Community Culture can fund artworker fees, consultant fees, materials, travel, administration and promotional costs.

2007 Closing Dates:

15 April 2007 for projects beginning after 15 July 2007

15 October 2007 for projects beginning after 15 January 2008

For guidelines and application forms please contact the Community Culture Project Officer or visit the CAN WA website:

PO Box 7514
CLOISTERS SQUARE WA 6850

Ph: (08) 9226 2422 / 1800 681 021 (Country callers only)

Fax: (08) 9226 2230

Email: nat@canwa.com.au

Web: www.canwa.com.au



FUNDING AVAILABLE FOR CAPITAL UPGRADES AND INFRASTRUCTURE

Department Of Culture and the Arts

COMMUNITY CULTURE ARTS FACILITIES FUND

Funding is available to Local Governments and eligible Western Australian arts and cultural organisations through the Community Cultural and Arts Facilities Fund (CCAFF) – for small capital upgrades and infrastructure development of arts and cultural facilities such as galleries, museums and theatres.

The State Government through the Department of Culture and the Arts aims to invest in a quality mix of capital works and infrastructure projects that have a direct benefit to the Western Australian community, with priority given to projects that support regional / rural arts, community museums, art forms and Indigenous arts infrastructure.

Applicants are encouraged to apply and demonstrate their:

- community's need for the project
- consideration of planning, design and management issues
- capacity to meet the demands associated with the ongoing maintenance and programming of the facility
- project is linked with and supported by the community, and
- that their project links with strategies outlined in your Local Government's Cultural Plan, Social or Community Plan, Strategic Plan and/or Principle Activity Plan.

Grants are only provided towards components of the building that are integral to arts and cultural activity and for which there is no other source of funding; and for conducting feasibility studies to determine the need for a particular facility prior to an investment being made in capital works.

There have already been a number of organisations who have had successful projects funded under the CCAFF, including the Bunbury Regional Art Gallery, Shire of Busselton and Esperance, City of Albany and the Katherine Susannah Pritchard Writers Centre.

For more information, please visit www.dca.wa.gov.au/CCAFFHome.asp

To enquire about the next funding round and / or to obtain more information about the application process, please contact the CCAFF Project Officer, Ellen Cressey on (08) 9224 7452 or email ellen.cressey@dca.wa.gov.au

