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appendices and resources

Above: Members of Access Arts (Qld) and Sunera Foundation of Sri Lanka at the Wataboshi Festival, Australia 2003. Photo: Sonja de Sterke, QUT.

Appendix 1

Evaluating the Impact of the Arts— Overseas Evidence

In this appendix we summarise a number of key overseas studies on the role and impact of the arts in wellbeing programs. Examples of Australian research are included in the main case study sections.

Comedia Research on Impacts of the Arts

Between September 1995 and March 1997, Comedia, a leading independent research centre in Great Britain, undertook a study into the social impact of participation in arts programs (Matarasso, F, 1997). The research found:

- Participation in the arts is an effective route to personal growth, leading to enhanced confidence, skill-building and educational developments which can improve people's social contacts and employability.
- It can contribute to social cohesion by developing networks and understanding, and building local capacity for organisation and self-determination.
- It brings benefits in other areas such as environmental renewal and health promotion, and injects elements of creativity into organisational planning.
- It produces social change which can be seen, evaluated and broadly planned.
- It represents a flexible, responsive and cost-effective element of a community development strategy.
- It strengthens rather than dilutes cultural life, and forms a vital factor of success rather than a soft option in social policy.

The researchers concluded that participation in the arts brings benefits to individuals and

communities. On a personal level these benefits include improvement in people's confidence, skills and human growth, as well as in their social lives through friendships, involvement in the community and enjoyment. Individual benefits translate into wider social impacts by building the confidence of minority and marginalised groups, promoting contact and contributing to social cohesion. New skills and confidence can be empowering as community groups become more involved in local affairs. Community cultural development can strengthen people's commitment to places and their engagement in tackling problems, especially in the context of urban regeneration. Mechanisms are encouraged and provided for creative approaches to development and problem-solving, and opportunities are offered for communities and institutions to take risks in a positive way. Contributions are made to the health and social support of vulnerable people and to education.

British Cabinet Office Research

The Arts Council of England has collated and reviewed existing research on the economic and social impact of the arts. In addition to the research by Comedia it cites a Cabinet Office study undertaken into the use of arts, sports and leisure to engage people in poor neighbourhoods. This research followed the issue of the publication of *Bringing Britain Together: a national strategy for neighbourhood renewal* (Cabinet Office, 1998). The review concluded that arts, sports and cultural and recreational activity can contribute to neighbourhood renewal and make a real difference to health, crime, employment and education in deprived communities.

Champions of Change—the Impact of the Arts on Learning

This study was initiated by the Arts Education Partnership, an American, private, non-profit coalition of more than 100 national education, arts, business, philanthropic and government organisations and the President's Committee on the Arts and Humanities. This coalition commissioned research, over many years and using diverse methodologies, to examine the impact of arts experience on young people (Fisk, 2000). The work built on previous research and examined well-established models of arts education, as well as larger issues of the arts in American education. It included out-of-school settings in order to understand the impact of the arts on learning, not just on formal education.

The research found much evidence that learning in the arts has significant effects on learning in other domains. Some specific findings included:

- The arts reach students who are not otherwise being reached, that is, who have disengaged from schools.
- The arts reach students in ways that they are not otherwise being reached. Young people who are not engaged in classroom activities—so called 'problem' children often become high achievers in arts learning settings.
- The arts connect young people to themselves and to each other.

- The arts transform the environment for learning.
- The arts provide learning opportunities for the adults in the lives of young people.
- The arts provide new challenges for those students already considered successful.
- The arts connect learning experiences to the world of real work.

Other research on the impact of involvement in arts activity on health and wellbeing

Several other studies of the impact of the arts could be mentioned, for example:

- An Arts Council of England study on the impact of the arts in tackling social exclusion shows that through involvement in arts activity participants have developed supportive social networks and reported increased feelings of wellbeing. Participants have discovered and developed new skills, increased their self-esteem, built social networks and improved their sense of control over their lives. (Jermyn, 2001).
- Other studies of the role of the arts in education support findings summarised above. Involvement in creative activity can result in improved academic achievements, school retention rates and reduced drug and alcohol consumption and juvenile offending (Heath and Soep, 1998).

Appendix 2

Integrating Community Cultural Development

This appendix suggests how community cultural development can be more effectively integrated with the work of government agencies. In general, the effective realisation of the transformational possibilities of community cultural development will depend upon successful attainment of the following stages. These stages are adapted from the publication *Better Places, Richer Communities: Cultural planning and local development, a practical guide* (revised edition, 1997, Australia Council, Sydney) by Marla Guppy (ed.) and Graham Samsom.

Stages of Integration	Agency Characteristics
Stage 1: Activity, but Low Awareness	<ul style="list-style-type: none"> ● agency unaware of full potential of community cultural development strategies and the relevance to their objectives ● short-term, ad hoc community arts projects.
Stage 2: Raising Awareness and Extending Engagement	<ul style="list-style-type: none"> ● greater awareness and recognition of the impact of community cultural development practice on social, environmental and economic wellbeing ● initiation of some longer term community cultural development projects which engage different sections of the agency ● continuing strong dependence on energies/leadership of one or two key individuals.
Stage 3: Emerging Vision and Relationships	<ul style="list-style-type: none"> ● widespread awareness/acceptance of community cultural development approach within agency ● beginnings of a long-term vision ● wider engagement by agency staff in community cultural development programs ● solid basis of support within agency among senior managers and the various professional groups.
Stage 4: Vision, Commitment and Development	<ul style="list-style-type: none"> ● commitment to routine consideration/incorporation of community cultural development factors and opportunities in agency activities/decision-making processes ● well articulated long-term vision of the role of community cultural development within the agency ● multidisciplinary teams involved in community cultural development program development and implementation ● community cultural development skills identified, acknowledged and developed in agency staff ● responsibility for community cultural development shared across a range of disciplines and at senior, middle management and operational levels throughout the agency.
Stage 5: Integration	<ul style="list-style-type: none"> ● formal integration of community cultural development into the agency's strategic planning, corporate planning and budgetary processes ● powerful 'quality of life' ethos pervades all agency activities.

Appendix 3

Sample Proposals

This appendix brings together four proposals for future art and wellbeing activity. These have arisen from the CCDB's research and consultation process undertaken in 2003–04. At the time of publication all of these proposals are under discussion.

Example 1: Botany Bay

This example explores the *potential* for linkages between community cultural development and wellbeing in a complex region of Sydney.

Urban redevelopment in areas long regarded as the 'sink' for Sydney's dirty industry has put pressure on the natural environment of Botany Bay and its catchment. The legacies of heavy industry to the north, the airport in the north-west and controversial residential and tourist developments in the south all challenge the sustainability of the Bay region. Now, plans to further expand Port Botany and Kingsford Smith Airport add to the social and political tensions, while, as the so-called 'birthplace of the nation', there are Indigenous and European heritage issues to consider.

Existing arts activities

Arts activity has been fostered by local government and by activist organisations concerned with social, environmental and heritage issues of the Bay. For example, Sutherland Shire Council (one of several local government areas intersecting the catchment) has recently sponsored a public art project at Kurnell. In this project, the array of 'groynes' (rocky breakwater walls) along the shoreline become the sites for community-devised installations and sculptures which explore themes of ownership of place, invasion, European and Aboriginal heritage, the fishing industry and environmental protection. Sutherland Shire Council is also developing a cultural plan which is responsive to different ways of understanding

environment. In another initiative, the Ecoliving Centre of the University of New South Wales is working in partnership with Aboriginal groups, community artists, and a school at La Perouse to devise a permaculture garden. There are a number of local festivals that have environmental content, for example the Festival of the Sails; and at Mascot on the Bay's northern foreshores, the local museum has initiated a community-driven project on the Italian community around Botany Bay, in particular the 'lost fishing village' of Bourlee which once existed at the mouth of Cooks River, a site now dramatically transformed by airport expansion and freeway construction.

Government interests and developing trust

We can identify a pulse of activity (e.g. by South Sydney Regional Organisation of Councils and by the NSW Government) as the problems of finding an integrated management strategy for the Bay seem to worsen. The NSW Department of Infrastructure, Planning and Natural Resources established a specialist Botany Bay unit with a broad ranging agenda, and this unit initiated a cultural planning exercise alongside scientific and policy research as part of a 'triple bottom line approach'. This preliminary exercise put forward five social focuses: environment, heritage, culture, lifestyle and employment. The output of the exercise includes an audit of cultural events, and an exploration of the policy and planning context of culture in local government. (Note: The scheme employed by the NSW Government would seem to deny 'culture' as a 'fourth pillar' alongside social, economic and environmental dimensions of sustainable development; instead it treats culture as part of the 'social' dimension.)

Government interest in a social agenda is in part driven by a history of lost trust between

Botany Bay: What knowledge could community cultural development help produce?

Historical and sociological knowledge

- European and Aboriginal cultural heritage
- history of urban development, land use, transport, etc.
- industrial history
- recreational use of Botany Bay
- analysis of social movements and resident action.

Knowledge about the future

- community attitudes
- environmental ethics—what SHOULD we do with Botany Bay?
- imagining the future—what are the community aspirations?

Knowledge for decision-making

- analysis of participatory processes and governance structures
- Assessment of EIA processes
- Modeling of appropriate management structures
- Catchment-based State of the Environment Reporting, with...
- Indicators for tracking progress—integrated social and physical assessment.

Environmental Education

- Curriculum analysis—school, tertiary level
- Industry and workforce awareness

Citizen awareness and involvement.

citizens and government. For example, the dispute over airport impacts, the apparent 'loss of control' over development proposals (e.g. on the south side of the Bay) and the threat of chemical pollution; and with this failures in implementation of government environmental policy. Government and industry now have strong vested interest in understanding and 'managing' the social elements of planning for the Bay and its catchment.

Interdisciplinary research and the potential of community cultural development

Alongside government interests, tertiary institutions, now with declared concern for their relationships with their communities, are extending scientific research programs to include social and political studies linked to environmental management processes. For

example, the University of New South Wales, through its Botany Bay Studies Unit, is redoubling its efforts to understand the problems of the Bay via a new interdisciplinary research initiative, which will bring scientists together with social scientists.

The above picture provides a context in which community cultural development activities could grow both as 'instruments' for implementing government policy, and as a means of developing and negotiating shared understandings of the problems of the Bay and mapping out solutions.

The overarching question that needs to be addressed is 'can there be a sustainable future for Botany Bay and its catchment?' But because the Bay constitutes an integral economic unit for the wider Sydney region, such a question becomes very broad—nothing less than the prospects for ecologically sustainable development of Australia's largest city. Adding a global dimension—essential when the implications of transport links are considered—further complicates these issues.

This suggests the possibility that Botany Bay, the place, could be the focus of practical programs which involve community cultural development and the arts, and that such work would contribute to a much wider understanding of the urban environment and ecologically sustainable development generally. As with other arts and environment initiatives, the broad aim would be essentially knowledge-building: to explore and enlarge our theoretical and historical understanding of how the 'environment' of the Bay as we experience it is constructed and shaped by social and cultural processes of knowledge formation and social action.

It would set out to develop, through art and community cultural development processes, an interwoven, focused understanding of the themes and representations which shape our images of nature and their relationships to our actions within it.

There is substantial policy-making and research infrastructure in place which puts such an

initiative within reach. Integrated with current planning and research initiatives, appropriate community cultural development programs should be considered such as the models in this guide. As with the SunRISE 21 program, for example, partnerships between industry, government and community organisations would be essential.

The link with tertiary education institutions would also be vital to the integration of community-based knowledge-building and scientific research. Interestingly, methods used in programs related to rural revitalisation and the development of active citizenship (see the case studies on those topics in this guide) would also have relevance. This is especially so since government-sponsored decision-making processes are so distrusted, to the point where government is now regarded as simply another stakeholder in most conflicts over management of the Bay, raising serious and challenging questions about responsibility for policy and management.

In summary, the current situation regarding Botany Bay may warrant specific initiatives on the part of government (arts and planning) authorities as a way of scoping out the role of community cultural development in planning and management of the Bay and its environmental and social dimensions.

For further information

Website:

www.dipnr.nsw.gov.au

Key publications:

Colman, Jim (2001), *The Tide is Turning*, Report to South Sydney Region of Councils on Management Issues in Botany Bay.

Linked agencies and organisations:

Department of Infrastructure, Planning and Natural Resources

Sutherland Shire Council, Botany Bay City Council

Other councils: Rockdale, Hurstville, Canterbury, South Sydney

Botany Environment Watch

Sutherland Shire Environment Centre

University of New South Wales

University of Sydney

University of Technology, Sydney

Example 2: Landcare

The purpose of this example is to introduce a proposition: that the extensive network of Landcare groups and the coordinating infrastructure of Landcare provides a major opportunity for the integration of the arts and community cultural development with grassroots approaches to natural resource management. The example underscores the importance of building social capital through local knowledge-building, in this case as a potential strategy for more effectively linking grassroots groups with centralised expert systems. Landcare is perhaps the most well known of the 'grassroots' community environment groups. Bushcare, Rivercare and Coastcare are others; and Greening Australia and Clean up Australia can also be included. The ideas proposed here may well be appropriate for a wider range of such organisations and movements.

Social theorists have recently studied the phenomenon of Landcare as a multi-stakeholder, networked organisation which is currently undergoing major shifts in relations of power:

Landcare commenced with the stated aim of raising local awareness and fostering cooperation between land managers and farmers in order to develop more sustainable natural resource management practices. Its origins lie in a partnership formed between the National Farmers Federation and the peak conservationist group, the Australian Conservation Foundation (ACF). Since then, the National Landcare Program has been largely funded through the sale of the national telecommunications facility. The Natural Heritage Trust allocates public funding through grants, tax deductions and property management programs. The funding also covers

the employment of coordinators, whose responsibilities include networking and developing community understanding of technical and other issues. However, the Landcare movement is largely volunteer-driven and the various groups have, till 2002, remained autonomous organisations. There are now more than 4500 local autonomous groups across Australia. In the year 2000–2001 approximately \$82.6m was dispersed to these community-based groups, funds being administered at the state, territory or catchment level (Cary and Webb, 2001) ... Individual groups have recently tended to come together in networks. For instance, there are 70 shire networks in the State of NSW, with shire networks also coming together as regional and catchment networks (Marriott et al, 2000) ... The Australian Landcare Council (ALC) is the Government's key advisory body on Landcare matters. The Council is a multi-stakeholder body, comprising community members, various levels of government, community organisations such as Greening Australia and representatives from the ACF and the National Farmers Federation. Partnerships have been formed between the Landcare groups and networks, environmental groups, Greening Australia, industry sector organisations such as the

various state farmers organisations, the Commonwealth Government, local government and universities. [The overarching body], Landcare Australia Limited (LAL), is a Commonwealth Government corporation whose function is to raise funds and awareness for Landcare. (Benn and Onyx, 2003)

Landcare and community cultural development: finding common ground

Benn and Onyx describe some of the characteristics of Landcare that make it of interest as a movement running parallel to the community cultural development sector:

The official rhetoric of Landcare is that the movement brings together diverse and sometimes opposing factions of society into networked relationships. Recent research has shown that Landcare networks build new social capital through shared experiences in learning and communication and that this form of social capital contributes to the success of networks in developing ecological sustainability (Cary and Webb, 2000; Sobels, Curtis and Lockie, 2001). (Benn and Onyx, 2003)

As Benn and Onyx suggest, complex social systems faced with difficult problems have given focus to informal arrangements between corporations, state agencies, NGOs and communities. Such arrangements are 'shaping society from below'. The development of both trust and social capital is crucial to these processes, as is the active and willing involvement of citizens.

An important source of tension within the Landcare movement is the emerging challenge to centralised decision-making from bottom-up processes of community-based decision-making. One way of restating this is to say that what seems to work from a scientific and bureaucratic perspective (e.g. whole catchment management) can be at odds with the approaches advocated by local groups (which may be servicing just one small part of a catchment). The answer to this lies in the development of bridging social capital, and we have noted elsewhere in this guide, particularly

in the examples of Big hART and Somebody's Daughter Theatre (see the Health case studies beginning on page 12), that arts organisations can be very effective in creating such capital.

Landcare groups are already using the arts in some places. For example, local groups in the Hunter region link with festivals and community markets through (small scale) performances and creative visual material designed primarily to be educational. In the north-east corner of NSW a number of Landcare groups have taken this further, with arts activities that use participatory and celebratory approaches.

But there would seem to be enormous scope for community cultural development projects that bridge between the centralised Landcare infrastructure, which is driven by state and federal government agencies, and local groups. Perhaps the model used in the Atherton Tablelands (see page 72) could be appropriate. This sees, for example, a youth development strategy that relies on essentially local activities and outcomes, yet has guidance from and connections to a regional network.

Further, the knowledge-building functions of community arts projects, for example those approaches identified in *Murray River Story*, would seem to be of great value in the Landcare context. This is because knowledge from different sources needs to be synthesised into practical solutions relevant for individual waterways and tracts of land, but which also work at the level of catchments and regions.

The regional networks of Landcare, and structures such as state conferences provide a natural entry point for a strategic initiative coming from the community cultural development sector, to explore the possibility of more systematic integration of the arts into Landcare. But it is also important, given that Landcare is essentially reliant on centralised funding processes through the Natural Heritage Trust, that the possibilities for pro-active co-funding arrangements are fully explored.

For further information

Website:

www.landcare.nsw.gov.au

Key publications:

Benn, Suzanne and Onyx, Jenny, (2003), 'The Colonisation of the Local: The power relations of Landcare', Conference paper for AOM, Seattle.

Example 3: Housing Planning in the Central Sydney Region

Note: Material in this section from the NSW Department of Housing presents the opinion of individual staff and does not necessarily reflect the views of the Department.

We can take some guidance from projects such as those described in the Public Housing and Place section (see page 46), about how community cultural development processes might more systematically enter into the work of public housing authorities. For example, in the Central Sydney Region, groundwork has been laid for such a systematic integration through the adoption of an action planning approach, devised in partnership between the NSW Department of Housing and a number of tertiary education institutions. The approach is seen as a way of empowering residents of housing estates to take action on their own behalf, in a situation where 'top-down' decision-making has long been characteristic of the relationship between government and tenants.

Estates at South Coogee, Glebe and Menai are among those where the action planning model is being used. In these areas, the issues are essentially 'social' rather than 'technical' and these are complicated by a history of mistrust in the role of government due to poor client service over long periods. Unlike 'technical' challenges, large sums of money are not required to address many of these current issues; required instead is subtle trust-building leading to local ownership of solutions (Mataraarachchi, 2003).

Summary of the potential for integrating community cultural development with Landcare

- Arts activities can complement existing local programs by extending the celebratory functions of Landcare.
- The knowledge-building function of community cultural development can be effective within and between the many Landcare groups across Australia.
- The arts is well suited to the development of bonding social capital at the local level, through plays, festivals, visual arts, etc.
- Community cultural development is also a proven approach to developing bridging social capital, and it therefore can facilitate communication between the grassroots and centralised levels of Landcare.

We are trying to address issues in so-called ‘problematic areas’, where there is high turnover of residents, problems with substance abuse, lack of responsibility for shared space, and the need to provide cohesion when the community has a mix of young people and older residents. Solutions may start as top-down, but the community must be empowered.

Sarath Mataraarachchi, senior planning and program coordinator, Department of Housing, Central Sydney Region

There are opportunities to integrate community cultural development with the action planning approach. Steps of this approach are provided in the following table, with suggestions about how community cultural development could be relevant.

Community cultural development linked to action planning would:

- integrate artswokers among technical experts for the purpose of knowledge-building that includes ‘local’ and ‘lay’ components
- provide means of creative expression for residents to set out their aspirations and feelings towards problems and solutions
- develop bonding social capital (internal connections and trust) within the estate through arts activities which open up a non-threatening environment for debate and consultation
- allow the community and the agency to move together towards public presentations of plans, in forms which will attract a wide audience amongst estate residents (e.g. performances and exhibitions)
- provide a way for a ‘message’ to be delivered from the estate community to the wider public and government agencies (e.g. video documentation, and/or performances and exhibitions at conferences and other forums)
- enhance ‘bridging social capital’ (among other things more trust between residents and government agencies) through processes which are inclusive and open.

The table opposite contains practical proposals on how ‘tools’ of community cultural development could be relevant at each stage of the process. Other case studies in this guide provide details of how proposed activities work and what their outcomes can be.

For further information

Website:

www.housing.nsw.gov.au

Key publications:

Mataraarachchi, Sarath (2003), *Community Action Planning in Public Housing Areas: a model*, NSW Department of Housing.

Linked agencies:

Department of Housing, NSW, Central Sydney Region

Faculty of the Built Environment, University of New South Wales

A proposal for integration of community cultural development with an action planning model for public housing estates

Action Planning Stage (from Mataraarachchi, 2003)	Community Cultural Development: Possible roles and suggested activities
Step 1: Setting up of participatory structures in the estate	A program of arts activities is announced and residents invited to participate. The stated aim is to address issues through arts.
Step 2: Establishment of a reference group	Residents and agency representatives meet to determine how the arts project(s) will evolve with reference to broader objectives.
Step 3: Establishment of a planning team	Professional community artists, including a community video maker, join the team of experts.
Step 4: Collection of relevant background information	Demographic and other statistical data is augmented by oral histories of residents.
Step 5: Workshop 1: Identification of key issues, objectives and strategies	A series of workshops is used to build rapport and trust among residents, e.g. forum theatre is used to identify issues.
Step 6: Workshop 2: Preliminary strategies	Through artworks (e.g. photography, video, painting, music, drama) people express possible strategies for action.
Step 7: Workshop 3: Draft Community Action Plan Report	On the estate, exhibitions and performances are devised and used as ways to ‘report’ on where and how action should be taken.
Step 8: Presentation of a final plan	Presentations of artworks are taken outside the estate to wider public forums. Video and other documentation are critical to this.
Step 9: Development of precinct plans	The community develops plans for new projects including arts activities. The model is fed back into agencies.

Example 4: Murray Darling Basin

In this example, we explore the possibility of an enhanced role for community cultural development in attempts to grapple with one of Australia’s most important challenges—how to protect and rehabilitate the food bowl which provides almost half of the country’s agricultural output and which provides water supply across four states.

The environmental and social problems associated with the Basin are so extensive that estimates of funding required run to many billions of dollars. Yet allocations of resources have typically been a fraction of this, even though major agreements have been forged between all state governments and the Commonwealth, and despite extensive and multi-faceted interventions by towns and communities across the region.

The Murray-Darling Basin is under threat. Rising salinity and a high demand for limited water and land resources are two of the major problems it faces. We cannot protect the Basin under current levels of resource use. All partners must decide what they want for the future, what is possible given the constraints, and how to achieve these aims by working together.

Integrated Catchment Management for the Murray-Darling Basin 2001–2010, statement of purpose

Over the last 15 years, with the establishment of the Murray-Darling Basin Commission, the Murray-Darling Basin Ministerial Council, and the Council's Community Advisory Committee, there has at least been recognition that all jurisdictions, agencies and communities must commit to cohesive efforts based on principles of Integrated Total Catchment Management. The approach outlined for the period 2001–10 underscores the importance of community engagement in setting policies and managing resources.

The role of the arts

To achieve community engagement will require different and more holistic strategies for community development, the expression of culture and the negotiation of community values. An integral part of such a different approach should be to embed and integrate the arts into every aspect of economic, social and government activity.

The case for integrating the arts in decision-making and management is argued throughout this guide. Here, the objective will be to comment on specific strategies for taking forward this integration in conjunction with all other efforts to save the Murray-Darling Basin from collapse.

We can map out ways to deeply embed community cultural development in complex regional strategies for (re)development. These include:

- more systematic funding of one-off arts projects associated with shaping

Previous arts activities: some examples

There has already been a range of arts activity in some quarters of the Murray-Darling Basin. Here are just a few examples:

- The SunRISE 21 Artists in Industry program (see page 38), which integrated arts activity with planning for sustainable development in Sunraysia.
- A specific theatre project *Murray River Story* (see page 43) has been put forward as an example of the knowledge-building function of the arts with respect to ecological issues of the Murray-Darling Basin.
- Significantly, the Murray-Darling Basin Commission itself has for a long time made use of arts activities as communication tools within its education programs, especially those targeting schools. (See *Special Forever: An environmental communications project*, Murray-Darling Basin Commission, 2003.)

perceptions towards the environment and the value of arts-based modes of communication in improving sustainability of resource use

- long range arts program funding, aiming for substantial new relationship building at all levels of the Basin community
- integrating the arts within planning processes. (A good example of how this can occur is the role of the arts in developing environmental and social indicators in rural Victoria—see Small Towns Big Picture earlier in this guide.)

- expansion of arts programs that set out to achieve certain pre-conditions for community engagement in catchment management—especially leadership development, inclusion of diverse communities, fostering of active citizenship and community strengthening. (See other sections of this guide for examples.)
- inclusion of the arts as a fundamental dimension of government planning processes, in particular national programs for natural resource management
- integration of the arts in developmental strategies initiated by business. (The SunRISE 21 program is an example.)
- the re-creation of institutions responsible for management of the Basin, so that the arts are valued and embedded in organisational structures.

(Adapted from Kingma, 2002)

The last-mentioned strategy, institutional change, is both the most difficult to achieve, and the most important to explore in the next stage of partnership building by the community cultural development sector. In the following table, we conclude this example with some specific suggestions for liaison and exploration by the arts sector and key institutions responsible for planning and management in the Murray-Darling Basin.

For further information

Website:

www.mdbc.gov.au

Key publications:

Murray-Darling Basin Commission (2001), *Integrated Catchment Management in the Murray Darling Basin 2001–2010: Delivering a sustainable future*, MDBC, Canberra.

Murray-Darling Basin Commission (2002), *Program documentation* at <www.mdbc.gov.au>.

Institution/ agency	Possible arts sector liaison/exploration
Commonwealth Government	Interactions by agency bureaucrats with MDBC and its various programs
Murray-Darling Basin Ministerial Council	High level intervention by arts ministers
Community advisory committee	Seek active involvement through membership and agenda setting
State and territory governments	Tap into regional development strategies to ensure the arts is included
Local governments	Advocate and fund ongoing arts programs of relevance to natural management
Catchment management organisations	Seek active involvement through membership and agenda setting
Community groups	In conjunction with existing networks, develop strategic one-off arts projects
Industry groups	Promote business and the arts strategies involving agribusiness peak groups
Landholders and land managers	Ensure participatory strategies with knowledge-building functions.

Note: In the above table, the listing of responsible institutions/agencies is identical to those listed in the 2001–2010 Integrated Catchment Management Plan.

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- Falk, Ian and Kingma, Onko (2000), 'Co-operation and Tolerance: Restoring Our Economic System', Paper for a symposium: *Australian Values—Rural Policies*, Canberra 28–29 August, Centre for Research and Learning in Regional Australia, University of Tasmania.
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Front Cover: *Paper Cranes* from Relocated 2001–03. Initiated and managed by the City of Melbourne's community cultural development program in collaboration with the Victorian Tenants Union, Kensington Public Tenants Association and the Victorian Office of Housing. Photo: Angela Bailey

Front Cover Inside Flap: *Emma and Tegan* from Big hART Zeehan, Tasmania. Photo: Christopher Saunders

Below: A member of Loose Tooth (WA) with workshop leader, Nunukal Wantamaa Dance Troupe, Wataboshi Festival, Australia 2003. Photo: Sonja de Sterke, QUT.

Back Cover Inside Flap: *Milla Milla Cow Sculpture* from Atherton Tablelands project. Photo: Eve Stafford

Back Cover: Hai Kara Wulan from Green Turtle Dreaming. Artists: Susan Barlow Clifton and the children of Desa Baing on Sumba, Indonesia .

Green Turtle Dreaming documents the ancient relationship between people and the green turtle. Remote communities in northern Australia and eastern Indonesia have collaborated to create a 40 metre scroll telling their stories.

These images are accompanied by sounds, songs and stories recorded on-site to form the basis of an exhibition that will tour nationally from December 2004.

Green Turtle Dreaming was funded by the Australia-Indonesia Arts and Community Program, a partnership between the Australia Council's Community Cultural Development Board and the Asialink Centre. Photo: Richard Barlow.





