

COMMUNITY PARTNERSHIPS SCOPING STUDY

Directions and opportunities discussion paper

A review of leading international directions in community partnerships for the arts, successful community partnerships in Australia and opportunities for building partnerships for the arts, in Australia.

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Section One

International trends in cultural participation – and the broad definition of creativity, culture and art.

1.1 Arts and Culture as an essential component of community life and community building.

This paper examines international directions in cultural participation and identifies opportunities to extend community partnerships for creativity, our culture and the arts in Australia.

At the conclusion, it offers a number of strategies for the Australia Council to consider in seeking new ways to raise involvement in and awareness of the value of creativity, our culture and the arts to the Australian spirit.

Community Partnerships are needed now.

World – wide, direct government funding for a range of public policy initiatives supporting the arts, culture and humanities is reducing in real terms. In parallel new partnerships, driven by philanthropy, corporate social responsibility and local community needs continue to emerge.

The achievements of cultural participation in Australia are immense and the Australian government's role, supported by State governments, in nurturing the arts and creativity over the past 40 years, is clear. Looking to the future, the importance of creativity to Australian life, knowledge and civil society has possibly never been more vital. More than five decades on from the founding of the Australia Council for the Arts, cultural activity is flourishing at a community level. There is an urgent need for local authorities in Australia to engage more deeply in this enriching community endeavour.

“ The twentieth century has transformed the entire planet from a finite world of certainties to an infinite world of questioning and doubt. So if ever there was a need to stimulate creative imagination and initiative on the part of individuals, communities and whole societies the time is now. The notion of creativity can no longer be restricted to the arts. It must be applied across the full spectrum of problem solving.”

*World Commission on Culture and development
From the web summary of WCCD Our creative Diversity (1995) Paris Unesco.*

The challenge for community partnerships is broadening engagement and creating a shared language and aspirations between artists, government, corporate Australia and the community of creative endeavour.

Defining and measuring cultural participation and its value.

Tracking cultural participation is a challenge in many global communities and definitions of cultural activity remain open and undefined. When the US Rockefeller Institute attempted a major report on Capturing the Role of Arts and Culture in Communities in the US in March 2005 it concluded:

“ Local researchers are finding that cultural participation takes place in multiple ways in many different types of communities. However, there is considerable variation across communities in the rates of involvement in cultural activities. Documentary practices among organisations to track cultural participation in communities remain a challenge.”
(Culture Counts in Communities The Urban Institute 2002.)

A second report commissioned by the Rockefeller Foundation – Culture Counts in Communities - A Framework for Measurement, reveals that the US experience is little different to the Australian experience, in terms of the existence of hard data to measure the social benefit and reach of the arts in shaping society and the extent of cultural participation. Community participation in the arts is recorded in generalities.

The report, Culture Counts in Communities, The Urban Institute 2002, describes collaborations for the arts in communities in the following quite general terms:

“Based on previous research conducted on comprehensive planning initiatives and our recent work, as well as initial inquiries into similar collaborations around the country, we know that such collaborations can take a variety of forms.

They can be imposed or organic—an arranged (sometimes shotgun) marriage orchestrated by some outside force, or a relationship based on mutually recognised strengths and needs.

They can be formal or informal, based on specific organisational roles spelled out in a memorandum of understanding, or based on personal contacts and verbal interactions.

They can be short or long term. A group of organizations may come together to sponsor or produce a one-time event, or a group of organizations may rely on each other year after year to bring to fruition something that for each satisfies community expectations and is central to its mission. Collaborations can also be proactive or reactive.

They can be formed in response to crisis, or they may come together out of a shared vision. The best collaborations seem to be those that are purposeful and involve relationships that enable individual and collective goals to be achieved. “

Culture Counts in Communities The Urban Institute 2002.

These descriptions could be applied equally to Australia, where we are faced with a similar challenge, as scarce funds for cultural activity are not focused

on measuring the success and outcomes from cultural activity, but on the activities.

What we do know is that there has been an "absolute explosion" of philanthropy in the US and in relative terms wealth in Australia is increasing.

Kingsley Atkins, Head of Boston's Ireland fund, in a talk for Art Support in November 2005 said:

“Thanks mostly to the massive creation of wealth - the greatest cache of wealth in the history of mankind in the 1990s - about \$US60 trillion [\$82 billion] is going to be transferred over the next 40 years from the people who have it now to three different destinations,” he says: “heirs, tax and philanthropy.”

While Americans gave \$US250 billion to charity last year - up 11 per cent on 2003-Australians donate \$428 million annually to arts and cultural organisations.

But it's really only the Australian Ballet, Opera Australia and a few national galleries that have mastered the art of wooing the benefactor. “

While this is changing strategies are needed to drive that change if it is to impact on community cultural partnerships.

Arts and cultural activity is an essential dimension of communities and community building.

What is widely documented as public policy, is an acknowledgement of the important contribution of culture and creativity to building cohesive and harmonious communities.

Urban Planners in the US, Australia and the UK increasingly recognise the important role of creativity and the arts in the community, in community building and the economic growth of cities and centres. Australian planners can be important partners in advocating and assisting local government in how to bring creativity and culture into community building.

“ Arts and cultural activity is an essential dimension of communities and community building processes. It depends heavily on having an effective system of support – a system that is made up of contributions of many different kinds of stakeholders, both inside and outside the explicit culture realm.”

Art and Culture in Communities - The Urban Institute, Washing DC for the Rockefeller Foundation.

Richard Florida, in The Rise of the Creative Class, applied the US research analysis used in his State of the Regions Report for US National Economics, to measure the correlation between concentrations of creative populations and high tech industry, to analysis of the same correlation in the Australian

population. The results indicate the depth of creativity in the Australian Population.

The Rise of the Creative Class argues strong links between creativity and strong, healthy and cohesive communities. Florida cites cities like Dublin and Toronto as models that balance openness and tolerance against a strong sense of community.

” The real issue is how well we understand the driving forces at work in our society today and use them to build the more cohesive and equally open and tolerant communities we desire.”

The Rise of the Creative Class Richard Florida Pluto Press 2003 P 282

As an economist, Florida’s focus in his Australian research was on the concentration of the people who in the broadest sense work in a creative way. He defines this group as “a super creative core” and creative professionals.

In defining creativity his “super core of creative people” listed below, gives a new sense of the breadth of participation in creative activity in Australia and in how creative activity might be defined far more broadly.

Florida lists the creative occupations as:

- Computer and mathematical occupations
- Architecture and engineering
- Life, physical and social science occupations
- Education, training and library occupations
- Arts, design, entertainment, sports and media occupations.

As a proportion of the population, Australia’s ‘super creatives’ are out ranked by the US by about 2 percentage points but the reverse holds for creative professionals in business services, health and education. Australia out-performs the US on Richard Florida’s Bohemian Index of arts workers as a proportion of population and also on the Diversity Index. Florida observes:

“ It is apparent that Australia is not leveraging its creative capital into economic outcomes as successfully as the US.”

Florida’s book is focussed on establishing a direct link between creativity in communities and the prosperity and harmony of those same communities, arguing that fostering an environment of creativity will contribute to the “common wealth.” There is a message here for all levels of Australian government and business and for the community.

Connecting with the creativity of ‘ordinary’ Australians.

A leading Australian arts professional has made similar observations to Florida.

“A society in which arts practice is not endemic risks its future. The support of professional artists is a laudable policy but far more

important is offering all citizens, and their offspring, the opportunity to actively participate in arts practice – to make their own culture. Creativity, engagement, cohesiveness, wellbeing and respect for difference will be inevitable outcomes.”

*The Fourth Pillar of Sustainability
Culture's Essential Role in public planning
Jon Hawkes – Cultural Development Network*

For the Australia Council's task in mapping future directions for community partnerships and participation in the arts in Australia, the depth of creative activity measured by Florida in 2003, indicates the strong base on which we can build even broader participation by communities, local authorities and business in enriching and challenging creative activities.

The partnership approach internationally has been to embed community partnerships into the national structural framework for arts, creativity and cultural life in Australia.

Internationally, centres such as Glasgow, Manchester, Liverpool, Dublin and Boston and Manhattan have all layered urban renewal projects within low-income communities, with arts partnership programs.

Following international trends Arts projects are used widely in Australia to open the dialogue with communities for what local communities want their neighbourhoods to be. They can help to identify the kinds of gathering places, community programs and facilities the community needs. They are increasingly seen as a force in drawing disparate communities together into a single community where cultural differences are better understood and respected. They are used in developing skills such as communication, project management and even financial management amongst less formally educated communities.

Australia's capital cities all now have funding programs for arts in the community, as do the major regional and growth centre councils. Increasingly rural and regional communities are seeking cultural festivals as a way to attract tourism and economic benefit to their smaller communities. Regional cultural programmes are drawing communities with new sea change and tree change populations, aging populations and culturally diverse populations together.

International experience suggests that developing a new framework for connecting with communities through working with local authorities, and corporate Australia, would broaden the diversity of and involvement in the arts and culture.

In the US a national strategy for the arts exists to broaden concepts of cultural and creative activity and build awareness of its importance to national culture and growth. Australia needs such a campaign.

2. Learning from international strategies for fostering ‘Arts in Your Community.’

International models profile the value of the arts as a cohesive and economic force.

Review of strategies followed by UK and US advocacy bodies such as the Arts Council of England, the Scottish Arts Council and Americans For The Arts, and more localised groups such as the Lower Manhattan Cultural Council and the Cultural Alliance of Greater Washington, provide future strategies for the Australia Council. Their approach has been to work more closely with local and regional government and their communities, for partnerships in the arts.

The US model of organisations that facilitate art through partnerships differs little from the Australian model of regionally based community cultural development organisations.

The notable difference is the number of enduring, financially endowed independent organisations within communities. These have a charter to advocate, train, undertake research, broker participation in the arts and support artists and arts organisations.

In Australia the community based function of organisations such as the Cultural Alliance of Greater Washington and the Lower Manhattan Cultural Council is undertaken by state and local and Australian government or bodies funded by the Australian and state governments.

The Scottish Arts Council, which distributes 1.4 million pounds per annum in lottery fund grants, focuses its work through an effective scheme called Partners. This focuses specifically on funding the placement of artists within local communities, to work together on arts projects intended to positively impact of social issues.

In Scotland, research shows that 86 per cent of people in Scotland agree that arts and cultural activities help to bring people together. Funding is used to make sure communities are not disadvantaged by geographic, physical or social barriers.

“One of the things we have learned from all the research that has been done into what is now called social exclusion is that people caught in that particular trap are not only money poor, they are culture poor. Since the culture – poor find it almost impossible to access the transforming possibilities of art; art had decided to come to them. It’s simple but it is a genuine opportunity to change lives.”

Richard Holloway, Chairman of the Scottish Arts Council.

In Singapore a key focus of the National Council for the Arts is on cultivating corporate engagement in partnerships for art in the community. Programs

such as Art Reach Partnership and the Stage is Yours, are about 'arts by and for the people'. The focus is on bringing together the community for shared arts and cultural experience to add vibrancy and enliven neighbourhoods and to engage individuals through participation in community based activities.

The Singapore National Council for the Arts is business focussed in its attraction of corporate philanthropy and sponsorship, offering to work from an understanding of what the sponsor is looking to gain as a business benefit from the partnership, in enhancing their brand and business relationships.

Research suggests that in urban and rural communities worldwide, there is an expanding array of creative activity that is both responding to and reflecting the creativity of communities and cultural activities, as a defining aspect of local community life.

Creativity - a defining aspect of community life and wellbeing.

A number of strategies to increase cultural participation by all sectors of the Australian community could be adopted. Below are some successfully implemented strategies developed by UK and US agencies to strengthen regional involvement in arts partnerships and broaden the understanding and definition of arts and cultural activity.

Arts Council of England

- Increased local council authority representation on all regional arts boards
- Creation of a national framework for partnership agreements between local authorities and the arts council
- A national summit held (Nov 2002) to begin to develop a shared national vision for arts in the community with local government
- Leading a major project with the arts partners to develop a performance framework for local councils arts activities (note: available on the Audit Commission's website)
- Development of a strong working relationship between the arts council and the Local Government Association.

Americans for the Arts

- Linking with national film, advertising and music industry peak bodies to promote contribution and importance of the arts and creativity to the community.
- Connecting with associations of elected leaders such as mayors, Governors and head of State legislatures.

- Connecting with more national associations within the private sector such as the business Council, the Business roundtable and the National Chamber of Commerce.
- Co-ordination of Arts and Humanities Month as a coast-to-coast celebration of culture in America. This places a spotlight on the arts and invites all government and non- government organisations in the arts, the media and corporate America to focus on the way the arts helps people explore ideas, express emotion and better appreciate cultures other than their own.
- During the focus month the US President makes a statement about the importance of the arts to society and announces initiatives relevant to the growth of the arts in communities.

3. Ideas for local adaptation – partnering with regional and local government

Local Government wants cultural participation.

Metropolitan and regional local government is increasingly interested in strategies for creating culturally cohesive, economically strong and liveable communities. Cultural partnerships for the arts are already funded by many local authorities, often in partnership with funds from the corporate sector, state and federal arts funding programs.

The needs and issues of metropolitan and regional communities vary widely. For remote and regional communities investment in technology is often a missing link in enabling communities to connect and network and be involved in a community cultural project.

In others cultural activities become part of tourism attraction and other economic development or community education campaigns.

All Australian capital city councils have grant programs for artists, arts projects, and arts festivals and arts events. Many of the large regional councils are investing in arts and cultural projects and programmes as a way of consulting and involving communities in bridging cultural differences, determining local identity, policy and planning.

Strategies can be developed to further leverage this work through promotion of the positive community benefits of culture. Existing examples of how such initiatives have strengthened local communities through economic growth, tourism growth, greater cohesion and understanding of cultural diversity are documented in other parts of this discussion paper.

The key message to voice loudly to the community and local government is: arts and cultural activities bring a community to life, creating enjoyment for residents and tourists. Creative strategies make communities exciting, attract business, foster diversity and assist the socially isolated and disadvantaged.

New thinking for the arts with Australian Local Government as partner.

If the UK model is followed, local government is the partner that could do most to facilitate increased creativity and arts awareness in Australian communities. The 2005 National Conference of the Local Government Association held a session on the arts and culture sponsored by the Australia Council for the arts. It drew active participation, as did the Australia Council's exhibition hall-stand. It reflected a strong desire for local government to be more centrally involved in the artistic life of its communities.

When reviewing the national Agenda of the Australian Local Government Association the peak group's People and Communities Policy makes the broad link between sport, recreation and leisure, rather than culture, and is seeking increased government support for sports and recreation facilities. The opportunity must be taken to strengthen the national local government agenda for arts and culture in the community.

Internationally, increasingly community facilities for sport are being designed also for multi-purpose cultural use. The new Sports stadium in Venice has a double use as a centre for cultural events. Public funding is scarce and local authorities seek the broadest use of facilities.

The Regional Arts Australia – National Directions for the Arts in Regional Australia Report offers many recommendations focussed on regional local government partnership. Many of the policies, directions and frameworks suggested in the report could be applied to metropolitan, as well as regionally based local government. Placed within a framework of cultural activity as a developer of community cohesion, the arts and cultural partnerships could become a key plank of the Local Government Association's People and Communities Policy.

While Australia's involvement in sport is a given, initiatives from the US and UK could be adopted and modified into a local context to raise community recognition of the equal participation in and importance of our arts and cultural life to all Australians.

A call for leadership in partnerships for arts and culture.

A key local government stakeholder group in growing community partnerships for the arts and culture will be local government political leaders, who set the policy agenda for Local Government.

The Australia Council could take a lead role in facilitating a new strategic approach to Community Partnerships for the arts, embracing both regional and remote Australia and the major urban and metropolitan centres.

In the Australian context the Capital City Lord Mayor's Committee and the Local Government Association, the federal and state ministries for the arts, the major urban and regional arts festivals, the ABC and the media, arts industry and corporate peak bodies could all be key partners for the arts.

A joined-up government, cultural organisations and business approach is most likely to deliver long-term increases in funding and participation in the arts in all Australian communities.

Part Three

A Snapshot of models and opportunities for cultural participation in the arts in Australian communities.

Interest in Corporate Social Responsibility is driving the involvement of corporate Australia in all kinds of philanthropic activity. In December 2005 the inaugural Corporate Social Responsibility Summit was held involving 50 of Australia's top 500 companies in a brainstorming about direction in Corporate Social Responsibility. Many companies are involving themselves in partnerships for the community whether in the arts and culture, Indigenous, multi-cultural, environmental, health or education projects.

For some this is driven by a compliance focussed approach to being a good corporate citizen and meeting shareholder aspirations, for others it is part of a marketing and brand strategy focussed on connecting with customers and staff to establish brand alignment with a set of positive beliefs and values.

In community partnerships for the arts making the connection between cultural programs and funding needs and local and regional communities can be a challenge for corporations seeking creative ways to engage with communities. New strategies adopted by the Australia Council could provide the links, frameworks and opportunities.

Foundations such as recently established the Sydney Community Foundation was established to meet the gap. Companies are supporting its work with disadvantaged, Indigenous teenagers in Redfern, by funding creative projects to stimulate, educate and entertain them, keep them off the streets at night and deliver them home to bed.

This section of the discussion paper gives an outline of some innovative examples of partnerships for culture, community and the arts. Even an overview of what is already happening in Australia gives a strong indication of the growing potential for community partnerships for the arts and culture as a new way of community capacity building.

1. Corporate Social Enterprise is growing.

The Australia Business Arts Foundation and Artsupport have nurtured many successful private sector relationships with the arts and communities. The focus of these has been primarily support for major performing arts companies, rather than for artists working with and within communities. Although, in the past decade the major artforms of opera, ballet, orchestral and chamber music have become committed to innovative programming and partnerships that are broadening the accessibility and regional reach of these artforms.

Increased focus on corporate social enterprise is leading to more innovative arts projects within communities. Companies are seeking opportunities for

employee participation in these cultural partnerships, particularly where their employees are part of those communities.

The banking and mining sectors are leaders in corporate partnerships for the arts in Australian communities, towns and neighbourhoods, most commonly in remote and regional Australia. Their participation should be used to encourage other industry sectors and community foundations across regional Australia, to find ways that the arts can assist to solve issues in their communities. Most of the major banks, finance and insurance groups and mining companies have or are establishing foundations. This paper highlights a number of recent model initiatives.

The Rio Tinto WA Future Fund

The Rio Tinto WA Future Fund was established in 2001 to support initiatives that have the potential to contribute to the sustainable development of Western Australia. The focus is capacity building in local communities through partnerships with community, government, non-government and industry groups.

The fund aims to play an active role in projects that make a difference to Western Australia – the strength of its economy and the welfare of its people. It distributes around \$2 Million a year in WA.

Through Disability in the Arts, Disabled in the Arts – DADAA, a programme named Northern Exposure has received \$550,000 over five years.

This is an arts, business and life skills development program that is being delivered in conjunction with industry and state government organisations in the Western Desert region of Western Australia. A successful pilot program led to the five year expanded program.

The BHP Billiton Corporate Community Program

The BHP Billiton Corporate Community Program also manages a key group of partnerships with Australian and International community and environment not-for-profit organisations and administers the BHP Billiton Community Trust.

Projects supported in Australia generally fall into the range of AUS \$50,000–AUS\$ 200,000.

Preference is given to community capacity building projects in regions where BHP operates. They fund projects that are directed at solving problems in a sustainable way, and that provide benefits to the community after the project is completed and funding has stopped. Funded projects have typically been touring arts or cultural projects to benefit rural or remote communities, indigenous arts and cultural programs. In the Pilbara Region of WA, BHP Billiton has invested almost \$4 million in fostering arts and cultural activities in the region and over 70 per cent of the company's 6100 Pilbara employees have attended or helped create company supported cultural events.

Xstrata

Xstrata is a global diversified mining group that has contributed \$1.3 million in 2005 to Queensland and NSW Community Partnerships. Globally the company contributes a minimum of 1 per cent of its pre-tax profit to community initiatives. In 2003 this amounted to US \$6.7 million, 1.9 per cent of its pre-tax profit, which funds Corporate Social Involvement (CSI) initiatives in each of the continents in which it operates.

In north Queensland the Xstrata Community Partnership Program will fund partnerships between the company and communities: training, welfare and education organizations and state and local government. Funding is provided in six key areas, identified through community consultation and community needs assessment.

These include:

1. Enterprise and job creation
2. Education
3. Environment
4. Social and Community
5. Health
6. Arts and Culture

Xstrata Coal's Corporate Social Involvement Program has pledged \$30,000 a year for three years to fund a new Emerging Indigenous Artist Award for the Queensland Art Gallery.

Wesfarmers Arts

The company's support for the arts through Wesfarmers Arts has been focussed in Western Australia across a wide range of art forms, artists and organisations. As Wesfarmers describes it *“ Wesfarmers support for the arts brings benefits in three major areas. It builds community support for Wesfarmers; contributes to good employee relations and makes the company an employer of choice; and by fostering a vibrant cultural landscape, has an ongoing impact on the reputation of Australia, which helps Australian companies to do business. “*

The ABAF Gold Book 2004 Successful private sector relationships with the arts

The Macquarie Bank Foundation

The Macquarie Bank Foundation aims to build long-term relationships with community organisations, contributing time, expertise and financial support.

In the arts the major focus has been sponsorship of the National Sculpture Prize and Sculpture by The Sea. It also supports the work of the Sydney Community Foundation.

The Commonwealth Bank Foundation

The Commonwealth Bank Foundation has focused its arts support on access for young people to Opera, Chamber and Symphonic music in a number of regions and to dance across regional South Australia.

2. Creating opportunities for working with community foundations for the arts and culture.

Community Foundations and partnerships for the arts.

There are a growing number of Community Foundations throughout Australia. These are independent philanthropic organisations working in a specific geographic area. These trusts provide a permanent and growing source of funding for community projects.

They contribute to projects that provide financial and social benefit such as increased employment, strengthening communities and individuals.

There are now 26 established Community Foundations across Australia, 3 now incorporating and 10 more conducting feasibility studies. In the US, 700 Community foundations exist and are a major source of funding for partnerships for arts in the community. Globally there are more than 1000 in 46 countries.

Community Foundations exist across regional Australia.

Ballarat Community Foundation; Barossa Light Community Foundation; Bass Coast Community Foundation; Bendigo and Central Victoria Community Foundation; Buderim Community Foundation; Capital Region Community Foundation; Central Queensland Community Foundation; Chaffy Community Foundation; Community Foundation for Albury Wodonga Region; The Community Foundation for Tumut Region; Foundation Boroonda; Geelong Community Foundation; The Greater Melbourne Foundation of the Lord Mayor's Charitable Trust; Melbourne Community Foundation; Mumbulla Community Foundation; Northern Rivers Community Foundation; Stand Like Stone Foundation (South eastern SA); Sydney Community Foundation, Tasmania Community Foundation; Tomorrow Today Foundation (Benalla Victoria); Western Australian Community Foundation: Wingecarribee Community Foundation; Wyndham Community Foundation; Victorian Community Foundation; Queensland Community Foundation; The South Australia Community Fund.

Private foundations, the increasing Australian wealth and community giving.

The Australia Business Arts Foundation and Artsupport, with the support of the Australian Government, are actively encouraging individuals to establish private foundations for the arts. Australians donate \$428 million annually to arts and cultural organisations.

The better-known foundations that support the arts are the Ian Potter Foundation, the Myer Foundation, the Harold Mitchell Foundation and the Nelson Meers Foundation. There are also many less well-known scholarships, trusts, bequests and foundations that support the development of art and

artists. Generally the focus of grants from these foundations has not been towards arts in the community.

The current approach to arts funding of the Myer Foundation, which has given more than \$30 million to the arts since 1969, is to ensure Indigenous and non-Indigenous artists gain access to development and mentoring and for the development of new Australian works and organisations working in indigenous arts, regional arts and emerging artforms.

The Harold Mitchell Foundation focuses on creating positive change by recognising new opportunities in the arts and health.

Part Three

3.1.Recommendations For Consideration

3.1.1 Strategies for regional and local government and community cultural partnerships

- Engaging the Capital City Lord Mayors and regional mayors in the agenda for community partnerships for the arts.
- Establishing a new partnership / alliance between the Australian Local Government Association, The Australia Council for the Arts and Regional Arts Australia as partners committed to advancing community partnerships for creativity, culture and the arts, as a key national strategy in achieving liveable and sustainable communities.
- A national summit with local government, the Australia Council, Regional Arts Australia and the Australian arts community to set and agree a shared national vision for the arts in the Australian community.
- Encouraging Local Government through this alliance to establish a Partners Program to place artists within communities.
- Encouraging an ALGA policy initiative in partnership with state government arts departments for the funding and appointment of cultural officers by local authorities to facilitate better co-ordination of state and local government funded arts partnership initiatives.
- Developing a “Take Your Partner” handbook in conjunction with The Local Government Association to assist communities in the benefits and stages in developing community partnerships for creativity, culture and the arts.

3.1.2 Strategies for marketing and advocacy for the arts

- Establishing a broadly based Australia Council Community Partners Task Force to review and implement the directions of the Community Partnerships Scoping Study in relation to strategies, programs and policies for creativity, culture and the arts.
- The Task Force to include leaders from metropolitan, regional and capital city local government, Regional Arts Australia, corporate Australia, the entertainment industry, the Planning Institute of Australia and other relevant advocacy groups. An initial task to develop national strategies for Arts Partnerships in Australia. This could possibly be established under the umbrella of Artsupport with a key focus on community arts partnerships outcomes.

- Planning a national campaign celebrating our culture and the rich diversity and creativity of our communities. Working concept – ‘Creative Aussie’s’. The month of focus on the importance of creativity to Australian life could be developed by the Task Force of the Australia Council and built around existing activity, partnerships and networks.
- Initiate a new high profile lecture on creativity and the importance of community partnerships for cultural life and time key government cultural announcements to occur during this focus month. (Profile of the Boyer Lecture but with broad appeal.)
- Develop a community focused messaging strategy, building on earlier work done on the Australia Council’s Value of the Arts campaigns. A key aspect of the ‘Creative Aussie’s’ (notional concept and title) month would be a national conversation based on a positioning participation in the arts and cultural life of Australia as vital to our national spirit and economic wellbeing.
- Use the Australia Council’s leverage and networks to inspire all independent, government and government funded arts organisations to engage in this month of celebration, spotlighting pride in Australia’s rich and diverse cultural life with a call to action to get involved.
- Creative Aussie “ambassadors” be selected as inspirational community leaders to connect the community to the conversation about the value of getting involved with community partnerships for the arts. Celebrities from television, film, music and stage would call on all Australians to get involved in their creative community.

3.1.3 Strategies for engaging business and community foundations in community cultural partnerships.

- The Australia Council, possibly through Artsupport, to develop a program and strategy focused on Community Partnerships for arts and culture to be funded by the new Community Partnerships grant program.
- Develop a strategy for closer Australia Council and Local Government engagement with Community Foundations through Philanthropy Australia.
- Engage and consult with peak bodies such as The Gold Council, The Mining Council, The Property Council of Australia, The Business Council of Australia and the entertainment industry about ways to be involved as partners in ‘Creative Aussie’s’ month. These bodies be consulted and ideally represented in the Australia Council Community Partners Task Force.

Appendix A

Documents researched for this paper are from the following organisations

International

The Rockefeller Foundation
Community Arts network Harvard
Community Partners Consultants Inc
Cardboard Citizens
European Cultural Porthole
Californian Arts Council British Arts Council
Scottish Arts Council
Irish Arts Council
English Arts Council
Centre for Rural Strategies in Kentucky
Americans for The Arts
Lower Manhattan Cultural Council
Cultural Alliance of greater Washington
National Arts Council Singapore
Creative Zealand Arts
Canada Council for The Arts

Australian

The Planning Institute of Australia
Local Government Association of Australia
City of Adelaide
City of Brisbane
City of Geelong
City of Hobart
City of Melbourne
City of Perth
City of Sydney
City of Darwin
Cultural development network Victoria
The Rio Tinto WA Fund
The BHP Billiton Community Programs
Wesfarmers Arts
Community Foundations Gateway - Australia
The Myer Foundation
Harold Mitchell Foundation
Nelson Meers Foundation
Ian Potter Foundation
The Rise of the Creative Class Richard Florida.