Along with a jam packed issue of the Cultural Planning goings-on at CAN WA during 2008, you are also getting a new editor—Ivy Penny—new coordinator of Strategic and Cultural Development at CAN WA. We farewelled the lovely Lauren and thanked her for all her tireless and inspiring work in the world of Cultural Development, and welcome Ivy to the CAN WA team. We are all very excited about what the future holds for Cultural Development at CAN WA, as Ivy takes the reins in 2009.

Bec Speidel, Communications Officer

It is with great pleasure that I introduce this year’s Cultural Planning bulletin.

From what I’ve seen and heard, 2008 has yet again been a very exciting year with some great projects and partnerships forged here at CAN WA. Sadly, this year CAN WA bid farewell to Lauren Holst as she jetted off to pursue new adventures in Melbourne. As I prepared to step into Lauren’s role in Cultural and Strategic Development, I gained an insight into all that Lauren has brought to CAN WA during her time here. Her ability to work across art forms, bring together diverse groups of people and manage the multiple projects on the go has been a huge asset to the organisation. Not to mention the good vibes and laughter Lauren brought to the office—we wish her all the best and hope to see her back this way again soon.

For me joining the team at CAN WA is a very exciting opportunity. After many years of working along side the organisation, I’ve seen CAN WA evolve and respond to new and constant challenges by engaging in an honest and self-reflective practice. It is such a privilege to work on projects that explore place, culture, identity and belonging—not just as catch phases, but as core to the way we live, express ourselves and relate to each other.

With the shifts occurring in our environmental, economic and social landscape, how communities band together and respond to challenges and change will be even more critical. CAN WA has a key role to play in supporting this resilience through building community strength, enhancing creativity, expression and culture; advocating social justice through the engagement and participation of all and modelling respect for all people, cultures and the environment. These are the values on which the CAN WA is built and hence inform every aspect of our work.

There is a definite air of excitement as we head towards 2009, with many more projects and initiatives on the boil. Once again, big things are happening out in the Wheatbelt, the cultural planning course will kick off midyear and there is a whole swag of funding opportunities on offer for creative community projects.

I’d like to say a quick thanks to Bec Speidel for her tireless work in putting together this edition. I now invite you to take a peek into what has been a busy year in Cultural Planning at CAN WA.
Voices of the Wheatbelt

James Berlyn
Photographer/Artist Worker

How does a project begin, and how does it come together? In the case of the ‘Voices of the Wheatbelt’ project which ran through three terms of the 2008 school year in the Wheatbelt region of Western Australia, the start of the project was less something that some of the participating team members missed but more something that we inherited. Photographers, teachers, singers, composers, community artists and arts workers were all involved as the project evolved but the seeds of the project as I understood it, came from Pilar Kasat, the Managing Director of the Community Arts Network WA (CAN WA).

Over a significant period of time, and with many stake holders, a project or community arts endeavour such as this one is bound to change. There are natural forces exerted on an original idea or starting point when a large number of people, who are intended to collaborate over a large area such as the Wheatbelt region of WA, are organised into a cohesive whole. The starting point of the project was echoed in its end point, but not wholly reflective of it.

So, by the time myself and Vinn Pitcher (another photo-artist) came on board, ‘Voices’ had already been up and running for more than a term in six classes of five school kids from Tammin Primary, Kellerberrin District High, Quairading District High, South Merredin Primary and Merredin Senior High School. Della and Jesse had used their unique skills and talent to capture the kids’ imagination and fire up their musical creativity to write and record the kids singing their own songs about their respective towns from each of the class groups. It was a creative and productive foundation to the project as it moved into another phase in another direction.

For the reasons of availability more than anything else, Della, Vinn and I took on the role of implementing the syllabus for the photographic component of the project that had been designed in collaboration with the other team members of the project. Roughly speaking the aims were twofold; firstly, to introduce the students to the rudiments of digital photography and photo-composition, and secondly to challenge them by way of tasks and problem solving activities to begin to develop an individual ‘voice’ or photo-aesthetic.

What became apparent very early on in the ten weeks of the ‘active’ part of the photo-workshops was that all the students responded well to the camera technology and user-friendly functions provided on each model; black and white, sepia and multi-shot were always popular choices. In addition, the students already had a high level of visual awareness and could articulate a preference for compositional elements such as use of pattern, shape and texture in photography and the difference between high key and low key photographs. They responded well to mix and match activities which they were presented with at the beginning of their classes, prior to being handed an SLR camera to practise the concepts that each class focused on. In each workshop, the students had access to a Canon Coolpix L10 or L11 digital camera and their photos were stored on numbered, removable memory cards which were loaded at the end of each session onto a storage device before being transferred to CAN WA’s main data storage facility.

By the end of the ten weeks, the five classes have stored more than 16,000 photographs, not including huge numbers of the photos for which the students were asked to delete after each class—self editing being a very important step towards developing a clear personal aesthetic! For example, in one session, students were asked to photograph as many subjects around the school premises as they wished, but before coming back into class they had to delete all but two of their shots. Needless to say, some students were better at the self-editing process than others! Nonetheless, it was quite a task to cullate and edit all the images from each class that was an example of high quality work.

At an assembly the students were given a certificate of participation, a disposable camera and a CD-ROM of all of their photos. Four photos including a portrait of each student were blown up to A4 size and professionally printed for display in the exhibition. It is important to note here that the pictures were as the students had captured them, that is to say there was no further manipulation of the images. At each school, special certificates of high commendation were awarded to most improved students, as well as one digital camera to per class to a student who had participated, developed and produced at a consistently excellent standard. Finally a donation of a large framed photo was made to the school of each class that was an example of high quality work.

At this point, I am very proud to look back at what was achieved in this project. Simply the recognition by staff, students and families alike, Indigenous and non-Indigenous, that out in the Wheatbelt of WA there is a large group of students who have shown incredible development and great skill as budding photographers. Whether they seek to move into a professional or artistic arena in the future, for the time being and due to their efforts, they were see by many to have noteworthy photographic skill. Whilst their voices may be young, they are not without strength, clarity or significant merit.

Voices of the Wheatbelt was facilitated by Community Arts Network WA.

The project was funded by the Department of Families, Housing, Community Services and Indigenous Affairs.

The staff who participated in the project were: James Berlyn, Jude Cotter, Andrea Hammend, Lauren Holst, Jesse Lloyd, Della Rae Morrison and Vinn Pitcher.

The Schools were: Kellerberrin District High School, Merredin Senior High School, Quairading District High School, South Merredin Primary School, Tammin Primary School.

The students whose photo now hangs in their school’s permanent collections are:
Telariah Boundary Kellerberrin District High School
Murray Garlett
Merredin Senior High School
Morgan Wallwork
Quairading District High School
Jasman Hayden
South Merredin Primary School
Jordan Bell
Tammin Primary School

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The students whose photo now hangs in their school’s permanent collections are: Telariah Boundary Kellerberrin District High School Murray Garlett Merredin Senior High School Morgan Wallwork Quairading District High School Jasman Hayden South Merredin Primary School Jordan Bell Tammin Primary School.

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Jordan Bell
Tammin Primary School.
Students from year 8 and 9 at Quairading District High School discovered some fantastic artistic abilities during CAN WA’s Voices of the Wheatbelt photography workshops held during early 2008.

The coordinators of the photography workshops focused on exploring local culture, diversity, relationships and reconciliation. The workshops allowed students to be given the opportunity to explore photography as a leisure pursuit as well as a career option. They participated in the workshops with a sense of fun and enjoyment, as well as learning some great skills in looking at the environment through a different lens.

Utilisation of the community framework to exhibit the creative arts capacity of our students to the district was well received by families and the wider community. We’ve found that enhancing the relationships and wellbeing of families and communities of the Wheatbelt is a welcome approach to collaborative projects. Relationships between Indigenous and non-Indigenous communities were strengthened and harmonised through the outstanding presentation of the program organisers who came to our school. The Voices of the Wheatbelt project was highly successful in using creative arts mediums to support the aspirations of Quairading young people.

Through Voices of the Wheatbelt, Quairading students showcased creative arts work developed by them that celebrated the local cultures and increased collaborative partnerships. By using photographs to break down barriers of communication whilst promoting awareness and initiating discussions, the Voices project reached all areas of our community.

Quairading District High School hopes to have fostered long-term partnerships and relationships within communities through the involvement of the Voices program. In addition, the school has been provided a lasting memento of a special time in the students’ lives and of the ever-changing community of Quairading.

Voices at Quairading District High School

Voices at South Merredin Primary School

Pauline Wray
Principal

Dave Watkins
Principal

In early 2008, our school was approached by the Community Arts Network of Western Australia (CAN WA) to become involved in the Voices of the Wheatbelt project. The project involved a group of students selected by school staff exploring digital photography under the guidance of professional photographers for an afternoon each week. These students then selected a classmate of their own choice to work with them as a partner for the duration of the project.

The activities that the students were engaged in were high interest, creative projects that each led to a tangible outcome in the form of recording the song they created and a public exhibition of the photography works. A digital camera was presented to the child who showed most initiative throughout the project along with a selected photo that was framed and presented to the school.

The photographs that the students produced were outstanding. The choice of subject matter and the technical quality of each print was well beyond what may have been expected from a group of young students in an age range of nine to twelve years. This is a reflection on the technical skill of the artists who worked with the students and their ability to communicate with the students to inspire them to create such images.

Our school benefited enormously from this project, in that we were able to showcase our students’ work publicly. The students also benefited individually from the program through building confidence and self esteem in recognition of their own achievements. As part of the program’s objectives, a significant percentage of students were Indigenous. Many of these students are at risk in their formal classroom environment, but were able to succeed in this program beyond what they were accustomed to.

Montage comprised of photos by: Kyle Dalton, SMPS, Chrissy Colbung, QDHS & Caitlin Phoebe, SMPS
Students and teachers were the stars of Rock Hole Long Pipe held in Coolgardie on a balmy September evening in 2008. While the fireworks show was spectacular, the real stars that mesmerised the audience throughout the performance were the communities of Kambalda and Coolgardie’s young people.

Commencing at sunset at Coolgardie’s Gnamma (water) hole, a culturally significant site for Aboriginal people, the Rock Hole Long Pipe community performance paraded through the back streets of the historic town with theatrical vignettes along the way, concluding at Coolgardie Park with traditional dances and fireworks.

A team of three artists, Poppy van Oorde-Grainger, Steven Aiton and Alison Clough, worked with Kambalda and Coolgardie schools for four weeks to create a performance about the history of water in the area. Students from Kambalda District High School, Kambalda Primary, Coolgardie Primary and Coolgardie Christian Aboriginal Parent-directed School (CAPS), created costumes, animations and lanterns as well as a Coolgardie CAPS student undertaking her work experience as the lead role alongside actor, Peter Docker.

As the sun set on Hunt Street, Coolgardie saw the triumphant return of Captain Cool Guardia, played by renown Australian actor of television and film, Peter Docker, to Coolgardie’s Gnamma hole. The good Captain returned from the Western Desert where he had captured the unhusky, uncontrollable and ugly monster. But was it really a monster? As the curtains were drawn back on the cage, young Coolgardie actor Elizabeth Trott loudly exclaimed ‘That’s not a monster! It’s an echidna, and if you don’t release him my mob’s gonna get sick, and your mob’s gonna get sick too!’ The several hundred audience members were then led on a journey through the town to complete three tasks in order to set the echidna free.

At the head of the parade, students from Coolgardie CAPS School, hauled the echidna cage that housed the giant echidna puppet and puppeteer CAPS student Carl Wein. Behind the Cage, Perth musicians The Hedge Bandits played with Kambalda District High School students who had made their own instruments from recycled materials. Following the musicians were twenty-two paper tent lanterns made by Kambalda Primary School and Coolgardie Primary School students, which were then set on fire in memory of the blazes that swept through Coolgardie in the early 1900’s. Punctuating the parade were giant animations made by Kambalda DHS students, projected onto one side of the town hall with images of a miner drinking from the water pipeline.

Amidst the excess of visual spectacles, there was one moment that stood out as the most significant of the evening. The finale saw local Indigenous elder Mrs Dorothy Dimer release the echidna and then invite the traditional owners of Coonana along with young people from Coolgardie to perform scared dances that had not been seen in the area for 60 years.

PROJECT PARTNERS: Community Arts Network Western Australia and the Shire of Coolgardie
PROJECT FUNDERS: FaHCSIA, Australia Council for the Arts, Department of Culture and the Arts, Country Arts WA through the Regional Arts Fund, BHP Billiton Nickel West, Healthway
SCHOOLS: Kambalda District High School, Kambalda Primary School, Coolgardie Christian Aboriginal Parent-directed School, Coolgardie Primary School
DIRECTOR: Lockie McDonald
PRODUCER: Barb Howard
ARTISTS: Steven Aiton, Alison Clough, Poppy van Oorde-Grainger
PERFORMERS: Peter Docker, Elizabeth Trott, Angus Donaldson, Jennifer Stokes
MUSICIANS: The Hedge Bandits, Ms Alice Haines, Coolgardie CAPS music teacher
PROPS DESIGNERS AND BUILDERS: Sanjiva Margio, Umberto Margio
STAGE MANAGER: Fiona de Garis
ASSISTANT STAGE MANAGER: Pete Jurgens
LIGHTING DESIGNER: Jim Mercer
LIGHTING AND SOUND EQUIPMENT: APE Productions
PROTOCOL CONSULTANT: Trevor Jameson
MADAWONGA GALAGOO ELDER: Mrs Dorothy Dimer
DANCERS: Coonana Mob

Photographer: Michael Gray

FEATURED PROJECTS

Rock Hole Long Pipe
Community Art Project Brings Two Towns Together
And so it was that CAN WA established a solid partnership with the Shire of Roebourne in August 2007. From my personal perspective, this partnership stood on very solid ground as the Shire has a small team of community development workers who were my primary contacts during the partnership, each of whom were enthusiastic about the possibilities a cultural plan may deliver. Many councils around WA do not have teams, but rather one or two community development workers who are charged with an array of responsibilities from health through to sports, recreation and cultural activities, often for the whole Council population—an enormous workload in anyone’s eyes.

The Shire of Roebourne’s primary aims in engaging CAN WA in this partnership were to review the Shire’s existing cultural plan (1999-2004), and build upon this to develop a new cultural plan that will address the ever-changing needs of a highly transient and socio-economically diverse series of towns in the Shire (Karratha, Dampier, Roebourne, Wickham and Point Samson).

It was always going to be a challenge to engage absolutely everybody in the cultural mapping and consultation process given a myriad of different constraints, not the least of which were the timetables and working hours of the many shift and mine workers. This can make arranging a meeting with a reference group for cultural planning nearly impossible, even for those people who are really keen to be involved. Thus, Jan Kapetas (Manager of Community Development) and myself came to the decision that electronic and postal communication was going to be VERY important. As was making use of the extensive consultation reports that had been recently conducted so as not to cover old ground. We also identified that engaging young people and providing a variety of opportunities for them in the Shire was going to be critical to ensuring that the Shire remains a place where families choose to raise their children, and where the needs and aspirations of children and young people can be met.

The Shire was successful in obtaining funding to conduct a series of cultural mapping workshops with young people involving exploring what they love about the Shire and their hopes for the future through filmmaking. Other cultural mapping and consultation activities that were undertaken by Shire staff with input from CAN WA included:

- A widely distributed opinion survey
- An arts and culture forum
- A senior’s forum
- Noted responses from the Hot Season Home Video competition
- An informal six-month long garage sale survey (Theme: Why are you leaving?)
- Meetings with Indigenous community representatives
- Workshops with Shire staff, Councillors and the Creative Community Cultural Plan Reference Group
- A study of the themes arising from the youth arts projects in the weeklong Say It Loud Youth Festival.

These activities and many more were an amazing achievement for a small team of committed staff members and a credit to all of them. In all, 350 people contributed to the development of the plan, which is currently awaiting Council approval.

After the lengthy consultation the following goals for the draft cultural plan were formulated:

- Preserving and enhancing our unique cultural identity
- Conserving and enhancing our cultural heritage
- Supporting cultural diversity and unity
- Promoting participation in cultural development and cultural activities
- Improving access to cultural information and local knowledge that enhances community relations and culture
- Enhancing coordination of cultural services, infrastructure and activities
- Making the most of our natural and public environment
- Promoting our local culture and economy.

It was an incredible experience working with the Shire of Roebourne community members and staff, and I simply can’t agree with them more on the subject of their love for the natural environment. The Shire of Roebourne it is one of the most breathtaking landscapes I have ever had the pleasure of visiting. I will be eagerly awaiting the outcomes of the Council meeting regarding the adoption of the draft 2008-2013 Cultural Plan and looking forward to participating in an increasingly visible, vibrant and proud cultural community on a return visit in the future.
In April 2007, a successful application to the Community Arts Network WA for Local Government Cultural Planning Programmes support represented a commitment by the City of Belmont to engage more effectively with the cultural diversity in the City and in particular, the Indigenous community.

In the same period, the Coordinator of Leisure and Cultural Services, Kevin Knapp, attended a Cultural Planning course at Curtin University and had his title reclassified from Leisure Coordinator to Leisure, Art and Cultural Coordinator.

In October 2007, Youth Services, Library and Community Services, Leisure, Art and Culture, and Crime Prevention agreed to focus initially on the Aboriginal community as part of the process of wider community engagement and ultimately the delivery of a Cultural Plan for the City.

After completing the course, Kevin Knapp and Barb Howard identified the need to engage and empower the Aboriginal community through the development of a reference group. The group was to be facilitated by the Aboriginal community with the support of Council. The formation of the City of Belmont Aboriginal Reference Group (ARG) resulted from an initial gathering of recognised leaders within the community and members of Council.

The group were soon meeting every week and with the support of Council and CAN WA mapped out short, medium and long-term strategic aims.

SHORT TERM (0–6 MONTHS)
- In a partnership between the ARG and COB and supported by CAN WA, deliver an event—NAIDOC—to symbolise harmony and cooperation between the City and the Aboriginal community
- Facilitate cross-cultural training of staff in Aboriginal culture to build trust with the Aboriginal community and enhance community engagement and assist with cultural mapping.

MEDIUM TERM (12 MONTHS)
- Roll out appropriate cross cultural awareness training to all staff
- Formalise the Aboriginal Reference Group (MDU, Terms of Reference).

LONG TERM (24 MONTHS)
- Development of a Cultural Plan for the City that recognises the Aboriginal community—a formal process for addressing issues within the Aboriginal community, the development of a Calendar of Events that recognises and promotes Aboriginal culture and facilitates integration with the wider community.

A very successful NAIDOC day of celebrations was held 13 July 2008, with over 500 people attending this full day event. The day was conducted by and for the Aboriginal community with the City of Belmont and CAN WA providing support. In addition, several members of Council and Council Officers, attended two-day residential, cross-cultural training courses.

The ARG and the City are moving quickly towards the achievement of the medium term strategic objectives, with wider consultation and an ongoing ‘healing process’ for the Aboriginal community being at the top of the agenda. Another ‘yarn’ and social meeting with Councillors is being planned in the near future.

Through the Local Government Cultural Planning Programmes, CAN WA supported the development of the relationship between both parties, which has been strengthened through better understanding and appreciation of cultural differences. Although everyone accepts that the road ahead is a slow one, it is being travelled now with a real sense of optimism. Knowledge really is everything.

Mirrabooka is one of the most culturally diverse suburbs in Perth. So when the City of Stirling decided to embark on a Local Area Planning project for the area, we had to re-think how we were going to engage with the communities. With Perth fortunate enough to have CAN WA specialising in creative engagement for such diversity, a partnership between the City and CAN WA seemed like a natural progression—and resulted in the most exciting Local Area Planning project to date.

A demographic analysis of the Mirrabooka Local Area revealed several key characteristics: the area had a very high proportion of people who did not speak English as their first language (around 48% in the 2006 census); the area had a relatively high representation of Indigenous people (both residents and users of the area); and it had a relatively high proportion of children.

In response, the CAN WA consultancy took three forms: a workshop with adults from the culturally and linguistically diverse (CALD) sector of the community, two hip hop workshops with children from Boyare Primary and Dryandra Primary, and a focus group with Indigenous representatives from the area.

The language barriers presented by a workshop with members from the CALD community actually resulted in opening the door to creative planning. Rather than relying on discussion based around prompt questions, participants (with the support of interpreters) selected from a range of photographs that indicated what they liked and didn’t like about the area—and what they aspired to for its future. Discussion ensued, priorities were voted on, and visions were created through the use of images and description. The discussion and vision had depth and range, and importantly, people really seemed to enjoy themselves. Hopefully word will spread that such participation is worthwhile, and we can further overcome the obstacles we faced in getting people from all sectors of the community involved.

Engaging with school children in the local area took the project’s creativity one step further. When community artist Aswan and his young assistants came to visit the Year 6 and 7s at Boyare Primary and Dryandra Primary, the excitement of creating their own rhymes to Aswan’s beats and his rappers skills resulted in an outpouring of thoughts, feelings and hopes for the local area. Students workshoped ideas with CAN WA’s Lauren Hold first, preparing their rhymes and providing us with the information we needed. Boyare students were set more preparation for homework, and Aswan mentioned that when he arrived the next morning, he was flooded with their writings! The workshops were a magnet to the children, drawing them in and really thinking about their place and its future and at the same time, giving them confidence and a new skill that they can pick up and work on any time.

Aboriginal people have a strong presence in the local area and we needed to better understand their priorities and ways to plan adequately for the future. After being directed to the Mirrabooka Aboriginal Local Justice Forum meeting and requested by the members’ advice on how best to engage with Indigenous representatives, it was suggested that a focus group with a number of Forum representatives should be held at the City’s offices. To be honest, after hearing many cautionary tales about mistakes with protocol when engaging with Indigenous people, I was a little concerned about how to design and execute a meeting. Lauren suggested that rather than CAN WA facilitating the meeting, we receive training for our staff to run it themselves. We met with Lindsay Bridge, Senior Project Officer Indigenous Communities, from Local Government Support and Development, Department of Local Government and Regional Development, who travelled to the State fostering links between Aboriginal people and Local Government. Her advice led to a clear but feasible design meeting, and by the time he had finished, I was no longer worried. At the focus group meeting, there was plenty to talk about and much to implement in the Local Area Plan. We explored ways that the City can facilitate the local Indigenous community sharing their culture, supporting Aboriginal youth, and the ways Aboriginal knowledge and the ways the City can facilitate the local Natural resource management can be employed to benefit the City.

The Mirrabooka Local Area Planning Project has been a real experiment for us, and I hope it marks the start of a growing trend towards more inclusive and creative planning. Engaging with such of these groups has been very valuable to the planning for the area, and I hope to see similar engagement with all of the other groups becoming commonplace. This way, we start to create places for everyone.
In 2008, renovating CAN WA’s Cultural Planning Course was at the top of the to-do list. With the help of some fantastic new presenters and Simone Ruane co-facilitating the course, we’ve created CAN WA’s new and improved, nationally accredited, Cultural Planning Course.

Once of our first changes was the decision to put a new spin on the timetabling of the course. The first three intense days of the training were delivered consecutively, followed by a six-week break for participants. This allowed them to soak in all of the knowledge and be ready to come back for the final two days of the course with questions and anecdotes from their fieldwork and readings. Both the participants and myself found this formula to work really well. The format also enabled regional participants to be more easily involved in the course than in some previous years. Several new assessments have been added to the course requirements for students who wish to obtain the national accreditation in the units of Cultural Planning Course.

On the final day of the training, it was a great pleasure to hear the participants convey their own ideas about the benefits and outcomes of cultural planning in group presentations. The course was rounded off with a superb industry panel comprising of Lindsay Bridge (Department of Local Government and Regional Development), Kevin Knapp (City of Belmont), and Frank Walsh (CAN WA’s Indigenous Unit in Kellerberrin). Each of the panel speakers have a wide array of experiences regarding improving the engagement of Indigenous people with local government and this was the common thread which ran throughout the discussion. In the final evaluation of the course, participants spoke very highly about the value, insight and usefulness of the discussion about this very pertinent issue.

It was my great privilege to work together with all of the presenters in this year’s course and extremely satisfying to be able to assist with the learning and skills development of each of the participants. It is always a pleasure and I too learn many new skills each year from all of you.

After looking at the principles and building blocks of a cultural plan, day three of the course concentrated on various methodologies and frameworks to achieving a successful cultural plan with community ownership. Sandra Krempl once again shared her wealth of experience and enthusiasm to the group who were left awe-inspired by her passionate delivery.

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It was my great privilege to work together with all of the presenters in this year’s course and extremely satisfying to be able to assist with the learning and skills development of each of the participants. It is always a pleasure and I too learn many new skills each year from all of you.

After our six-week break, the intensity of the first three days was quickly restored to the group, especially given that the focus of day four was evaluation. A difficult topic to be excited about in the eyes of most, however Julia Anwar-McHenry brought passion to the subject and a great deal of skill in her communication of many complex methods of evaluation. We also looked at how we all could best communicate the concepts and value of the cultural planning process to others.
A Regional Local Government Cultural Planning Fund

INTRODUCTION
Community Culture is a funding program that supports community cultural development in regional communities around Western Australia.

CAN WA has devolved funding to regional Western Australian local governments and their communities through the Community Culture program since 2000. As at July 2008, 60 regional communities in WA have been supported through the program to develop cultural plans and undertake cultural mapping projects.

There are two rounds of funding each year, with funding available in two categories.

Cultural Mapping:
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.

Cultural Planning:
This category assists local governments and their communities to develop a community cultural plan that encapsulates a shared vision. A cultural plan determines how best to use a community's cultural resources for economic and social development.

Community Culture is available to local governments and community groups who can demonstrate support and involvement from their local council in Regional WA.

More information on the 2009 program will be available through the CAN WA website and the e-bulletin.

Community Arts Network WA Ltd manages Community Culture on behalf of the State of Western Australia, through the Department of Culture and the Arts.

COMMUNITY CULTURE PANEL

COMMUNITY CULTURE PANEL MEMBERS
CAN WA would like to thank the members of the 2007/2008 Community Culture Panel.

These include current panellists:
Ricky Burges
Chief Executive Officer, WA Local Government Association
Ros Currie
Tresillian Community Centre, City of Nedlands
John Gillfellow (Panel Chair)
Local Government Consultant, Mundaring
Lorraine Sholson
Christian Aboriginal School Consultant, Coolgardie
Margy Timmermans
Coordinator Cultural Development, City of Rockingham

Thanks also to the following panellists who resigned from the panel during 2007:
Phil Anastasakis
Chief Executive Officer, Shire of Exmouth
Kathleen Toomath
Indigenous Events Coordinator, Community Culture Project Officer

OCTOBER 2007 ROUND

Shire of Roebourne
Youth Video Voice Project
Cultural Mapping $10,610 – Completed

The Youth VOICE Creative Arts Development and Cultural Mapping Project involved youth based activities across five towns in the Roebourne Shire. The project provided opportunities for young people to learn about the Cultural Mapping process, develop video documentary making skills, express themselves through a series of hip hop dance workshops, participate in a mural and banner making workshop and focus on the local identity, issues and lifestyle of Roebourne.

The voices of the young people will be part of, and contribute richly to the 2008-2013 Community Culture Planning processes and the Plan of Roebourne.

Shire of Coolgardie
Schools Banner Project
Cultural Mapping $13,320 – In Progress

This project proposed to map the relationship of young people and their families, the Councillors and staff from the Shire of Coolgardie. The process is focusing on the issue of water in a drought affected environment to inform the Shire of Coolgardie’s Strategic Plan and will result in the creation of six large banners to be presented to the community at the Coolgardie Day Festival Parade in September 2008.

Shire of Mundaring
Shire of Mundaring Cultural Planning
Cultural Planning $16,600 – In Progress

The Shire of Mundaring proposed to develop, implement and review a Cultural Plan to inform Council in a strategic manner of the cultural identity of residents, and which components of their cultural landscape they view as significant. The Cultural Plan will identify existing gaps and assets in the cultural environment to inform future cultural undertakings. The plan will be developed around community events, such as the annual BankWest Seniors Week, the Darlington Arts Festival and a Photovoice Project, as well as Inception meetings and Community Consultation ‘Backchat’ sessions.
Five projects received funding in the July 2008 round of Community Culture funding, totalling $74,873. These included:

**Shire of Morawa**

**Morawa Youth Culture**  
**Cultural Mapping**  
$8,780 – In Progress

This cultural mapping project will encompass the youth precinct of the Morawa Community and allow the local young people to explore their identity within the community. Painting and drawing workshops will be held to assist the young participants to articulate what they feel is important about living in Morawa and where they see their youth space going. The workshops will culminate in a piece of artwork, or a series of artworks, that will go onto the outside of the youth centre.

The mapping workshops will be a vehicle to gather information from the young people regarding what they would like to see being run from the centre in terms of training courses, further creative projects, sporting projects, guest speakers and so forth. One to two workshops will also engage parents and teachers.

**Landcare (Auspiced by Shire of West Arthur)**

**Darkan Town Entry Statement**  
**Cultural Mapping**  
$13,600 – In Progress

This community driven project involves designing and creating an ‘Entry Statement’ at both ends of the Coalfields Highway, welcoming people to the small rural town of Darkan, located in WA’s Wheatbelt region. This idea involves a unique and proactive approach to community discovery and fostering community relationships and spirit. The project’s aim is to reflect the community’s identity in the form of an ‘entry statement’ by tapping into the creative and artistic elements of community members.

**Denmark Arts Council**  
(Auspiced by Shire of Denmark)

**Cultural Plan for Denmark**  
**Cultural Planning**  
$12,493 – In Progress

The Denmark Arts Council will contract a Cultural Planning Consultant to work with the community of Denmark and a local coordinator to develop a cultural plan. As part of this cultural planning process, it is intended that some skills transfer occur between the consultant and a local coordinator. The Shire of Denmark has undertaken a number of consultation planning processes to collate community needs and aspirations to inform the Shire’s planning. The Shire wishes to continue with this consultative process to develop a Cultural Plan. A Cultural Plan would assist the Shire in its strategic planning process and provide a benchmark for future community development initiatives.

**Shire of Broome**

**Town Beach Cultural Planning**  
**Cultural Planning**  
$20,000 – Approved

This cultural planning proposal centres on the development of a cultural concept plan for the Town Beach precinct of Broome. The proposed Town Beach Cultural Planning initiative aims to define a current cultural vision for the Town Beach precinct, which many locals regards as the ‘heart of Broome’. Locals have viewed the 8.7922-hectare reserve as a recreational family ‘spot’ since recorded history. Even before this, Aboriginal people had a strong affinity with the area now known as Town Beach. The opportunity to preserve and sensitively develop the area as a cultural precinct for recreational use by local children and families in an environmentally, culturally and socially responsible manner is the key driver of this project.

**Shire of Chapman Valley**

**Chapman Valley Community Cultural Plan**  
**Cultural Planning**  
$20,000 – In Progress

The Shire of Chapman Valley will contract an artist and a consultant to work with the community to develop the Chapman Valley Community Cultural Plan. The Council will invite the Heritage Council, local artists, local historians, environmental enthusiasts, Main Roads, both local primary schools and any other interested parties to have input into the document. Community members will have the opportunity to have input into the cultural plan in various ways, including a series of community meetings and workshops.
Shire of Mullewa

Talking Post Community Mosaic Project
Cultural Mapping $5,520

Compiled from writings by Rachel McKenzie
Images by Rachel McKenzie and Susan Dickson

Talking Post was a Community Arts Project that involved students from Our Lady of Mount Carmel, Mullewa District High School, Tardun Christian Brothers Agricultural College, along with members from Mullewa Women’s Indigenous Group, Mullewa Arts Development Group, Shire Staff and Councillors, Mullewa Arts and Crafts Society and the Community Development and Education Program.

Talking Post explored the local environment, Mullewa and its people. The mosaic in its entirety is a wreath flower, with the tracks leading into the middle being representative of the different types of footprints and modes of transport that have come into Mullewa to make it what it is today. These include tracks and footprints of people, camels, tractors, the railway, emus and kangaroos. The rocks are placed throughout the mosaic as an invitation for the community to come together to sit and talk. It represents the desire for a more cohesive and unified community.

Mapping workshops were conducted by community artist, Lesley King, during which locals were asked to bring along images and memorabilia that they felt reflected their community. Images were discussed and through brain storming workshops, further topics and themes were developed. From this process, a list of themes were utilised by the group to create a design for the final mosaic.

Community members created hand made tiles depicting themes of local personal significance to be placed around the outside of the final mosaic sitting place.

The tile making workshops saw people from all walks of life that would not normally come together, sitting side by side, to create their tiles. Images on the tiles included native flora and fauna, sporting activities, people united, livestock and local industry and landmarks.
City of Albany

City of Albany Cultural Planning
Cultural Planning $14,000

Compiled by Jill Brown, Community Culture Project Officer
From the Artistic Reports and Submissions from recipients of
Community Culture Funding

As a result of Cultural Planning funding received by the City of Albany in April 2007, the City of Albany spent much of 2007 and into 2008 developing a Cultural Plan entitled ‘Albany Community Vision’.

The Albany Community Vision is the outcome of a process to develop a framework for communication between the City of Albany and Albany communities. The framework aims to establish common ground for business, government and not-for-profit sectors to meet as equals to plan and develop their collective future.

Community groups including youth, migrants and Indigenous groups, government department representatives and businesses took part in public workshops as presenters and participants. The Mayor of Albany was actively involved as part of the Steering Committee and councillors and staff attended all public workshops.

‘Approximately 500 people were involved in this process. Seminars, as part of this process, were excellently attended. It was the first time that the City of Albany has had this level of community involvement’. Mayor of Albany

Cultural Planning Consultant Sandra Krempl teamed up with local Community Cultural Development Practitioner Sue Cede to steer the process. The Cultural Planning process was designed so that the local coordinator and the Steering Committee could act as a bridge between Council, other stakeholders, potential stakeholders and community—providing the best opportunity for shared partnerships.

The Cultural Planning process was a progression from Cultural Mapping undertaken by the City of Albany with support from the Community Culture Fund in 2006. During the Cultural Mapping process, also facilitated by Sandra Krempl, over 200 people participated in 14 workshops.

‘Participants came from all walks of life ranging from health, planning, environment, arts, politics, education and community sectors and included Aboriginal people, new migrants, young people and seniors. Many were inspired by the process and found that they learnt new things about each other and the place they lived in’. Sandra Krempl