

COMMUNITY PARTNERSHIPS SCOPING STUDY

SUMMARY OF PHASE ONE SUBMISSIONS

This is a summary of points made in the submissions to the Community partnerships Scoping Study. In some cases, where the issues have been made in a number of submissions, the point has only been recorded once.

We have attempted to capture the main thrust of the submissions and in doing so have by and large paraphrased rather than used direct quotes. We have generally not included specific references to organisations and/or geography.

1. What are the achievements of arts programmes in and with communities?

- A community's ownership of aesthetic elements in their environment
- A thriving arts/cultural sector is the life blood – the heart and soul- of any civilised community
- The arts enrich the social fabric of our community
- Promotes an inclusive and just society that acknowledges and respects our multicultural heritage, values diversity and treats everyone with compassion and respect
- Brings economic benefits to the community as a whole but particularly artists
- Internationally Australia's work in the Community Cultural development field is highly regarded for its excellence of both artistic and social outcomes
- The regional areas are blessed with rich arts and cultural producers
- Decreased perception in the arts as an elitist activity
- Communities learn to understand themselves, their physical space and visioning through cultural mapping
- Created good art
- There are many significant examples of achievements For people with Disabilities eg Making the Journey: Arts and Disability in Australia, The Great Yarn event, Risking Art: Art for Survival etc
- Performance at high level events for people with a disability
- Community arts often achieve better outcomes in the following areas:
 - audience development - participation and development of value of professional arts practice
 - inclusion -no judgement of artistic skills
 - voice -express their issues, opinions, personality and culture
 - community building – bring communities together to celebrate, strengthen belonging and social networks
 - Sense of place: give personality to a place, its identity, culture and heritage
 - Community arts practitioners: are training, are excellent communicators, is a career path for artists
- Developing a sense of community identity and belonging – through collections and history of an area, exploring what is unique about an area
- Social and artists networks and peer support
- Provides opportunities to change perceptions about marginalised groups
- Youth dance companies play a significant role in community engagement, in audience development and as employers of independent artists

- CCD should be strategic – linked to furthering opportunities for the community. They need to be longitudinal with solid exit strategies. In the local govt setting, linked to strategic planning initiatives
- Successful art projects have had a focus on facilitation, quality artforms and product, celebration and challenge, dialogue and strategic planning
- Roads and water are essential; so are arts programmes for feeding community well-being
- All the work is done by volunteers
- Arts in regional communities are very much a part of rejuvenation
- Funding allowed the development of a cultural plan, which has informed the development of public spaces/infrastructure
- Achievements include:
 - Providing a means of individuals and groups to interact
 - Developing a sense of shared identity
 - Feeling part of a broader culture
 - Developing opportunities for creative development
 - Making a unique contribution to a wider dialogue
 - Building safer communities
- Arts in communities creates spaces for people to build values and transform peoples' lives. They:
 - Build a sense of hope for young people
 - Combat social isolation
 - Expand people's awareness of possibilities
 - Empower groups within communities to be heard and seen and feel important
 - Links people across generations and to local infrastructure
- Arts projects can heal or change a damaged community
- Strengthening rural communities
- The arts provide a valuable means of communication on matters relating to health
- The arts has a demonstrated record as an effective vehicle for community development and development of stronger community cohesion
- Engagement in the creative process offers time for both individual and community reflection
- Arts projects have the ability to be a precious opportunity producing a palpable community spirit and a feeling of being part of something bigger than oneself
- Enable the arts sector to participate in the tourism industry
- Arts provides the link to the heart of the community. It allows issues to be raised, commonalities to be identified, and diversity to be celebrated. Arts facilitates celebrations and healing
- Community arts allow the most disadvantaged members of the community to engage in the creation and experience of art
- Increasing custom to businesses in proximity to artwork
- Youth arts organisations have developed strong links with comities and have developed innovative processes to engage children and young people and create high- quality artistic outcomes
- There is a need for ongoing research and documentation of outcomes of arts and cultural programs to enable better advocacy and increased resourcing.
- Arts centres provide a central venue for the production of art
- Increased recognition of Senior Indigenous artists as trainers and consultants in the development of promotional material/governance of Art centre operations.

- Understanding of Indigenous art and linkages to culture and country
- Employment
- Creating and celebrating community cultural identity
- The arts allow people to tell their stories and to hear the stories of others
- New arrivals of a different ethnic background can make connections to the community
- Joint local and state government grants – regional Arts Development Fund
- Allocation of grants has been without any coordinated planning or effective community consultative mechanisms ...has resulted in fragmented outcomes, possibility biased toward successful artists to the detriment of new emerging talent
- Scoping study should be broadened to include seniors, single parents, singles – who make up a large proportion of community demographics
- There are currently limited arts and cultural activities for people from the CALD communities.

2. What do you think was the most important thing that contributed to this achievement?

- State and territory networks and other producing arts and ability organisations have been vital.
- The establishment of and a commitment to Community Arts/CCDB in the Australia Council
- The facilitator/artist's commitment and skills to the process
- Creation of spaces where people explore and celebrate their unique and diverse cultural identities
- Communities learning skills
- Exposure to a range of experiences so people know what is possible
- The role of local govt is often not acknowledged as a primary delivery mechanism for community art projects. The scoping study should examine the role of local govt – its ability to contribute and the constraints that limit this contribution.
- Local government committed to supporting community activity in cash and kind
- Establishment of CCD officers within local government around the country
- Grant programs to access funding for community art projects and community art associations that advocate for this sector
- Ongoing existence of a regional arts and cultural development service working closely in close consultation with local government and the community
- The support of State government to maintaining at least one position (in relation to regional areas) and then also supporting infrastructure development
- The process is the important element of community building
- Positive support from local government and local media are two of the strongest existing resources in communities
- Methods and models for collaborative engagement and support are vital
- Established bureaucratic and corporate systems often inhibit cultural production and creative risk taking
- Arts projects supported by CCDB would never be supported by the other art form boards
- Having the right people on the steering committee, the administrator, the artists/facilitator, and support within the communities was essential
- Choosing venues that are regarded as professional rather than related to disabilities and access and having professions involved in the development

- In a small community, cultural activities are tied to community benefit, both socially and economically
- Having paid community and cultural development professionals working together to develop and coordinate projects in consultation with the participating community
- Planning that captures the imagination of the majority of people, not just a few
- Funding for festivals and forums; creative and engaging ideas that enabled broad access; opportunities for active engagement and making a difference; sense of community ownership
- Long term projects build the necessary skills within a community for people to sustain their own culture
- The arts work to build positive skills by focusing on potential rather than the problem
- Funding, a professional artist (with strong listening skills and experience working with a range of people), strong community support, local and personal link to the project – these made the project successful
- The project had both universal and local meaning
- Establishment of markets and networks at local, national and international level
- Projects need to be non-exclusively Australian Anglo-Saxon in origin and participation
- There is a need to maintain an appropriate balance between artistic merit/integrity and community development outcomes
- Communities in most need of a CCD project may be least able to produce work of artistic merit and therefore may not compete for funding where outcomes are the prime/only measure of success
- Builds skills amongst disadvantaged individuals and communities; encourages communities to tell their stories and celebrate things that matter to them; cultivate local identity and connectedness; foster a greater capacity with local artists and arts organisations to engage with a wider audience
- Innovative and contemporary arts practices; CCD projects can be used to provide public health messages; arts projects provide opportunities for economic development opportunities; facilitate regional development activities; providing innovative and creative solution when working in cross disciplinary environment; reinforce to residents that they are part of the cultural world
- Utilising professional artists and other professions of CCD practices
- On-line resources (like CCD net which is about to disappear)
- Creating a Business Case for Corporate Partnerships
- Access to public transport
- Buildings with access for all
- Community steering committees
- Having an existing peak body with a commitment to CCD and youth arts policy with CCD as a key priority
- Imbuing the project with an element of celebration
- Providing a vehicle for one individual to articulate about themselves
- Growth of local Aboriginal recognition

3. What arts and cultural activities do you want to see in communities and what is inhibiting this?

- There is a need for more innovative and ground-breaking policy and practice

- On going strategic funding for youth arts activities
- More integrated arts activities for children and young people
- Youth becoming more involved in the business, governance, admin side of art organisations
- Artists exchanges with other arts communities
- Development of a patronage program linking local businesses to groups of artists
- More participation by marginalised groups
- More opportunity to showcase art practice by people of culturally and linguistically diverse backgrounds
- Community driven projects based on their needs and wants not what funding can be obtained to deliver
- Regional venues with adequate facilities which are accessible
- Real development work with communities leading to the creation of a project concept. Funding bodies need to fund that phase of the project
- Annual exhibitions in capital cities for the regions
- Extension of the main festivals into regional areas
- A greater level of support for public art development in country towns and villages
- There is a need to build capacity in smaller centres to present quality artistic presentations and performances and to up grade infrastructure for this
- The lack of trained practitioners in both the policy and practice fields of arts and culture is inhibiting arts and cultural activities in communities.
- Cross generational activities/projects
- There is a need for appropriate funding and skills development for communities to deliver a diverse range of art projects
- The volunteers sector is not growing, there is a need to target young people as volunteers
- Local governments with small rates base find it difficult to invest in the arts
- The need for local arts/cultural development officers in local government
- No grant funding for public art projects that reflect community values
- Many community groups have difficulty with grants procedures
- Someone to apply for grants
- Shortage of trained and experienced community arts practitioners – lack of training and recognition for this career path
- Lack of recognition of role community arts projects have in delivering arts and community building outcomes
- Limited understanding or experience of community dynamics and networks amongst centralised program and policy developers.
- Would like to see more dynamic and varied interaction with and exploration of community collections and heritage as part of the development of creative communities projects
- Lack of local govt support for and engagement with some local collections is a problem.
- Go and see what people are doing!
- Dedicated funding for projects and programs which provide quality sophisticated CCD practice are essential to address the *luv em and leave em* experiences of many young regional people
- Like to ensure the development of contemporary and new arts with local communities

- Community organisations need to be supported by local govt and their state State and Federal organisations needs to be offering support to a network of community organisations
- The main inhibitor is little of no support from state or federal governments
- Further incentives for local government to employ CCD officers (particularly in the Northern Territory)
- There is a need for cultural development workers in regional areas that is not just funded by local government
- Workshops with local craft skills; artists in residence; smaller festivals
- Successful models are being transferred between states, e.g. Back to Back or Restless Dance Company
- Would like to see national or state-wide events that bring isolated communities together to share their arts outcomes
- More projects that employ artists and arts professionals of calibre within the community so that the work becomes aesthetically strong and not just ‘community arts’ so that the final outcome is strong. Respect for community contributors. Funding to facilitate the projects. Involving a diverse range of community members.
- There is a need to change the view that art is a hobby or volunteer activity
- A lack of resources (financial, equipment and materials), planning (at various levels) consultation, time, training, mentoring and support
- Would encourage access by all residents regardless of their economic or social status, cultural or language background, level or ability or geographic local to both consume and produce arts and cultural activities
- The need to set up a foundation for community Arts to be supported with establishment costs and a 3 year admin position to create a self funded operation, perhaps similar to the Sports Foundation
- Greater use of arts for health promotion and therefore a wider range of public and private agencies willing to fund arts activities
- Creative leadership needs to be supported and rewarded
- How could existing remuneration structures be used to supplement arts workers – eg CDEP, Work for the dole, disability benefit – part volunteer, part, wage, part benefit?
- Funding tends to favour the “artist” rather than the “activist” who can create a context for artful things to happen
- Funding mechanisms could lever funding across local government, businesses and service organisations in particular in regions
- Forming partnerships with other sectors (not just the arts) is essential
- To enable genuine expression of local community cultural identity
- Is it possible for Ozco to work with agencies like RAV to assist people in accessing funds
- Assisted grants pool of money that would allow applicants to seek the help of professionals for grant writing
- Inhibitors include:
 - expectation that local govt has the financial capacity to act as a catalyst and facilitator for arts and cultural activities – in particular regions
 - lack of state and federal govt infrastructure support for regional cultural infrastructure
 - the difficulty in developing partnerships when Ozco has not committed funds

- project based funding rather than sustainable programs
- Barriers to a Funding bodies need to identify genuinely worthwhile projects where the groups may not have a consultation or planning background and may not be able to write a strong submission (using bureaucrat speak)
- Accessing the arts identified by people with disabilities commonly include physical barriers, the attitude of staff, lack of information on access and cost
- lack of financial commitment by Government to implement regional arts policies and invest in regional arts development officers
- centralisation of federal government agencies in the eastern states
- lack of broadband access in the regions to facilitate use of IT
- isolation of arts practice from other disciplines – lack of whole of government approach to arts and cultural activities
- lack of clarity regarding role and responsibilities of state and federal arts departments
- lack of clarity regarding roles of funded arts agencies in delivery programmes and services
- lack of understanding from the mainstream arts sector of the importance of arts in and with the community
- the community provides the platform for the arts and that the focus on audience development should focus on the community
- Additional costs of providing arts and cultural services in regional and remote Australia
- Provision of skilled local artists in many regions and mentoring opportunities for these artists
- Mentoring skills and opportunities
- Engagement of mainstream artists to share their inspiration and skills
- A proper process of negotiation and agreement of expectations prior to the commencement of work
- Lack of good communication networks between regional artists
- Artform ghettos
- Lack of acknowledgement of the project managers and administrator in funding packages and awards
- Lack of some government departments to recognise anything other than economic benefits and full employment as funding outcomes
- Lack of flexibility in patterns of employment
- Silo approach by government to cultural activity
- Limited opportunities for professional training in arts activity through TAFE and universities
- Hindered by not having enough financial banking to provide time for community development because of need to apply for grants
- Lack of affordable venues
- Regional Youth Arts companies are no longer receiving core funding from states and finding it increasingly difficult to obtain project funding from Ozco.
- Most places these days rely on the work of volunteers, they are an increasing important part of the equation
- Effective leadership
- Appropriate support for volunteers
- Professional support for regional artists
- RABs to be *go between* - able to covert grant speak into lay terms

- There is a reluctance to place a dollar value on the arts. I think the solution is to increase fees over time
- Often grant application process is time consuming and more trouble than it's worth
- Cost of travel to remote and regional areas
- Funding to deliver projects additional to core funding
- Unethical dealings/contracts with artists where there are no Art Centres
- One suspects that potential economic activity within creative communities is a major driving force rather than community well being
- Need to provide touring of successful programs from across the state and interstate to show communities what is possible – linked to similar communities
- Despite the indigenous community here, there is little indigenous performance appears in the professional arena.
- There is a need to link community performers with the opportunities offered in the mainstream arts industry and to allow their work to be more widely seen

4. What do you see as the emerging trends and needs in communities, and what role could the arts play in meeting these needs?

- Growing gap between rich and poor, socially included and excluded
- Demographic shifts (country to city – city to country) leaving regional communities confused, hurt and disempowered
- Disturbing trend for our young people to be seduced by all things American
- Indigenous Elders want more youth involvement – concerns for cultural maintenance including art and cultural practice
- Growing awareness and appreciation of indigenous arts and cultural life
- Global technology and capital markets
- Aging communities and increased isolation of the aged
- New migrant and refugee communities, largely non European
- Arts and cultural activities seen as elitist
- A strong desire for arts development by people with disabilities
- Access continues to be an issue, particularly in the areas of indigenous communities
- Over the next 5-20 years the number of people with disabilities will rise as the population ages
- The creation of disability- led arts organisations where the board, paid staff and participates are people with disabilities
- Young people ‘falling through the cracks’
- The need for alternative sources of income generation (tourism, crafts for sale)
- There is a lack of appropriate opportunities in the community to perform on a small scales
- Predominately we see opportunities being created in Sydney but there seems a lack of opportunities in regional areas
- Lack of student access to professionally based art teaching in schools is stunting career growth in this field
- Traineeships or mentoring programs in community cultural development

- Mobile population exacerbates ‘disconnectedness’ as communities form, reform and change
- Community art projects help retain a sense of place for existing residents and connect new residents to their communities
- Emerging trends include: ageing population, transient population, increasingly diverse cultural groups, increase in mentally ill people in community, increasing depression and suicide rates
- There is a need for local neighbourhood community building
- Expressions of racism are a worrying and emerging trend
- Need to consider new and emergent art forms to address racism – e.g computer games
- 30 years of CCD practice and theory should be enough to build on
- Arts organisations are going more mainstream trying to cater for the masses at the expense of cultural and linguist diversity
- We must not give artists the power to dictate the voices of the community
- Work that is well below professional standards has the ability to undermine community arts
- Shared evaluation and documentation structure and process
- Partnerships with education and local councils
- Emerging issues include self esteem of individuals, revitalised goals for the future that have community ownership, more acceptance of diversity
- Cultural activities should be educative, experiential, sharing and fun
- Emerging trends include:
 - Sea change phenomenon – demanding more lifestyle options and quality volunteering experiences
 - Aging population – care, transport and entertainment options
 - Cultural tourism
 - Development of creative industries to build capacity for change – our creative thinkers are leaders in the community
- Young people are increasingly disenfranchised. Arts provide opportunities for young people to communicate with their community
- People choosing to isolate themselves from society and the art of doing things together in a community is lost
- Local craft skills being valued more; younger interest in craft skills; growing confidence in indigenous identity
- The arts are a powerful tool for building self esteem, increasing intellectual ability and creating alternatives
- Members of regional communities need the opportunity to experience quality arts events and local councils need support from both state and federal bodies to help provide these
- It is important to build on local initiatives in a professional way. Regional citizens may well resent outsiders being brought in, except in relation to genuine collaborations where ‘outsiders’ who can support and guide the communities for a lasting affect
- There needs to be a greater emphasis on arts education – achieved collaboratively with arts organisations, institutions and schools, individuals and greater government support at all levels
- Need to maintain resources to current arts infrastructure

- Communities are not homogenous - one project will not meet all needs. Providing appropriate opportunity for non-establishment artistic expression is an important community need
- It is critical that “arts for and with communities” is not seen just as taking art to the community. The value of CCD is the involvement of the community and the creation of a narrative
- There is confusion as to the Australia Council’s funding priorities and the perceived value of these activities
- There are opportunities for the Australia Council to play a role in overcoming fragmentation within the sector, bringing together groups struggling with sustainability and sharing skills and knowledge
- Continuing growth of U3A – a need to consider the role of arts in meeting the needs of this group
- Emerging trends include:
 - Continuing reliance on market based solutions by the Federal Government
 - Privatisation; Deregulation;
 - Regional and local approach to service delivery
 - Local government delivering Commonwealth and State policy outcomes on a regional basis
 - Joined up Government
 - User pays philosophy
 - Public-private partnerships
 - Sustainability principles – net economic, net social and net environmental worth
 - Accountability
- Increasing demand on local government to move away from core activities
- Cost shifting by Commonwealth and State Government onto Local Government
- Increasing pressure by residents for comparable arts and cultural services to the city
- Local Government is representative of its community, is a major provider of infrastructure and services and is well placed to understand local economic needs and provide solutions. Therefore, governments should increase the quantum of funding made available to local government for arts and cultural activities
- There needs to be a coordinated approach to the three spheres of Government; a regional and local approach; leadership by State and Federal Government in arts policy and practice; partnerships approach to local government; devolve to local government to serve the interests of the community
- Australia is becoming increasingly individualised and there may be some trend away from community activity particularly as communication modes do not always involve personal physical contact
- A decline in appreciation of things people have thought about and taken time to make. Personal effort is being downgraded and substituted with push button technology
- Multi year funding programs and commitment to a community from funding bodies
- The arts can play a part in the emergence of new forms of local enterprises and innovations and community regeneration through public art projects, local festivals and events
- The arts to be acknowledged and placed with strategic plans and budgets within communities

- Arts festivals assist in making art part of our life
- Insurance costs- blanket cover policy at a reduced rate for all community groups in regional NSW
- Arts projects to help heal communities experiencing turmoil
- Multi media technology – using video to capture important events
- The new partnerships section of Ozco needs to have the same status and peer panel authority as other boards in order that community arts practice doesn't become a poor relation
- Rising costs of transport and housing, and therefore goods and services
- There has been little funding in our region from Australia Council and none from CCDDB for several years. CCD is complex ... and we need to be probably supported
- We need to accurately identify regions and /or communities in order to provide a consistent basis for statistical purposes and more accurately define trends.
- Funding through improved partnerships between the three levels of government as advocated in the Myer report