

u cultural & b should the two meet and why? p l a n n i n g n



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CAN Design – CAN WA

Cultural Planning can benefit your community/organisation by:

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

editorial

Pilar Kasat
Cultural Planning Manager

In the blink of an eye another year has passed... I welcome you to this 2003 Special Cultural Planning Bulletin. This is a doubly special edition, we are not only giving you an account on the projects we have undertaken in the last twelve months but also we are very pleased to be able to provide you with the transcripts of our recent Cultural Planning and Urban Planning Seminar. This Seminar provided a forum for a much-needed dialogue between Urban and Cultural Planning disciplines and it highlighted the synergy between the two.

2002 was another extraordinarily busy year. CAN WA partnered with four metropolitan local governments for the 2002-2003 Local Government Cultural Planning Program and they were the: *City of Gosnells, City of Mandurah, City of Armadale and City of Wanneroo.*

We were also involved in Cultural Planning Training & Mentoring with the *Shire of Manjimup, Shire of Exmouth and Shire of Merredin.*

Last year I was pleased to be invited to deliver two Cultural Planning lectures for *Curtin University*, one for the School of Psychology and the other for the School of Architecture, Construction and Planning.

One of the 2002 highlights was to be invited by our sister organisation in NSW, CCD NSW to deliver our Cultural Planning course. Sandra and myself spent a week in Western Sydney teaching and sharing our Cultural Planning experiences here in the West. This interstate work is important particularly because it allows us to have a National perspective to what is happening in the field.

Another milestone was the completion of a Community Cultural Development research project. This was the result of a long-term partnership with Edith Cowan University School of Psychology.

Dr Christopher Sonn headed up the Research as a Chief Investigator together with **Professor Neil Drew**, Director Institute for Regional Development University of WA. The result of this research was the launch of a publication entitled *Conceptualising Community Cultural Development- the Role of Cultural Planning in Community Change.*

This is an important first research project that attempts to understand and conceptualise the work CAN WA undertakes.

Finally I wish to warmly thank all the people working in Community Cultural Development and Cultural Planning that I have been privileged to meet over the years. Those people somehow make this world a better and a more exciting place to live in. **It is our shared visions and hopes that ensure we keep focused on our dreams!**



Photo: Tim Pearn

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u cultural & b p l a n n i n g n

SHOULD THE TWO MEET & WHY?

On 27 February 2003 CAN WA hosted a seminar which aimed at establishing a dialogue between urban and cultural planning. Professor PETER NEWMAN, PETER CIEMITIS, SANDRA KREMPL and PILAR KASAT addressed more than 80 participants from cultural, community development and urban planning disciplines.

Professor Peter Newman

Director, Sustainability Policy Unit, Department of the Premier and Cabinet

I'd like to acknowledge the Noongar people and thank **Mort** very much for the introduction.

The topic I was given to speak about is Urban Planning and Cultural Planning. The benefits of urban planning? Most people when they're surveyed would say, "Yeah, we need urban planning". But they also get very frustrated by it, and that's the kind of tension that we need to think about today.

The benefits of urban planning are pretty obvious in that you can create a great deal more efficiency. If you don't have urban planning you end up like Houston. Houston is a classic city that doesn't believe in planning. There are central city buildings that you can't get into unless you drive into them and get through the car park into the front door because there's no front entrance to it. Houston, according to our surveys, is by far the most car dependent city and the highest transport energy user. It's a kind of city that never quite happens. Nevertheless there are people that like living there, but it's very inefficient.

So creating efficiency is an important part of planning and we'll come back to that.

Common Good is another area of planning, we essentially try to work as a community and say, for example; "what do we need to do in terms of setting aside open spaces and making sure that we don't wreck the river". You go to Sydney and you can hardly ever get to the water, because you have development right down to the boundaries; we don't allow that here in WA. It has been set in planning, and it is an extremely important issue because we believe access to water is a sacred right. It's for the common good, so we do it.

Sustainability is the latest word in putting together what planners have been doing for a long time, which is essentially looking to the long term. We are making suburbs now, which will be there in one hundred years time, pretty much as they are today. Planners are having to think about the long term and bring in economic, social and environmental factors- and that's the way in which we are trying to define sustainability. It is also about doing local things in a global context. There are broader issues to do with energy and greenhouse and recognition of bio-diversity for example, which are not just local issues but global ones. So planning can help to create certainty and certainty is needed for investment. One of the contributing factors to third world poverty is that they don't have planning. They don't have regulations in a way that enables people to invest. They don't have a lot of land titles. If you don't have land titles how can you borrow money and therefore develop?

While urban planning creates certainty (which is important), the other side of it is rigidity. Everybody complains about the by-laws you've got to comply with including every little detail of council planning systems. Whenever anything innovative comes along, it is treated with suspicion, because it's not "normal". This is a constant complaint of the innovative developer. Urban planning is also inherently conservative, in the sense that what is, is set and is seen to be the way to the future. Urban planning can also be very bureaucratic because of regulations and it can become very local such as with the village syndrome, so that if you've got a good idea it still has to be accepted by the local community. The local community may say, 'to heck with that, we don't want that"! And yet there are broader social justice issues that need to be addressed eg nobody wants social housing next to them and yet everybody wants social housing. These are the kind of issues to overcome and for that you need creativity. Cultural planning is about bringing the creative element with urban planning.

How cultural planning can help.

Firstly it's about **Creative Conversations**, secondly about **Strategic Reviews** and thirdly about **Festivals and events** that raise our sights. Those three areas are the basis in which cultural planning can help us.

Firstly- **Creative Conversations.**

I've learnt a lot about Aristotle recently from a friend, well, a consultant who became a friend. His name is **Tony Golsby-Smith**; he's an English Literature specialist. While he was a school teacher he started to see what he understood about literature and the classics actually had an important application to the way we think and therefore to the way that we cope with change. Aristotle invented two ways of thinking, the first way was 'logic', that is $A=B$, $B=C$ therefore $A=C$, you take from something that is, and you make it more efficient by a logical process. To do that you need lots of data and documentation. You need the kind of processes that planning does all the time and it is very powerful, it is the basis of accounting, science and scientific approaches and certainly, it is the basis of town planning schemes. However, logic alone can't



Professor Peter Newman
Photo: Jill Ciemitis

Festival Fremantle
Photo: Sanjiva Margio



solve complex problems and as Aristotle said 'it's also boring'! Apparently he didn't actually like it all that much, even though he invented it. He said there is a far more interesting way of thinking, a second road thinking which he called 'rhetoric'. Rhetoric is about creative conversations. Creative conversations are the way in which you solve complex problems. You bring people with different points of view together and you talk, you simply have a conversation between different points of view. There is no other way to solve problems! He gives a classic example, '*How big is the empire?*' this is a question of logic. In contrast *how do you govern the new colonies?* is a question of the second level, a Rhetorical one. You cannot, by logic, work out an answer how you govern properly a new colony because you haven't done it before. It's a complex problem. The interesting thing is that he invented democracy in order to do that. He didn't invent democracy on a human rights basis, it was invented in order to solve problems because you can't bring people together and have creative conversations unless you have a democratic process. So that was the basis of his solutions. And that kind of democratic participation and simple structured dialogue is a very critical part of getting creative solutions to big problems.

So now can you see what I'm talking about? The first road thinking is planning in which things become very bureaucratic. It can be efficient and very certain which is, very important, but it's not enough. The second road thinking is where we get into those creative conversations, where we think differently and we create new solutions! Our planning system is designed to try and do this. How? There are two sets of processes. One is the set of rules and regulations of Town Planning Schemes that create the efficiency and certainty that we need to build in our cities. But every now and then we realise that we need to jump out of the structures and get a whole new approach. The second process in planning thing is about **strategic reviews** and we are in that process now, with the Future Perth and the Sustainability Strategy. This requires creative conversations. Creativity in planning is also about **festivals and events**.

Last week in Melbourne there was a Sustainable Living Festival, it was a great, huge event, it was just filled with things of everyday life. The state government sponsored it and it involved all kinds of cultural and artistic groups. The idea is to try to see how this concept of sustainability can be brought into everyday life by dramatizing it and getting people to understand the issues through various artistic processes. It's worth having a look at and I think it would be great if we could do something like that here.

Festivals have been used to create awareness on many things—it's time to celebrate and raise awareness on sustainability in our cities.

The WA Sustainability Strategy is really a logic document. It's got aspirations and visions in it but it is all represented in words. In the back of the document (Focus on the Future— The Western Australia State Sustainability Strategy— consultation draft) you will find a little poster, the most creative thing we did in the whole thing: the principles, which are up in the air, the visions, which are up in the trees, and the action statements, which are in the ground. The conversations we've been having since its release on September 13th 2002 have been of huge interest and engagement. But it needs to go beyond that; it needs to go into much more culturally rich approaches.

Now let me just tell you a little bit more about the sustainability side of it because it's one of the ways in which urban planning and cultural planning can be brought together. **Roger Bradbury** has said "sustainable development is really about finding a palatable way to get a hearing for some very subversive ideas. It is the Galilean dialogue of our times". It isn't just a 'motherhood issue' he says. The definition of sustainability we have, emphasises the importance of finding ways to simultaneously achieve improvements of the economy, environment and community. To do that requires quite different ways of thinking, different ways of acting, different institutions, different professions and all kinds of different and new services. And it's not obvious how you do it, which is why it is subversive. So what we are in the middle of, since the nineties, is this idea of synergies between economic development, environmental protection and social development. As I said before, planning has been attempting to do this for a long time, but they tend to try and balance it and they tend to be in separate areas. When they come together that's where the real synergy and the real creativity happens.

The new areas that are really developing are the ideas about '*sense of place*', how you can bring environmental and social things together, why people belong, why people like saying, 'I am from here'. Of course, for this to happen it is essential that we get the Aboriginal stories as well as the European stories. A sense of place in an area is the way in which we draw these things together and in terms of economic and social development, it's about community and community health. Active, lively communities or in CAN WA's motto; '*growing community spirit*'. It is absolutely essential that organisations like Community Arts Network are involved.

There are eleven principles in the sustainability framework and all of them are critical to understanding sustainability. Cabinet has adopted these as the principles we want for the future of our state. One of them, for example, recognizes as a principle 'the significance and diversity of community and regions for the management of the earth and the critical importance of sense of place and heritage, buildings townscapes, landscapes and culture in any plans for the future'. Another says 'sustainability recognises that planning for the common good requires equitable distribution of public resources like air, water and open spaces so that natural carrying capacities are not exceeded and there are shared resources available to all'.

“ However, logic alone can't solve complex problems and as Aristotle said “its also boring”! ”

“ In fact there were some very deep community processes that brought the community together ...community festivals and processes were generated to give us a sense of hope...”

Throughout the document we make a big emphasis on social capital. It's a terrific term that's been developed to help us understand what communities are, the networks the linkages and how critical that is to the future of any economy. It demonstrates that all the areas of high social capital are also the areas that grow economically and also the ones that take notice of their environment best. Weak social capital is not a way of approaching a sustainable future. So building social capital is essential for sustainability, and one of the key ways of doing that is through sense of place and community health.

There are a number of things that we have said about how to do that. I'm not going to go into all of them in detail, I will just emphasise two of them. One is regional sustainability strategies; I am referring not just to regions out in the bush but regions in the city. Different parts of the city are quite different and they have their own story, social capital and their own priorities. These need to be pulled together in a creative process that can help us in the planning of that area. So it's beyond a town planning approach, we are inventing a new process, which we are calling *community visioning and place management*. I like to call it telling the region's story. Place management is developing as a way to document the whole sense of place process. But community visioning is about getting the aspirations of a community, based on its history, so it will begin with the Aboriginal story of the area. Richard Walley, in the Peel region, has committed to helping us to get the River people's story and to make it part of the story of that region.

The Koja Place in Kojonup does it beautifully; everyone should go there at some point on the way to Albany. Stop off and spend a couple of hours in Koja Place, it's a beautiful building. It is an Aboriginal centre and tourism place, it tells the Aboriginal, the Italian and the Anglo-Saxon stories in three separate strands, slowly shows how they draw together into what that community is today. It's one of the best examples of this story telling approach to understanding a community and helping them. People tell me, that Kojonup is a different place since this has happened, that so many issues, social issues, are getting better because people feel better about themselves, they understand who they are. That is the contribution of cultural planning to any kind of town planning. You could've put together a nice little list of projects and said this is what Kojonup needs and it would have sat on the table. It needs this deeper process, which draws together the aspirations of the people.

Another project that is very important to me and to a couple of other people, who are working on this (they are here today from Gosnells), is what we are calling *Sustainable Community Regeneration*, which is about declining suburbs. This is part of our city we don't like to talk about all that much, when you see the real estate reports in the newspaper they always pick on those suburbs or parts of suburbs that are growing, getting better and competing.

There are actually large parts of our city where they are not growing; in fact property values are going down. There are parts of the city where not only the population is going down as it ages, but businesses are leaving, closing down and nothing is opening up. Schools are closing, services are running down and there is a sense of despair.

I experienced that when I first went to Fremantle. I bought a house in Fremantle for \$8,000 in an area that was zoned industrial, the property was valued at \$10,000 and the house, which had been abandoned for over a year, at \$0.00. That was Fremantle at a point of rapid economic decline. You might say, that inevitably it would have turned around. In fact there was some very deep community processes that brought the community together that said; '*let's create a future for ourselves*' and all kinds of community festivals and processes were generated to give us a sense of hope and to bring people and economic investment back there. It's almost been too successful, but it worked and has spread to other declining inner areas and in other parts of Australia in which similar processes have happened.

I learnt so much about planning when I got elected to the City of Fremantle's council and had to sit on the town planning committee. The first thing we did after about six months of frustration was to actually close down the planning department. We were getting absolutely no help from them whatsoever because they were stuck in their logic processes, their by-laws, and all they could do was tell us what not to do! And we were declining rapidly. There was just no creativity there, whatsoever. And one of the things they had stopped by regulation was alfresco dining. There was a by-law against putting anything out on the footpath, it was very symbolic because the Italian community came to us and said 'we want to sit out on the footpath to eat... what's wrong with that?'. The reaction of the council staff was incredulity that anyone would be even asking that when there was a by-law that said that you couldn't do it. I remember the health surveyor saying, 'It's wrong!' It's wrong in an Anglo-Saxon sense because eating is not a public thing. That was in the seventies, back in the dark ages. It was extraordinary and nowhere in Perth were you allowed to do alfresco dining. We said, well let's give it a try. It's been reasonably successful!

The process then began to spread; the City of Perth finally changed their by-law (they were the last to change), about ten years ago and you now see them creeping out into St George's Terrace – an amazing sign of hope as far as I'm concerned. The interesting thing there was, that we had a planning bylaw very culturally biased, challenged by a different culture. Italians couldn't see anything wrong with it. For thousands of years people in Rome had been venturing outside and eating, enjoying the sunshine and we were stopping it. So it required a much deeper understanding that there were cultural practices here and that a third of the community, really mattered.

The other thing we did, was to have lots of festivals, the creative processes of getting out in the streets and reclaiming them was important in terms of developing our sense of place. The whole thing about how strong the Fremantle community is didn't just happen. It happened because we created opportunities for people to express what was there in the community. Every community has that ability. Having those events emphasised the ability to participate. This is one of our events and it has the bandleader of a military band marching along with his troops and next to him is the official Fremantle clown. For me, that is the two sides that we've been talking about. We've got the logic side, efficient, certain, bureaucratic, necessary and the other side, the creative side. You need them both and the partnership is where they can both march down the street together and we can take them both seriously.

Thanks a lot! ”

LESSONS

cultural & town PLANNERS each other

CAN TEACH

Peter Ciemitis

Senior Associate, Roberts Day Town Planning and Design (formerly of Taylor Burrell)

Thankyou and good afternoon. I will run through six areas or lessons that demonstrate how cultural and town planners can learn from each other. Three matters relating to the things that cultural planners can bring to town planning and three that town planners can bring to cultural planning.

Lessons Cultural Planners can teach Town Planners:

1 TOOLS TO DIG DEEPER:

Methods of Community Consultation that go beyond conventional Meetings, Workshops and Charrettes

Town Planners are traditionally deeply engaged with community and frequently employ a number of consultation techniques such as: surveys, public meetings, workshops, or simply advertising planning proposals for comments. These techniques are generally very adequate, but can occasionally miss key target stakeholders and interest bearers within the community; those with specific interests and needs such as young people and various groups of various cultural backgrounds (including Indigenous communities). These groups are less likely to participate in traditional planning consultation processes, yet their input can be crucially important.

So how do you engage some of those groups?

One example relates to a project we conducted in partnership with CAN WA and the Capoeira Samba de Roda Academy, whom you just saw perform. (Capoeira is a Brazilian acrobatic non-contact martial arts set to music.)



Capoeira Samba de Roda Academy.
Photo: Jill Ciemitis



Peter Ciemitis
Photo: Jill Ciemitis

The project was a part of a Crime Prevention Through Environmental Design (CPTED) study conducted for the City of Wanneroo. Our brief required us to (amongst other things) engage with the local community to gain an appreciation of perceptions of crime and ideas for improvements and solutions. In particular, we needed to find out the views of some key target groups and we were absolutely convinced that we wouldn't be able to get them to attend public meetings. When was the last time you saw a thirteen-year-old attending a public town-planning meeting? It just doesn't happen!

We organised Capoeira workshops in the area – the Koondoola Neighbourhood Centre. The Capoeira workshops attracted many residents to the area, in particular, young people; the festive and celebratory atmosphere broke down barriers, which allowed for CAN WA facilitators to establish a dialogue with young people. We were able to specifically ask about how they value the centre and what they would like to see there, all those sorts of things that town planning consultation always strives to engage in.

All the comments were transposed onto butcher's paper and then the key facilitator, **Pilar Kasat**, was able to brief an *Enquiry By Design Workshop* on the key issues some weeks later.

This approach had great value in terms drawing out some specific issues and it allow us to incorporate the feedback of young people in particular into Town Planning and Urban Design concepts for the Centre. It was particularly valuable for getting ideas about creating spaces that would be of use to the young people in that area. In particular, it helped to break down our initial misconception that young people were collecting in the shopping centre plaza because they wanted to be there. In reality, they wanted to be nearby, but not necessarily in the plaza. This led to suggestions for youth spaces in a new town-square containing performance space and community arts projects.

“When was the last time you saw a thirteen-year-old attending a public town-planning meeting? It just doesn’t happen!”

It also led us to understand that contrary to popular perception, young people in the area were just as concerned about crime as the adults were.

This is just one practical example of the way some Cultural Planning processes can help Town Planners ‘Dig Deeper’ in community consultation than they would otherwise be able to using conventional Community Consultation Techniques alone.

2 DIAL BEFORE YOU DIG

Comprehensive cultural mapping as a means of information gathering in the Town Planning and Urban Design Process

I’ll continue the ‘digging’ metaphor, if I may, for a few moments longer. Much Town Planning and Urban Design relies on a rigorous process of analysis as a way of building base data for an area. These processes might, typically involve, things like analysing land use, land form and ownership, transport, servicing and utilities, vegetation, conservation issues, hydrology, visual landscape, archaeological ethnographic surveys, heritage and so forth and then compiling a composite view of constraints and opportunities. Apart from being fundamental to proper and orderly Planning, the outcomes of such processes also inform the Planner or Designer of critical or sensitive information they ought to know before engaging in the formulation of Plans.

There is an opportunity to introduce Cultural Mapping as a part of the planning process. One Council for example (City of Mandurah) actually has under its TPS, a requirement to carry out Cultural Mapping as a part of that data collection for preparing structure plans. In theory, under the City of Mandurah’s Town Planning Scheme, Cultural Mapping is now a standard analytical requirement in its Structure Planning process, rather than being a ‘one-off’ tool as was the Koondoola example just outlined.

One of the key reasons why Cultural Mapping can be of great value as an analytical exercise is that it can alert Town Planners, Urban Designers, Councils, Developers and so forth to critical community and cultural issues that they may not have been aware of, and in so doing potentially avoid ‘fatal mistakes’. It is not uncommon for a development proposal to receive enormous community opposition because its proponents may have misread or been unaware of the particular values and importance ascribed to a natural or built landscape by the community. Such opposition can become the source of enormous frustration to the community, and cost to a developer. So Cultural Mapping, if conducted in a systematic manner as a part of standard analytical processes, is a kind of “dial before you dig” opportunity. It’s a way of finding out what you really need to know about a community before you commence designing and planning.

3 CREATING A SENSE OF SPACE

CCD as a means of discovering the physical essence of a place to reflect in Town Plans

Community Cultural Development (CCD) processes are also useful in helping to input the “sense of place” attributes that Peter Newman spoke about, to Town Planning exercises. It not only compliments sustainability but also mirrors the commonly held town planning principle that there ought to be some embodiment of a “sense of place” in a location. In other words, places ought to feel quite unique and relevant to that community, rather than being generic and ‘placeless’.

These CCD processes provide an opportunity to draw out an understanding of a community’s physical self-image; the attributes and characteristics of built or natural form that make it unique, or stories and values that can be expressed spatially. The outcomes of such CCD processes for example, can provide meaningful themes that can be incorporated in (inter alia) Urban Design Guidelines. Or they might help to acknowledge or help to conserve any culturally significant places or values in a location.

The image I have here on the left is Subi Centro, but could easily be Joondalup, Mandurah or the Marina District in San Francisco. Cultural Mapping provides an opportunity to tap the local community’s ideas and views of particular forms, styles, characters, attributes that can filter into design guidelines, so they have some sense of being a little more unique to that place.

The illustration on the right hand side is the outcome of one of CAN projects, the Mount Henry Estate for LANDCORP. Peter Chapell was responsible for the Town Planning and design for that area, which was previously a hospital, and had significance to the Noongar community prior to that.

The cultural mapping process helped to engage with the existing surrounding community, (not just the new community that will be moving in), to draw out stories, and help to reflect some memories of the place into particular improvements in the park area. For example, this image shows an Echidna in the fountain, this had some relevance to the Noongar cultures, and also has a mosaic design which is intended to represent the concept of healing, which reflects the past hospital. (Interpretive and explanatory information is also provided on site). Although the physical traces of past uses are now gone, new residents are given at least some sense of connection with past and place.

Lessons Town Planners can teach Cultural Planners:

4 THE FALLACY OF THE FIELD OF DREAMS

The importance of systematic context analysis

“Build it and they will come” (the ‘Field of Dreams’) seems to be a common principle, often reflected in the planning and location of cultural facilities or cultural events.

It is unsurprising to see a multi-function cultural facility located where a municipality already owns an available site, a performance organisation lobbying to build a theatre in the park because the setting is attractive, or a cultural event/ festival proposed on the local foreshore for both reasons.

Sometimes those initiatives will work, and if they do, it might possibly be that their successes reflected the acumen of their organisers. Other times, the initiative may fail, and the reasons for the failure may reflect the effect of overwhelming hurdles placed in front of the proposal. One such hurdle is an inadequate consideration of context, the fatal flaw or fallacy of believing that "if you build it, they will come".

It is commonly accepted that commercial development is a tough, robust landuse, capable of outperforming cultural landuses in almost all situations.

Therefore, it is important to consider strategic contextual criteria (familiar to Town Planners) to help make a facility or event a success. These include:

- Accessibility from key roads and adequate parking
- Walkability to plentiful public transport
- A SAFE walking environment
- Opportunities for commercial exposure
- Co-location with cross-supporting landuses (e.g. other similar attractors – galleries, studios, libraries, theatres, other groups, etc.)
- Co-location with complementary landuses (cafes, pubs, tourist accommodation, bookshops, music shops)

The former (accessibility) criteria often account for the critical success or failure of a commercial use. For example, it is often remarked that the 'corner store' has long died. However, look more closely and you'll find the corner stores with good accessibility never died, they thrive as much today as they ever did due to their commercial exposure and visibility to a large amount of passing traffic. The images below show two corner stores only 300 metres apart, in the same neighbourhood with the same spending power. One thrives because it has exposure to over 11,000 cars per day. The other, on a quiet local street, closed long ago.



Example of cornerstore exposed to over 11,000 cars per day. Photo: Peter Ciemitis

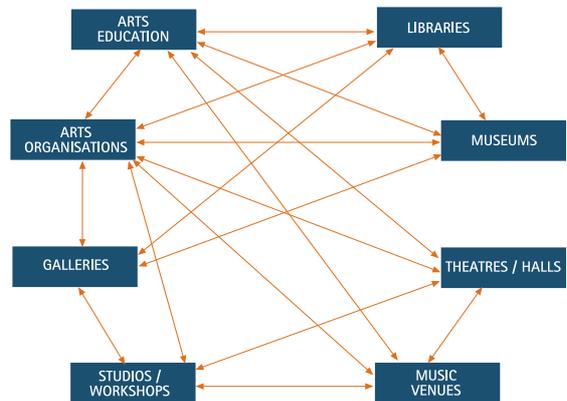
(Of course, having commercial exposure, and using it are two different things.)

Consider for example, cultural facilities such as Effie Crump, or the Bridge Theatre, with over 30,000 cars a day passing by – free commercial exposure of the order a famous fast food chain would die for. Then consider how little these facilities professionally promote themselves to these opportunities. It is unsurprising that theatre in Perth struggles.)

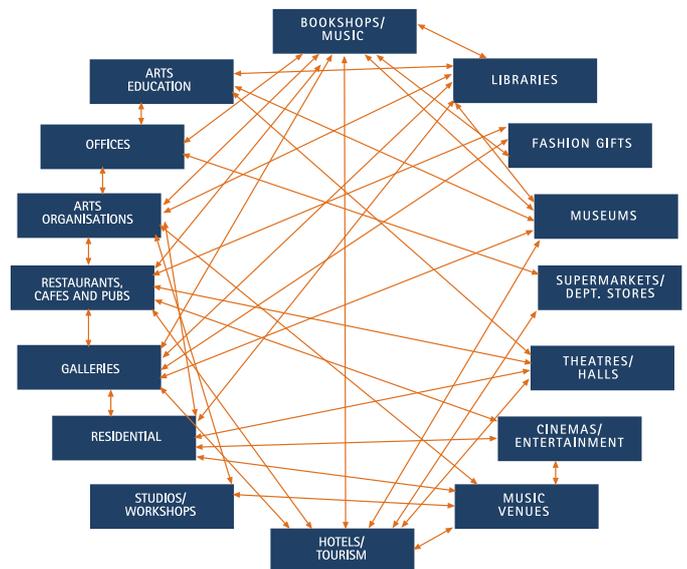
The other consideration is landuse. Town Planners view landuse planning in either of two ways. The first is landuse planning which aims to keep incompatible uses apart (such as industry and housing). The second is landuse planning that examines complimentary linkages, and maximises these to increase for their mutual support and success.

For example, galleries in a cultural precinct might be supported to some degree by the nearby presence of arts organisations and studios but otherwise if there are only a few linkages, the gallery is left to 'make it on its own'. However, one can take an integrated district approach to the locational planning of cultural infrastructure; to mix and integrate cultural uses with non-cultural but complimentary and cross-supporting uses – pubs, restaurants, bookshops, tourist accommodation. The diagrams below show the relatively few cross-supporting landuse linkages enjoyed by cultural landuses within a homogeneous cultural precinct, compared with the greatly magnified cross-supporting linkages evident in an integrated district.

Cultural District: some landuse linkages



Integrated Arts District: some landuse linkages



5 GETTING THE DETAILS RIGHT

The importance of detailed location analysis

Once the planning process has determined an appropriate strategic location for a cultural facility or event, then careful site analysis is crucial to success. It is common that cultural facilities may be well located strategically, only to fail to fit their immediate context.

The photograph below of Central TAFE clearly illustrates this. The photo below shows the TAFE workshops abutting Beaufort Street in Highgate, but failing to enliven the street in any way. In fact, not only does the blank edge fail to draw interest to the activity inside, but it represents a barrier in the walkability of the street itself. It discourages pedestrians from walking further, and therefore robs neighbouring businesses of some of their own commercial livelihood. On the other hand, the Mosaic Workshop in the second photograph enlivens its street (also Beaufort Street in Inglewood), is commercially successful (it draws in passing pedestrians) and makes a positive contribution to its setting.



The Mosaic Workshop enlivens the street.
Photo: Peter Ciemitis

Most importantly, well integrated uses help to increase the attraction of the 'whole' well beyond the sum of their parts.

Detailed consideration of design and location analyses factors such as:

- Continuity of building fronts (for pedestrian flow)
- Transparency of building fronts (ie, should have windows to the street)
- Permeability of building fronts (ie, should have doors to the street)
- Weather cover (ie, awnings)
- Façade detailing (ie, should be interesting to stroll past)
- Well detailed streets and footpaths (paving, trees, seats, etc)
- No 'missing teeth' (ie, no major breaks in the streetscape which causes pedestrians to turn around and go back)
- Safe environment, and
- Well lit environment

6 GETTING THE CULTURAL PUZZLE 'PIECE' TO FIT THE TOWN PLANNING PUZZLE.

These issues need to be considered as a part of site selection, and any architectural brief.

I think cultural planning has been evolving quite strongly and there is a growing understanding of how it can work and what it can potentially deliver. There is also an evolving understanding of how it can be integrated with the Town Planning processes.

Numerous potential avenues appear to exist for linking Cultural Planning processes with Town Planning processes. The example previously cited of the City of Mandurah's requirement for Cultural Mapping as a part of Structure Plan formulation is one.

A further example is the growing inclusion of Public Art (and by default, Community Art) requirements into various Town Planning Policies and Guidelines (eg, Town of Vincent, etc). But one critical issue is that where the two overlap, there is a need for them to speak the same language.

For example there are instances where CCD processes have produced Cultural Maps in the form of quilts, collages or paintings. These outputs sometimes reflect the nature of Cultural Mapping processes. However, it's hard to put a quilt into a planning document and allow it to become a layer in the process. Eventually someone has to translate its contents and convert the information so that it can be understood and becoming meaningful within a Town Planning context.

Another critical issue is that Cultural Planning, where it may become integrated into Town Planning instruments such as Schemes and Policies, needs to clarify its definitions to allow them to be legally valid and enforceable. For example, while many Cultural Planners may cringe with horror, for Cultural Planning terms to have legal standing in Town planning documents, their definitions may need to be distilled into something similar to that below. The following is an illustration of how a Cultural Map might be defined in a Scheme:

"A Cultural Map is a plan prepared by a qualified Community Cultural Development practitioner, utilising Community Cultural Development (CCD) processes, which graphically identifies places within a locality that have historic or contemporary cultural significance to current or past occupants of that locality. The places shall be ranked in order of low, medium or high significance. The Cultural Map may address matters such as past or current events, practices, congregation or rituals; historic places, features or uses; local stories; and past or current natural features. A Cultural Map may be used to determine places requiring conservation, recognition or recording."

The definition on the one hand, removes some of the holistic ambit that Cultural Planners may ascribe to the practice, but it does introduce clarity of purpose, process and deliverables.

So whilst from a CCD viewpoint this starts cutting off bits and making it too narrowed and focussed and rational based, it does help the process of being able to translate one process through to the next.

CONCLUSION

CCD is still very much an evolving practice and like Town Planning they are in a constant state of refinement and review. I am quite certain that we will continue to develop an understanding as to how the two processes work best together.

I will end with an observation. There is a growing need to 'call in an expert'.

For Town Planners, this means Cultural Planners and Cultural Planning processes are an invaluable resource for specialist Town Planning needs, and ought to be considered and included on project teams where appropriate.

For Cultural Planners, or for those involved in the planning of Cultural facilities and events, Town Planners are equally a crucial resource in forming a critical, rigorous and analytical appreciation of context, site and landuse, and should likewise be included on teams where appropriate.

Thank you for your time. ”

HOW CAN

cultural } planning? town

WORK WITH

Sandra Krempf

Director, Community Arts Network WA

CAN WA's brand of Cultural Planning, uses Community Cultural Development processes. Community Cultural Development processes work to grow community spirit through arts and culture. The process can use one or more art forms to engage local communities in participating and in sharing the responsibility of creating, planning, managing and implementing local cultural projects.

What is Community Cultural Development?

Is it different from Community Arts?

Community Cultural Development has grown out of Community Arts. I use the term Community Arts when communities work together to express their thoughts and feelings through the arts. Community Arts workers can work with professionals from other than arts sectors. Other professional practices may include health, architecture, town planning and design, strategic planning, environmental sciences, oral history, anthropology, communications, cultural studies, linguistics, politics, tourism – and the list goes on. When this cross sector practice occurs, community arts becomes community cultural development it involves our culture – our way of life.

I believe that Community Arts and Community Cultural Development were born out of the industrial revolution and the growth of urbanisation. Urban centres brought together communities of people who had ventured from their places of origin and who were still in search of a new community identity. Community Arts and Community Cultural Development simulates pre-industrialisation community culture values and protocols.

The industrial revolution created a need for specialists. Whilst it created tools for mass communication, it created barriers for local community communication. The nuclear family was born. The stranger next door was born. The absence of community communication was to have grave consequences, well into the future – our present. Centuries of traditional community building protocols and cultural practices were often forgotten, discarded or destroyed because they were seen as not appropriate to the new urban situation. But few new ones were developed in their place.



Sandra Krempf
Photo: Jill Ciemitis

“Community Arts is a great tool to create opportunities for people to come together to share their grief and celebrate their joys and learn about each other.”

Community Arts is a great tool to create opportunities for people to come together to share their grief and celebrate their joys and learn about each other. The arts was, and still is, a wonderful tool for doing things together, for ritual, for expression, for a sense of freedom.

Several new sectors emerged as a result of the industrial revolution and the growth of urbanisation. These include: Town Planning, Heritage Management, Environmental Management and Cultural Planning. In building new communities I recommend that these sectors work together more closely

Cultural Planning works with identity and growing community spirit. Prior to the industrial revolution the identity of cultures was expressed more visibly. Cultural identity was more present in the built environment, in the way of dress, in the many cultural customs that brought people together. Story telling was a greater part of life. The mechanisation of society has reduced our ability to tell our stories – it has become the realm of specialists. We need to include time, space and resources for stories and identity in the planning of our places and spaces – our lives.

How can we plan for a spirited community if our planning occurs in a detached way. We must link it with our own lives and start with declaring who we are- and I don't mean our name, position, and career achievements. In any planning workshop I would always start with the planning team sharing who they are and what makes them tick. In other words we start with people first in each instance – our real lives.

Why put up with the superficiality of labels?

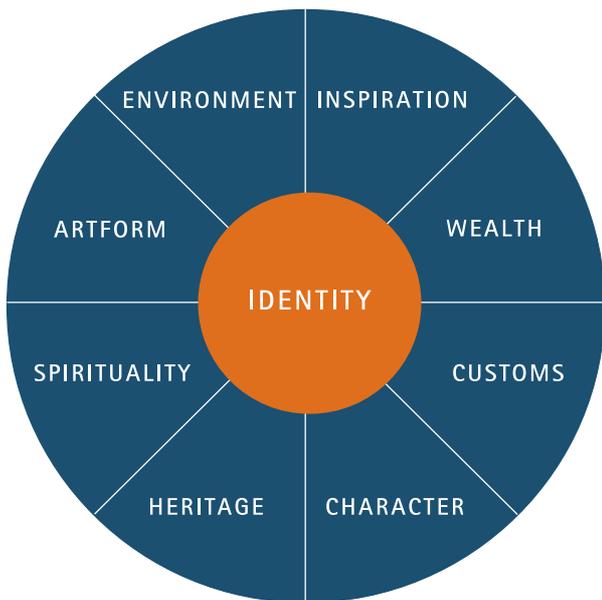
You are invisible until your story is told. Before that you may be known by your 'label.' A name is a label, so is a position or job description, a photograph, a curriculum vitae. How much do these things really tell you? Can you tell what the food you buy in a shop is going to taste like from its label? Not unless you've tried it before!

Many of us will have experienced being on a committee for two or more years, yet not know if the person who usually sits next to us has a family! The purpose of our many committees is usually to improve the quality of our lives. Yet our involvement on many mainstream committees usually encourages a detached perspective. Isn't this a contradiction? How can we grow communities of spirit unless the catalyst has spirit?

Committees can go into deadlock because of conflicting views. In one instance when I was asked to mediate a committee in conflict, I began with the fixed and moveable exercise. With the unfolding of stories one participant looked at the person they were in conflict with and said, 'I know now why you took your stance' and a move towards a solution unfolded in a matter of minutes. Our opinions, actions and decisions are not isolated from who we are, where we have come from and where we are going.

Identity and stories are critical to programs, projects and organisational management and planning.

Identity Wheel



How does this apply to Town Planning? Following is an example of a process that I use. Hopefully, the information that comes out provides a rich context that could inform a planning brief. I recommend that planners are involved in this process. Experiencing the spirit that comes through the stories can make a lot of difference to the end product. It informs of other dimensions that make up community – communities are not only three dimensional!

Let's run through the exercise first. There will be a series of subject titles and sometimes additional areas to consider – to be conversation starters from which people will start to provide cultural information.

Who are you?

The following questions are intended to bring to the surface matters that sit at the heart of our positioning – who and where we are. Our response reflects our intentions in life, impacts on our decision making and on how we plan our communities. Our various responses show us how different we are and equally how much common ground we share – they gives us an opportunity to be human. We have to be brave to state who we are. By doing this we actually take a stand. At the same time our thoughts get a chance to clarify once we articulate them and gauge reactions to them. Our identity is always changing and our responses will change too.

This workshop can be short. It can be repeated many times in different situations. It could start as applied to yourself in your current situation. It could then be applied to yourself as you would like to be. You could apply it to your organisation, or community in its current situation, then to your organisation or community as you would like it to be. Responses do not have to be in words. Responses can be in music, dance, theatre, visual arts or any other mode. There are many CCD practitioners who can work with you in these areas. Artistic responses can go a long way to developing unique qualities in the built environment and in planning places and spaces.

For this situation I will not this workshop in a personal context – which would be a better place to start – and switch straight away to its application in "planning a place" context.

Let's take the Identity Wheel segments in turn.

CHARACTER

Analytical	Visionary
Caring	Meticulous

There are many ways to look at character. I have arrived at these four through our experience at CAN WA in managing, facilitating and providing training in Community Arts project work and Cultural Planning processes.

- How would you describe the character of this place? Is it analytical, visionary, caring or meticulous? Pick the dominant one and explain why this is so.
- Pick the one that is most unlike the place.
- Combine the two that are most suitable. Combine the two that are least suitable.
- Do any of the combinations trouble you? Is it difficult to pick just one or two? Do you need three combinations or four?
- What side of the place can you see in each of the character types?
- What activities / businesses would fit each character type fit?
- Explore how the different character types work together / don't work together.
- Explore what could happen if one character type was missing or less emphasised in the place.

HERITAGE

- indigenous
- eastern
- western
- urban
- rural

Does this place's history and links encompass an indigenous, eastern, western, urban or rural background?

- What historical evidence is there of these claims?
- Which is the dominant cultural context?
- Which area is least known?
- How are you defining each area?
- How does each culture express itself (symbols, colours, music, architecture, landscaping etc)?
- What activities reflect each culture?
- Do you associate a personality type with each culture? Describe the personality?

ENVIRONMENT

- built
- natural
- Describe the dominant environment that describes this place.
- How much time is spend in this environment? This will tell the amount of time you spend in the other. Remember that if you look out onto a beautiful natural environment from a window you are still in the built environment. But there are degrees of built environments and a window to nature is still a window to nature.
- Would you change it if you could? Why? What would you change? What would you need to happen in order to change it?

SPIRITUALITY

- spirituality
- belief systems
- How would you describe the spirit of the place?
- What spiritual activities take place? What locations, activities, symbols and others factors are significant and to whom?
- What belief system are represented in this community?

INSPIRATION

The word inspire comes from the word spirit – you might like to reflect on this.

- what is inspirational about this place?
- Are there inspirational people in this community?

ART FORM

- What Artforms are linked to this place?
- How much of the everyday life is involved with some art form or other?
- Are there seasons when the place is more surrounded or less surrounded by the arts?
- Are some places/spaces used more than others?

WEALTH

- What does the word wealth mean to this place?
- How does this community measure wealth?
- Has this place got a wealth of something/s?

ROUTINES/CUSTOMS

- What routines and customs are important to this place?
- What customs does this place have but could quite readily give away?
- What customs/traditions would the community like to cultivate?

OTHER CONSIDERATIONS

Are there other key areas that are important to you?

The above workshop moves communities away from an issue based approach to one where they can enjoy and participate in planning. Artists working alongside a facilitator in these workshops can produce a range of interesting findings. These can assist the development of colour and texture palettes, planning locations for public art and briefs for these. It can inform town planing, architectural and landscaping design. Movements through dance choreography can trial energy flows, dance movements can be drawn from activities from the past and present and inform sculptures, logos, other visual designs. Sounds – music presents another dimension for inclusion in planning for a place. Sounds correlate with colour. Places for sound/music activities need to be there to make space for its presence in the community. Music can be signature tunes of a place. The possibilities are endless.

Why bother with these approaches when you can simply draw lines on a map to show movements, usage and other things that are more important to achieve the end products of town planing? The answer is really quite simple. If people are not involved in processes – they will not feel responsible for caring for the place. How can you be responsible for something you haven't planned. Yes, it is more time consuming and bothersome and people have to (sometimes relearn) to talk with each other, appreciate more about the roots of other opinions and even agree to disagree. Planning a place is one thing – living in it is the true test of a place.

The first step is to recognise the importance of culture in our lives, then to allocate time, space and resources within the planning processes for culture. Nobody knows places better than the people connected with the place through their past and present lives and the lives of their families.

There is more information on this workshop and on several other identity workshops that can be used in a community setting in the book called *The Five Dimensions of Community* by **Sandra Krempf** which is available through CAN WA. ”

“ If people are not involved in processes – they will not feel responsible for caring for the place. How can you be responsible for something you haven't planned. ”

one

s e c t i o n

Local Government Cultural Planning Program

The Local Government Cultural Planning Program is now in its eighth year of operation. To date 32 local governments have participated in the Program and many others have access to CAN WA Cultural Planning Services. In 2002 we partnered with the City of Gosnells, City of Wanneroo, City of Armadale and City of Mandurah.



CITY OF GOSNELLS

In partnership for the journey with a mission
Making the City of Gosnells a Great Place to Live

Julie Francis
City of Gosnells
Manager – Community Programmes



A partnership was formed...
In July 2001 the City of Gosnells entered into a three-year partnership with CANWA to develop a Cultural Plan for the city.

The first year of this partnership has focused on identifying and documenting community aspirations and perceptions of the key elements in the City of Gosnells Town Centre Revitalisation project.

The project was undertaken in two stages:

Stage One
Climate setting, which involved a number of meetings with City of Gosnells staff.

Stage Two
Cultural Mapping, which involved over six hundred (600) community members.

This helped to determine approach, direction and focus...

At the completion of the climate setting phase it was determined that the focus of the Cultural Planning process would be:

'To investigate the Town Square and Pioneer Park and their relationship, as key elements of the physical and community "Heart" of a revitalised Gosnells Town Centre.'

There were challenges...
Facilitators, **Julie Francis** and **Joy Maynard** from the City's Community Programmes Branch, were presented with two particular challenges in the process, one, being applying a cultural planning process to a project that was already well progressed and the other of introducing cultural planning into a local government city planning context.

The first of our challenges was addressed by employing a range of community consultative processes consisting of a series of in-depth workshops and interactive public displays at programmes and events. The element of the **'heart'** was picked up and was reflected in the Cultural Mapping process through a large hand made satin heart and through printed feedback material. This approach proved successful because of the use of both informal and formal processes, which resulted in a very good response rate.

The outcomes for both council and community went far beyond traditional community consultation expectations...

It would be fair to suggest that the Cultural Planning essence applied to this development project was seen by the community as the opportunity to 'express their sense of community'. Furthermore, the potential criticism by the community of its delayed

CITY OF WANNEROO

The Tree of Hope

Far flying leaves for the future of Wanneroo

Kristy Costello
City of Wanneroo
Community Arts Officer



City of Wanneroo Mayor Jon Kelley and members of the Crisafulli family at the launch of the *Tree of Hope*.
Photo: Kristy Costello

involvement in the project was minimised due the Cultural Planning process.

It has enjoyed success and will be ongoing...

Introducing Cultural Planning into the realms of the City's urban planning has enjoyed some success. The City of Gosnells is looking to include Cultural Mapping in other major projects as the catalyst to effective community engagement and to identify and foster community connectedness. We are confident that Cultural Planning will have key role to play across a range City of Gosnells' areas of business.

The partnership formed to journey together towards a mission...

Without a doubt, the support of CAN WA's staff **Pilar Kasat** and **Michelle Hovane** has been the critical success factor. The collaboration between local government and the Community Arts Network is proving a success in our City to developing a sense of community towards achieving our mission of

...'**Making the City of Gosnells a Great Place.**' ”

“

Our first cultural plan:

The City of Wanneroo is currently engaged with Community Arts Network WA for the purpose of developing the City's first Cultural Plan.

Our Opportunity:

The year 2002 marks 100 years of Local Government in Wanneroo and as such provides a perfect opportunity for us to celebrate our past and look towards our future.

Our challenge:

Wanneroo is a very large Council of approximately 83,124 people spread over some 687km². Given the size of the council, it was decided that for our first year of cultural planning we would have one objective to achieve. That is to **"Build an accurate picture of our Community."**

What we already had:

The City has the resources to compile the hard, factual information such as population, facilities and services but the tricky part is to find out what our community thinks and what is valuable to them.

What we needed – getting to the roots of community:

How do we find out this sort of information? We looked at how to effectively engage the community in a non-threatening, fun atmosphere. The City wants to hear from all sorts of everyday people. The best way to interact with our community is to go where they are already.

The City of Wanneroo runs and assists with a number of community events each year. These events give us access to a large number of people in a short time period. What we needed was a hook to catch people's attention.

This is where the seed of the Tree of Hope was planted and the idea of the Tree of Hope was born.

We want to come to know community values, ideas and aspirations to get the foundations right...

The **Tree of Hope** will be asking people to write down their thoughts about what they value about their community and what they hope for the future. These thoughts are to be written on printed leaves and hung on the **Tree of Hope** at community events.

...The right foundations for planning: The answers that the community provides to these questions will be collated and used to help us to identify what are the good things at the moment and what we could plan for in the future. The questions are open-ended and are aimed to spark a wide range of responses. To assist us with collating the information, we have also asked people to tell us the suburb they live in and how old they are.

...The right foundations for communicating community: The **Tree of Hope** will be the initial contact point between the City and the community.

After the events season finishes in March 2003, a series of focus group workshops with residents will be organised to obtain more detail regarding community hopes and aspirations for the future.

...With far flying leaves:

To let people know about this project, the **Tree of Hope** is being advertised through our local paper, the Wanneroo Times, community radio station Twin Cities FM and colourful flyers have been delivered to each house in the City. Residents who are unable to attend an event will also be able to get leaves from the Wanneroo Civic Centre, Recreation Centres and Libraries.

...That are reaching people:

So far the **Tree of Hope** has been to seven events in all areas of the City. The response has been great, with the Tree collecting around 300 leaves. The information is currently being collated to draw out themes and issues to form the basis of future discussion workshops.

...And laying the roots of foundations: At the conclusion of the **Tree of Hope** project, trees will be planted around the City and a small plaque installed with a short message about the Tree of Hope, as a lasting reminder to the community.

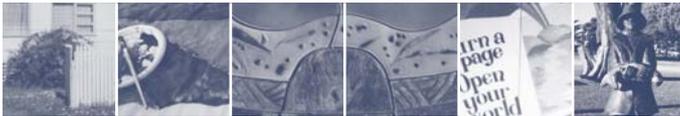
...For the future of Wanneroo. ”

two

s e c t i o n

Cultural Planning Consultancies

Interest in CAN WA Cultural Planning Consultancies is growing and becoming more diverse. In 2002 we provided advisory services to the City of Wanneroo for a discrete Residential Planning Study, which is featured in the next pages. Also we provided mentoring and support services to the Shire of Manjimup, Shire of Exmouth and the Shire of Merredin.



CITY OF WANNEROO

Adding Depth and Dimensions to Planning with Cultural Mapping

Getting the foundations right for the growth of Quinns Rock

Tracey Martell
City of Wanneroo
Social Planning Co-ordinator



A section of Quinns Rocks – once a northerly holiday destination, now part of a residential suburb – will receive deep sewage in the next 5 years. This creates the potential for more intensive subdivision and residential development in the area. In order to manage this potential in ways that reflect the desires of residents and landowners, a Residential Planning Study is currently being undertaken. The City of Wanneroo recently joined forces with CAN WA to add a new dimension to traditional town planning.

The new dimension of the Residential Planning Study included cultural mapping methodologies that...
...Uncover the relationships that people have with each other and the environment they live in.

...Validates the knowledge the community has of 'their place', the histories that might not be recorded, the meaning built over the years and the diversity that exists in that place.

The objectives of the study were:

- To identify and explore cultural and heritage values of the Quinns Rock townsite area
- To identify and explore cultural and heritage landmarks of the Quinns Rock townsite area
- To provide recommendations applicable to the Quinns Rock Residential Planning Study regarding the cultural and heritage values and landmarks of the area.



Where is it?
What is it?
Why is it important to you?
Photographer:

Corner of Pearce and McPhalin St
Individual style house
Captures everything of old Quinns, relaxed holiday feel.
Joe Attard



Where is it? Hickory Ave
 What is it? Water Tower
 Why is it important to you? Identifiable landmark – great place to walk to.
 Photographer: Cassie Todd

“New methodologies uncover the relationships that people have with each other and the environment they live in.”

What we did:

A History Review involved a scan for historical documents providing information regarding the suburb, which principally consisted of “A History of Quinns Rocks” compiled by Barbara Arthur and Betty Hunt-Smith (not dated). This publication compiles a series of newspaper cuttings, advertisements, maps, Council documents and letters dating back to 1878. It highlights both the development of community in the area and significant events that shaped the suburb’s character.

“We know where we have been.”

A Photo-Journal Exercise involved the distribution of disposable cameras to residents, along with a journal.

They were asked to:

- Take photos of things in the local neighbourhood that are important to them
- Record information regarding each photograph in the journal; where it is, what it is, the date it was taken and why it is significant
- Return the disposable camera and journal to the City for processing and interpretation

Residents returned a total of 20 cameras within the time frame provided (3 weeks) and each participant was provided with a copy of the prints they had taken in acknowledgement of their contribution to the study. The photo-journal exercise resulted in the development of approximately 418 photos suitable for analysis and interpretation.

A Clay Tile Project was completed by a group of Year 5 and Year 6 students at Quinns Rocks Primary School. Facilitated by a professional artist (Arif Satar) and assisted by the City’s Community Arts Officer, approximately 60 students completed both a questionnaire and clay tile depicting elements of the community they valued.

A value-adding element to this project was the production of an artwork that can be displayed in a public place in the future.

“We know the community’s values, aspirations and concerns.”

Collation and interpretation of the results of these exercises has revealed a community that values:

- Natural bushland prevalent in the suburb
- Their ocean views
- The topography of the area, which undulates along the coastline
- The uniqueness of architecture and different building materials used in the suburb
- The beach and the relaxed and casual lifestyle it offers

They are also concerned about:

- Possible “overcrowding” of the suburb with higher density that may lead to a loss of natural bushland
- The prevalence of retaining walls and houses built to take advantage of the ocean views, rather than “blending” with the natural landscape

The results of both exercises will be used to help shape Residential Planning Guidelines for the area.

Overall, this Cultural Mapping exercise has provided a greater depth of understanding and identification of values related to the Quinns Rocks community that may not have been obtained with the use of more traditional consultation techniques alone. The variety of new consultation techniques has also allowed for involvement from a wider cross section of the community and a move towards active rather than passive involvement in the development of residential planning guidelines affecting the future of the suburb. Together with CAN WA a Cultural Mapping element has added depth to the study and allowed for the examination of the heritage and community values important to the area and its future.

Clay Tile Project:
 Children from Quinns Rocks
 Primary School
 Photo: Kristy Costello



three

s e c t i o n

Cultural Planning and Training Mentorship

The CAN WA Nationally Accredited 40 hour Cultural Planning course was first delivered in 2000 since then 128 people have taken part in this course. Participants have come from a variety of disciplines and backgrounds ranging from local government, education, health, housing, planning, arts and other community sectors. In 2002, for the second year in a row, we took our Cultural Planning course inter-state. This time to Sydney where we delivered it on behalf of our sister organisation CCD NSW.



One of those defining moments in life

Jasmine Geddes is the recipient of the 2002 Town of Bassendean Youth Citizen award and the 2002 WA Youth – Individual Citizenship Award.

“

Everyone has defining moments in their life, points in time that change their direction completely. At the ripe old age of 26 I can clearly define three such moments in my life and strangely enough they have occurred in ten-year cycles.

The first was when I was **6 years old**. It was the early eighties and our televisions were being bombarded with images of Ethiopia. Terms like *“the starving millions”* were becoming household conversation, at least this was the case in my home where developing a social conscience was more important than doing your homework. At six years of age I announced to all who would listen that I would become a doctor so that I could save the world. For the next ten years I knew with every fibre of my being that I would become a doctor and that my grand purpose was to save all those in need. I have to say that it still sits there in the back of my mind as something to pull out and think about on

a rainy day. Childhood dreams are never that far below the surface.

In the year of **my sixteenth birthday** my life took a drastic change of direction. I became a mother and I was in no way ready for it. I can remember bringing home that squirming little bundle and having no idea what to do with it but I suddenly realised that I was not going to medical school within a few years. Life had thrown a different set of responsibilities at me. Social justice issues still gnawed at me and my boyfriend (now husband) would come home to find me yelling at the TV at some issue on the news. Why couldn't these supposed world leaders live up to their names and lead? As my first born grew, and I added a few more children to the fold (there are four of them now!), I came into contact with children who were most definitely in need. These kids were in class with my children and I felt powerless to help them. Some would come to school with no

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At six years of age I announced to all who would listen that I would become a doctor so that I could save the world. ”



“ I once again knew that I could make a difference. I was itching to set these new dreams into action. ”

Illustration: Pablo
8 years old

shoes or no lunch. Who knows if they got breakfast at home? My first attempts to assist these kids were met with a brick wall. Of course the school knew about these “problems” but did not want to interfere. Due in part to this but more because of educational issues my children changed schools. Within days I was met with the same social issues that had upset me so much in the previous school. Finally I approached the Aboriginal Liaison Officer in the school. With her assistance I was able to identify several families that I could help. This helped to ease my frustrations over what was wrong with the world but I soon realised that this wasn't the answer. If I wasn't there to arrange presents at Christmas time or transport to doctors' appointments then these families were still in need. Nothing was changing the big picture.

Four months before I turned 26 I attended CAN WA's Cultural Planning course. During the course I began to feel this amazing sense of freedom. So many of the values of my childhood were being espoused here. It seemed that I found the concepts far easier to wrap my mind around than some of the other participants. I had already been exposed to many of the values and principles, I felt elated. I would go home each evening and try to share this with my husband.

The words would come out at 100 miles a minute and he would stare at me blankly and say “*that's nice dear!*”

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 merely cosmetic but something far deeper and much 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. Some say that when you clearly define what it is that you want to achieve the universe will come through with the goods. In my case this was true. Within a month of leaving the course, an opportunity arose from a different aspect of my work to speak with one of Perth's most prominent home builders. I couldn't help myself. My passion overtook me and before I knew it I had spent the better part of an hour speaking with him about my involvement with City Farm and what amazing things could be achieved in a community by starting the decision making process from grassroots and working up instead of the other way around.

I left that meeting with an invitation to come and speak to a board of developers. What a win! I soon became quite nervous because we all know that developers are hard-nosed businessmen aren't they? I couldn't have been more wrong. I went to see these men. I took Rosanne Scott from City Farm with me, as I wanted them to get a sense of the history of City Farm. I talked to them about Cultural Planning and how it could be an invaluable tool for their strategic planning process. It soon became apparent that they wanted to find out how to provide for youth and that they didn't know where to start. Rosanne spoke to them about always starting from a place of respect and about the individuals that make up a community. We spent a considerable amount of time at the meeting. We were asked many questions and the developers took notes as we answered. I realised that they wanted to hear what we had to say. These hard-nosed businessmen were overseeing one of the state's largest suburban developments and they wanted to know how to do it better! When we left that meeting two of the board members stopped us and continued to discuss things with us for several hours. By the end of it all we were elated and exhausted.

That was in September 2002, since then we have had other meetings and carried out some initial consultation in that community. Now in February 2003 I have been asked to be involved in an ongoing process of Community Development. It is different to other community development consultation I have heard of because this is a new community. There are approximately 250 homes there now and over time this will grow to 10 000 homes. It will be an exciting thing to help this growing community to form an identity and sense of place as it grows. It will be uplifting to see members of the community step forward as leaders and actively lead these communities into the future. The next ten years promise to be very exciting for me, I am one of those lucky people who can work in their area of passion. I feel that at 26 I am fortunate enough to not only love my work but to also have the knowledge that I as one person can make a difference, and so I will! ”

Irene Osbourne
Community Artist

Hi Pilar and all you girls there!

Sorry I've got behind in paperwork etc, been really busy doing a HUGE mural the last 5 weeks, more on that in a minute.

Pilar, I would like to respond to the question regarding the difference made since I did the Cultural Planning Course. I would have to say – YES! because:

- Now I have a better understanding and confidence in this field. It reflects in my project applications for community arts projects.
- I'm sure this and the listing of the course on my CV ensures my applications for these positions are considered with more depth.
- I used some of the methods and skills learned on the course in my community consultation/workshops done at Shark Bay in May-June this year.
- I tell others about the course and its value and hopefully in this small way, it helps lift the profile and recognition of Cultural Planning and Community Arts.
- Networking with other participants has resulted in further work opportunities.

Now about the Mural Project.

My application to do this was successful and by the time I was appointed, the school children had had presentations and consultation done with them already. This resulted in a collection of 22 paintings that each child painted on the wall under my supervision.

On my appointment to this position I did consultation with the local residents of Mandogalup and researched information to include in the mural. As it was to be on the new fire station wall, the overall theme was to be on fire and include 3 sections, Aboriginal heritage – use of fire, the pioneer fire fighting, and a modern day firefighting section.

The 5 weeks duration it took me to paint the mural was very positive and built community development with all parties concerned – The Mandogalup Volunteer Fire Fighters, the Town of Kwinana, the local and wider community (Hope Valley, Kwinana, Wandi and the huge number of people who travel on Anketell Rd) and of course the main sponsors for the project – Alcoa.

The main mural wall is 6 metres high by 16 metres wide. The childrens' mural wall section is 17 metres wide and the strip is about 1 metre high.

The Fire Station building is located on Anketell Rd, (Anketell Rd exit off Kwinana FWY, turn right, its about 1 km from Fwy on the right.)

I have attached a few images for you to see.

Better go, have a nice day, Irene



Creative Art Workshops
Photo courtesy of Irene Osbourne

Lyn Devereux

Pilar and Sandra

This email is in response to your letter of 6 September last year. My apologies for taking such a long time to respond. My life has been full of big decisions and changes over the past 6 months.

When I did my Cultural Planning training in 2000, I was a member of the Dunsborough Mainstreet Committee. Not long after completing the course, the Committee learnt that the Busselton Shire was planning to instigate a review of the Dunsborough Town Plan. The local community was invited to participate in meetings and workshops. I attended every meeting the planners had, adding my voice to the rest, with gusto, passion and enthusiasm. Although I enjoyed being able to participate in these meetings with some background knowledge of the process of Community Cultural Planning (CCP), I was unsure about how to follow through any further in the CCP arena. I made inquiries at the Shire Office, asking if they had a Cultural Plan, and if so could I see it. The Receptionist referred me to the Shire's newly appointed Cultural Development Officer who was vague about the notion of CCP, and I came to the conclusion that they didn't have one. I wasn't sure what to do next!

Later, I attended a Dunsborough Progress Association meeting in 2001 to listen to a talk about Sustainable Tourism for the area, and my enthusiasm for the process of CCP was reignited. I organised for this speaker to talk to the Mainstream Committee. They were very impressed with the presentation and a member of the Mainstreet Committee invited the speaker to talk to Dunsborough Chamber of Commerce. I don't know if anything more concrete came out of either meeting.

I'm now living in Perth and have lost touch with the Mainstreet Committee and their progress, or otherwise, for the time being. Although my involvement with CCP has been slight since I did the course in 2000, I do believe that CCP is a vital ingredient for holistic, sustainable development of communities and would welcome information on how best to become more involved in this process.

Kind regards,

Lyn Devereux

“ I attended every meeting the planners had, adding my voice to the rest, with gusto, passion and enthusiasm. ”

four

s e c t i o n

FUNDING Community Culture, a Regional Cultural Planning Investment program

Community Arts Network WA manages this fund on behalf of the State of Western Australia, through ArtsWA, in association with the Lotteries Commission. The purpose is to facilitate Cultural Planning and Community Cultural Development in regional Western Australia.

In 2003 Community Culture funding is available in four categories:

Training

Cultural Mapping:

Creative community consultation

Cultural Planning:

Develop a community cultural plan

Evaluation



SHIRE OF MERREDIN

Training Category

Debbie Morris

Community Development Co-ordinator

“

The training workshops provided a cross section of the community with knowledge on Community Cultural Development and Cultural Planning that will assist in cultural activities in Merredin as well as developing a cultural plan for the town.

The facilitators were excellent and enabled the participants to feel at ease and their input and opinions were valued.

Members of the community were unaware of the *culture* concept and now have learnt how culture is a part of the whole community- past, present, living, built and future. Culture needs to be considered in all aspects of planning and this is extremely important for local government. ”

TOWN OF NARROGIN

Cultural Mapping Project with young people

Mary Silverman

Community Arts Officer

“

The project achieved its goal to put arts and cultural activities for young people on the agenda at the Youth Forum. It also achieved the goal to give young people the opportunity to develop their own performance with their own script showcasing their individual skills. All the young people involved got a lot of enjoyment and a sense of achievement and personal growth from their participation. The goal of producing a map of youth culture was also achieved through the process of developing the script and bringing it to performance level.

A difficulty with the project was trying to fit it into the busy schedule of the young people. It had to fit in between hostel tea time and homework time for example. It had to fit around school holidays and sports training. It became apparent that young people are just as time stretched as the rest of the community. A strength of the project was the variety of talent in the community, both the young

people and the adults who were willing to assist them in achieving their goals. One of the most interesting things to emerge was that the young people were looking for direction and assistance and valued the input from adult mentors who could assist them with skills development and help them to reach their goals.

The map or picture of youth culture which emerged from this project was very valuable for its difference from the other input at the planning forum. Whilst most of the day featured the many service providers for youth to access, the "out loud" performance showed young people "doing it for themselves", using arts and cultural activities to explore their world and communicate their hopes and feelings to others.

Much more needs to be done to ensure the relevance of arts and culture is recognized in planning forums, whether for youth or other sections of the community. ”

TOWN OF NARROGIN

Out Loud: The Director's Perspective

Carmen Sebestyen

“

There is a saying that "Out of Chaos, Stars are born." And that was true in the case of the OUT LOUD performance.

For the first couple of weeks of the workshop we had a huge fluctuation in numbers. We began with only three young boys on the first night. After that for several weeks about 15 – 20 people arrived and participated. As each week went by we lost some to sports competitions, work commitments, heartbreak over boyfriends, and general attrition for any number of reasons.

In the last few weeks a number of High School young women became committed to the performance. During that time I helped them to develop their script and they were totally there whenever we rehearsed. We had one dress rehearsal in the Recreation Centre where we were scheduled to perform the next day.

We opened the show by introducing the performance as a work in progress and provided a brief description, the stage was set. With a dialogue performance stating their boredom and some of the things they would like to do, they used mobile phones in the script to text and ring friends to come along to the Out Loud performance. They had found their own medium of communication and felt comfortable with that.

The young boys skated, biked and scootered around the hall, yelling 'skate-park'.

As a Finale the girls came on with a dance which two of them had learned and taught the others. It was visually stunning, modern, and expertly executed. They certainly displayed an enormous amount of talent. One of them has the ambition to be a children's dance teacher, but in my estimation she is talented enough to be a choreographer.

The performers were approached by a delegate from Edith Cowan University Theatre Arts Department and told they were talented and should look at seeding a career in Theatre Arts.

The young people who had committed themselves to the project became STARS, they became empowered by the whole experience of the workshop and performance. They wanted to continue the workshops as they enjoyed them so much and experienced such a buzz performing a show to a very appreciative audience. ”

In 2003 Community Culture funding is available in four categories:

category one: Training

Training to help you understand the value of Community Cultural Development (CCD), Cultural Mapping (CM) and Cultural Planning (CP).

This category enables councils / communities to design a training program that best suits their needs and involve the widest possible cross section of community members and council staff.

Training can be for:

- community cultural development
- cultural planning theory and practice
- community consultation
- cultural mapping
- arts and culture projects including development and management.

The training is to be delivered in the community by qualified or experienced training consultants.

category two: Cultural Mapping

Creative Community Consultation

Cultural Mapping is a stage before cultural planning. A good cultural mapping process needs to find appropriate ways (such as visual and performing arts) to find out about the people in your community, hear the stories and the visions for their community and their place.

This creative way of consultation engages community members in representing and understanding their local culture and identity.

category three: Cultural Planning

Develop a Community Cultural Plan

This category is for communities and councils who have done some initial training/work in cultural planning and cultural development and who are ready to undertake the next step in developing a plan.

The cultural plan then becomes a living document for council staff and community to action and evaluate their progress.

This category is to enable local government to bring on board a consultant or mentor to work with them and community members in compiling the cultural plan.

SPECIAL INITIATIVE FOR 2003!

category four: Evaluation

Find out which arts and culture projects work, which don't and why?

This category is to evaluate the impact that culture and arts projects have had in communities.

Examples of Community Culture Investments:

Training

City of Albany

The City was well into the Cultural Planning process and contracted Community Arts Network to develop some customised training to enable councillors, council staff and community members to take the process further into the development of a Cultural Plan.

Shire of Broome

The Shire contracted Community Arts Network to deliver training to the Arts Centre Advisory Group to assist in developing guidelines to further increase community participation and consultation.

Shire of Merredin

The Shire contracted Community Arts Network to deliver training to shire workers (from a cross section of shire departments), councillors and community members. The training developed skills and understanding to enable the community to embark on cultural planning initiatives.

Cultural Mapping

Shire of Derby/West Kimberley Fitzroy Valley Community Park Map

The Safer WA Fitzroy Crossing Committee together with the Shire of Derby/West Kimberley received funding to undergo a mapping process to design and plan for a public park facility. This project attracted large community support and the whole community was involved by creating a visual representation of the park on canvas.

Shire of Moora

Youth Mapping Moora – Banners Project

The project involved local artists visiting schools and holding workshops with students to create banners capturing the expressions of young people. Twelve banners were created and hung in the main street of Moora. The banners have been displayed in shops frontages at major events throughout the year.

Shire of Waroona

Heritage Art Poles – Connecting the Communities

Twelve large Jarrah Heritage Art Poles were created by the community and placed in public spaces around the Shire of Waroona, depicting icons of the area in which they were placed. The Heritage Art Poles also connected individual communities to where they live and also united all communities together. The poles mapped the history, common symbols and aspirations of the town. The project was particularly successful in involving a very broad cross section of the community.

Shire of Toodyay

Toodyay Today, Tomorrow and Beyond

The Toodyay Today, Tomorrow and Beyond project saw cultural mapping carried out in the Shire to provide an opening a dialogue between the local authority and the community that it serviced. The Shire of Toodyay is committed to utilising the information drawn from this process to identify areas of cultural, social and economic concern and/or vision to feed into its Strategic Plan document. The project evolved from a community sculpture project with Audrey Fernandes-Satar and Arif Satar.

Cultural Planning

Shire of Donnybrook/Balingup Balingup Cultural Plan Development

The Shire of Donnybrook/Balingup utilised the funding to employ a Balingup resident to develop a cultural plan. This process capitalised on all the community strategic planning that had already taken place. The Cultural Plan will link in with the Shire's Strategic Plan and the Regional Economic Development Strategy.

Donnybrook Cultural Plan

Using the same model that worked so successfully in the locality of Balingup – the Shire has used the funding appoint a part-time local project officer to manage the development of a cultural plan. This person was mentored by Community Arts Network, through the Local Government Cultural Planning Program.

Town of Port Hedland

Review: Town of Port Hedland Cultural Plan

The Town received this funding to enable a review of their 1998 Cultural Plan. The funds will enable the Town to engage the services of consultant, **Tim Muirhead**, to train up to 10 local consultants to undertake the review.

Shire of Exmouth

Shire of Exmouth Community Cultural Policy and Plan

The funding was used for mentoring and training for a group of local decision makers and shire workers to undertake a community cultural planning process as a preface to engaging in a broader strategic re-think for the future of the town.

Shire of Manjimup

Spirit of Community

The funding was used to pair interested local community members with a mentor from Community Arts Network to learn facilitation techniques for a community cultural mapping process which will focus on the towns of Walpole and Northcliffe.

For further information and application forms contact the Funding Manager at Community Arts Network on (08) 9226 2422 or toll free 1800 681 021 or email jacqui@canwa.com.au

CAN WA Arts and Culture Funding for Communities

The State of Western Australia Investment in Community Arts and Culture

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

CATALYST Community Arts Investment Program

There are three categories:

- A Discover Community Arts
- B Grow Community Spirit
- C Professional Development Investments

Closing Date:

10 September 2003 for projects commencing after January 2004

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

There are four categories:

- 1 Training
- 2 Cultural Mapping
- 3 Cultural Planning
- 4 Evaluation

Closing Dates:

15 May 2003 for projects commencing after July 2003

15 October 2003 for projects commencing after January 2004

Guidelines and application forms:

Community Arts Network WA

PO Box 7514

CLOISTERS SQUARE WA 6850

Tel: (08) 9226 2422 / 1800 681 021 (Country Callers)

Fax: (08) 9226 2230 Email: jacqui@canwa.com.au