

Planning for the Future

Statistical Profile:
Community Cultural Development

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Prepared by Christopher Madden

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- . Federal sources of community funding declined as percent of all community funding 1992 to 1998

Definition of community cultural development

Community cultural development (CCD) is a process rather than an art form. The CCD process is about involving communities in art. The fluid nature of CCD processes makes their definition for the purposes of statistical analysis difficult. A vague definition is sketched here by relating CCD processes to notions of artistic and social capital, an approach that has been used elsewhere.

Although too diverse to describe in absolute terms, the CCD processes can be defined by their outcomes, especially outcomes that strengthen and broaden bonds at a community level: outcomes such as generating new community relationships, strengthening existing relationships and identities, stimulating discourse and exchange in communities and reducing social isolation (Australia Council, 2000b).

The 'outcomes' description above highlights crucial aspects that distinguish CCD activities from other forms of arts activity. All artistic activities have *artistic* implications and outcomes: the consumption/realisation of artistic experience and an impact on artistic knowledge and practice (or, in economic terminology, an impact on the development of artistic capital). But CCD activities also have *community* and *social* outcomes that other artistic activities may not necessarily have. The notion of *social capital* has been found to be apt when considering the community outcomes of CCD activities. Social capital, although still underdeveloped in social science theory, is used by social scientists to represent the intangible structures between people, such as trust and norms of behaviour, that facilitate interaction and exchange (Coleman, 1990; 304). The term social capital recognises that relationships between people are a resource.

The outcomes of CCD activities described earlier are clearly related to social capital, if social capital is taken to represent the web of relationships that exist with, define, or even sustain, communities. CCD activities can be characterised by their impact on social capital: they may *conserve* relationship capital, which, like all capital, deteriorates through time (Barker, 2000); they may *increase* the size of social capital by extending the reach of the web; and they may *develop* new forms of social capital to expand community horizons and well-being and to help communities respond to changing imperatives. These forces are analogous to those already described in relation to the long-term sustainability of artistic capital (see accompanying paper 'Sustainability of the arts sector').

In theory, then, CCD activities are important to the sustainability of community social capital. This community social role is over and above the direct artistic benefits of CCD activities, and will be called here an 'external' benefit. Other external benefits are associated with CCD

activities, such as educational benefits and ‘economic’ benefits¹. Indeed, data set out here (pp 8-9) suggests that people perceive the external social and educational benefits of CCD activities to be at least as significant as the artistic benefits. Another form of capital with which CCD activities are likely to be closely linked is ‘cultural capital’. Data from Australia Council (2000a; 106) suggests that people consider cultural and ‘human’ capital to be the main non-personal benefits of the arts, both having a value response rate twice that for community and social benefits. One of the main problems with drawing conclusions from such responses is, however, how to interpret respondents’ distinction between ‘culture’ and ‘community’ in order to apportion responses to cultural capital or social capital. In practice this is nearly impossible, least of all because the difference between cultural and social capital has yet to be fully understood (Barker, 2000; Creative New Zealand, 1998). For this and other related reasons, the data from Australia Council (2000a) will not be used here.

Data on CCD activities

In practice, the nature of CCD activities makes their measurement for the purpose of data analysis difficult. Two problems are particularly relevant:

1) CCD processes transcend the usual art ‘disciplines’ - such as theatre, music, visual arts and literature - around which many data collections are organised. Most existing collections are not, therefore, able to generate meaningful data on trends in CCD activities.

2) CCD activities are not easily incorporated into the usual industry supply/demand and value chain models. Since CCD processes are about cultural engagement at the individual and community level, the broad supply/demand distinction often collapses: the recipient of artistic benefit (the ‘consumer’) often *is* the person creating the artistic experience (the ‘supplier’). In terms of the value chain, suppliers to the ‘industry’ might be professional artists who provide a platform or facilitation role for community involvement, but the production, distribution and consumption of the benefit stream associated with CCD processes occurs within the individual or within the community. The special and dynamic elements that expose industrial processes to measurement are often absent in the case of CCD activities.

That CCD activities are not captured in standard data collections should not be taken to suggest that they are in some way ‘unsophisticated’ or unfit for detailed analytical consideration; CCD projects are often ‘industrial’ in nature in that they require sophisticated levels of coordination and engage significant resources. Their immeasurability should not belie their significance nor discourage their analysis.

¹ Although the ‘economic’ benefits commonly attributed to the arts by arts advocates are not the benefits suggested by economic theory: Creative New Zealand (1998); van Puffelen (1996); Seaman (1987).

Two broad forms of data exist that may provide some indication of trends in community artistic development.

1) *Data on 'employment' of artists engaged in community projects*

This data allows some indication of the input of 'professional' - ie practising or trained - artists in community projects. As mentioned above, CCD engages communities and artists in a collaborative process. Professional artists work with communities and organisers/facilitators to create contemporary artworks which reflect and/or address issues relating to that community. Expressed in terms of the 'value chain', professional artists are an input into the CCD process. Changes in their employment may provide some reflection of broader changes in CCD activities. For example, growth in CCD activities may cause an increase in the demand for 'professional' artists in community arts projects and therefore cause a relative increase in the number of artists involved in community arts work. Limited data on artists involved in community work is available from Throsby and Mills (1989) and Throsby and Thompson (1994).

2) *CCD activity in the development of artistic, social and 'human' capital*

As set out above, CCD processes can be characterised in relation to certain forms of capital. Williams (1995) presents some data on the relative importance of different capital forms, particularly social and artistic capital. The data is on both organisers *and* observers of community arts projects, but, due to sampling methodology, cannot be taken as representative of the of the Australian population. The data must be interpreted with caution.

Employment of 'community' artists

The research studies Throsby and Mills (1989) and Throsby and Thompson (1994) provide comparative data on 'community artists' for the years 1988 and 1993².

Community artists' employment increased faster than all artist employment 1988 to 1993

Figure C.1 shows that the number of artists classified as 'community artists' increased more than all artists from 1988 to 1993.

Figure C.1: Number of community artists 1988 - 1993

	1988	1993	Percent change
Community artists	1,100	3,000	173
All artists	32,000	40,000	25
<i>Community as percent of total</i>	3.4	7.5	

Source: Throsby and Mills (1989) and Throsby and Thompson (1994)

Community involvements of all artists increased 1988 to 1993

Figure C.2 indicates that the proportion of artists who reported community-based art achievements also increased between 1988 and 1993; in many cases, the proportion more than doubled between surveys.

Figure C.2: Percent of artists who had 'encouraged community to create art'

	1988	1993
Writers	4	12
Craftspeople	5	12
Visual artists	3	12
Actors	4	12
Dancers	4	12
Musicians	3	5
Composers	6	12
Community artists	89	84

Source: Throsby and Mills (1989) and Throsby and Thompson (1994)

² The studies do not explain exactly how a community artist is defined, but the list of artists contacted for the survey was sourced from state and ACT community arts networks and the Australia Council's Community Cultural Development Unit.

Selected employment indicators for ‘community’ artists

Figure C.3 compares selected employment indicators for community artists and all artists for 1988 and 1993. Community artists were less likely to be self-employed or freelance in both years, although the difference declined between 1988 and 1993. In 1993 community artists were more likely to have been unemployed in the last 5 years (comparable data for 1988 are unavailable). The proportion of time artists were able to allocate to primary creative work declined for community artists between 1988 and 1993, but increased for all artists over the same period. Real median incomes of community artists remained relatively stable from 1988 to 1993, while the median income of all artists declined.

Figure C.3: Other employment indicators, community artists compared to all artists

	1988	1993	Change (number)
Self-employed or freelance (%)			
Community artists	54	62	8
All artists	76	80	4
Unemployed in last 5 years (%)			
Community artists	n/a	47	
All artists	n/a	26	
Time allocated to primary creative work (% of time)			
Community artists	46	41	-5
All artists	44	48	4
Median income from all arts work (\$1992/93)			
Community artists	19,800	20,100	300
All artists	20,900	18,000	-2,900

Source: Throsby and Mills (1989) and Throsby and Thompson (1994)

Investment in artistic capital

CCD activities impact on artistic capital in two main ways. First, by expanding engagement in artistic activity they represent an investment in size of artistic capital stock. The expansion might occur by encouraging higher participation and patronage of the arts by *people* (eg: increasing arts appreciation and ‘audience development’), or by encouraging *organisations* (institutional purchase/investment and sponsorship). Second, CCD activities may impact on the nature or quality of the artistic capital stock. This is particularly evident in projects in which a professional artist is used to facilitate and engage community members. Such projects might raise the quality of ‘lay’ artistic expression through exposure to professional artistic

standards as well as provide a means for the professional artist to develop their own artistic ('human') capital through broad community engagement. Both are investments in the quality of the artistic resource.

Williams (1995) provides limited data on both the qualitative and quantitative aspects of the CCD investment. The data below indicates that people believed that CCD activities raised their own appreciation of the arts. This might be taken to reflect a qualitative improvement in the human arts resource (the survey covers both 'laypeople' and 'professionals'). Despite this greater appreciation, however, fewer people believed community arts project engagement would lead them to increase their level of involvement in the arts. The data might imply that the qualitative effect of CCD activities on artistic capital is greater than the quantitative effect.

The majority of people involved in community arts projects believe the projects improved their arts appreciation...

When asked if being involved in the community arts project gave them a greater appreciation of (any aspect of) the arts, 78 percent of respondents said 'yes' and 14 percent said 'no'.

...but fewer people believe their increased appreciation would lead to their greater involvement in the arts

Figure C.4 shows respondents' replies when asked if the greater appreciation gained from community arts projects would lead them to become more involved in selected arts activities. A slight majority (58 percent) believed that their greater appreciation might cause them to read more articles or tune in to arts radio or TV programs. The sample was evenly split about whether their greater appreciation would cause them to attend more performances, exhibitions or arts events, or become a more active supporter of the arts. The majority of people did not think that their greater appreciation would cause them to purchase more books, art or craftwork or attend more arts classes or workshops.

Figure C.4: Influence of community arts involvement on arts activity

Responses to question 'did this increased appreciation cause you to do any of the following?'

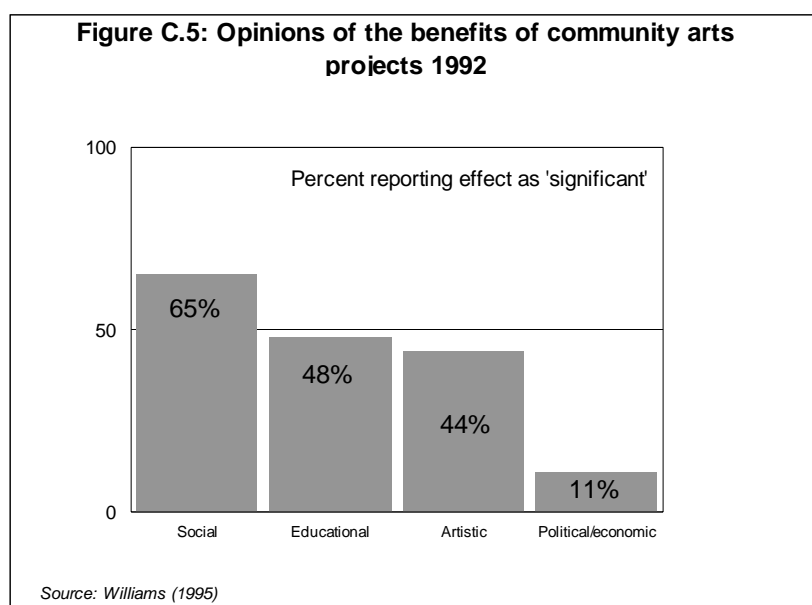
	Percent	
	Yes	No
Read more articles/tune in to arts radio or TV programs	58	42
Attend more performances, exhibitions or arts events	50	50
Become a more active supporter of the arts	50	50
Purchase more books, art or craftwork	23	77
Attend more arts classes or workshops	21	79

Source: Williams (1995)

Comparison of investment between artistic, social and educational capital

Social capital investment is seen as the most significant outcome of community arts projects

Respondents were also asked their opinion about the various benefits associated with community arts projects. Respondents were given the choice of 'significant', 'moderate', 'slight', 'none' and 'don't know'. As figure C.5 summarises, social benefits received the highest rate of 'significant' responses (65 percent), followed by educational benefits (48 percent) and then artistic benefits (44 percent). Political/economic benefits were rated as significant by 11 percent of respondents.



Benefits of community based arts projects perceived primarily as artistic, social and communicative

Respondents were also prompted to express their opinion about the significance or otherwise of specific benefits within each of the broad artistic, social, educational and economic categories. Figure C.6 reports responses for a significant effect and for no effect at all. Responses mean little in absolute terms, but comparisons can be made to obtain a 'hierarchy of benefits' perceived by respondents.

The educational benefit 'communicating ideas and information' is perceived to be the most significant benefit of community arts projects. Artistic and social benefits are, however, predominant at the top of the hierarchy. Political and economic benefits tend to be least significant: more

respondents perceived community arts projects to have *no* effect in terms of these benefits than respondents who perceived a significant effect.

The implication from the data is that, in 1992, the benefits of community based arts projects were perceived primarily in terms of artistic, social benefits and communicative benefits. It is worth noting, however, that a significant change in the conception of community arts occurred over the '90s, as reflected in the changing definitions and priorities of the Australia Council's CCD fund (see companion paper *Community Cultural Development Fund: An Overview of its Programs, Activities and Initiatives*). This suggests that the rankings in figure C.6 may also have changed significantly since 1992.

Figure C.6: Perceived benefits of community arts projects 1992

Benefit	Effect of community arts project: Percent responding		Broad benefit category
	Significant	None at all	
Communicating ideas and information	67	0	Educational
Increased appreciation of community arts	63	1	Artistic*
Developed creative talents	53	1	Artistic
Developed community identity/confidence	52	2	Social
Established community networks of ongoing value	49	1	Social
Raised public awareness of a social/community concern	47	2	Social
Further work of artistic merit	48	4	Artistic
Planning and organising activities	45	2	Educational
Lessened social isolation for groups/individuals	42	3	Social
Collecting, analysing and organising information	40	3	Educational
Improved understanding of different cultures/lifestyles	40	7	Social
Developed arts groups or activities	37	4	Artistic
Solving problems	32	5	Educational
Improved leisure or recreational options	31	7	Social
Led to further education/training in the arts	25	5	Artistic
Improved access to arts education/training	24	7	Artistic
Improved consultation between government and community	23	9	Political/economic
Attracted new resources into the community	17	13	Political/economic
Increased sales for artwork or developed audiences	19	17	Artistic
Inspired action on a human rights/social justice issue	19	18	Social
Using technology	12	14	Educational
Improved or developed public facilities	21	25	Political/economic
Led to employment	10	17	Political/economic
Developed local enterprise	10	18	Political/economic
Improved productivity in business/community/public sector	7	16	Political/economic
Improved planning and design of public places	20	30	Political/economic
Cost savings in public expenditure	11	27	Political/economic
Improved crime prevention	11	28	Social*
Using mathematical ideas and techniques	7	27	Educational
Enhanced/developed tourism	6	26	Political/economic

NB: Categories below the dotted line are those for which 'none at all' is greater than 'significant'

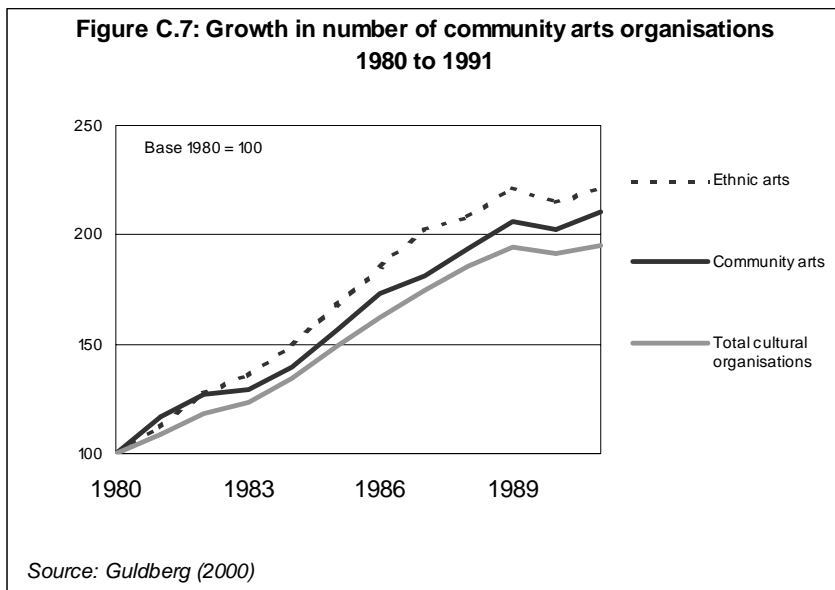
* Classified differently to original study

Source: Williams (1995)

Other indicators of CCD trends

The number of 'community arts' organisations grew faster than the total number of cultural organisations 1980 to 1991

Figure C.7 indicates that the number of organisations related to 'community' and 'ethnic' arts surveyed in Artburst! increased at a slightly faster rate than all cultural organisations. In 1980, 'community arts' organisations were 10.5 percent of all cultural organisations; in 1991 they had increased to 11.3 percent of all organisations (the corresponding proportions for 'ethnic arts' were 10.2 percent in 1980 and 11.6 percent in 1991).



Funding of community cultural development

The rest of this chapter reproduces data on funding of community cultural activities. The data must be interpreted with caution; data are likely to be influenced by differences in the definition of community cultural activities through time and across levels of government. Government funding of community cultural activities is often a part of non-community programmes and therefore not separately identifiable as community funding.

In 1997-98, national funding for community cultural activities was 1.6 percent of all cultural funding

In 1997-98, funding for community cultural activities totaled \$57.6m, or 1.6 percent of all cultural funding (figure C.8). Nearly half (46 percent) of this funding was from federal sources other than the Australia Council, although the definition of community cultural activities is somewhat of a catch-all, being 'outlays on ... activities and services provided for the benefit of the

community that cannot be assigned to one of the [other] cultural categories' (ABS, 1999; 27). The data coded to this category does not necessarily correspond to more exact definitions of CCD adopted elsewhere (for example, by the Australia Council).

Figure C.8: Funding of community cultural activities 1997-98

	Community cultural activities (\$m)	Percent of total
Commonwealth:		
Australia Council	6.1	11
Other	28.2	49
State and territory	10.7	19
Local	12.6	22
Total community	57.6	100
Total cultural funding	3,531	
<i>Community as percent of total</i>	1.6	

Source: ABS Cultural Funding in Australia

Between 1992 and 1998, funding to 'community cultural activities' increased at around the same rate as total cultural funding

Figure C.9 shows that funding to community cultural activities increased in real terms between 1992 and 1998. The figure also indicates that the increase was broadly in line with increases in total cultural funding, with community funding remaining at 1.5 to 1.8 percent of total cultural funding.

Figure C.9: Funding of community cultural activities 1991-92 to 1997-98

Real expenditure at 1996-97 prices	Financial year						
	1992	1993	1994	1995	1996	1997	1998*
Community cultural activities (\$m)	42.9	40.4	47.0	53.3	58.2	51.1	57.6
Community as percent of total (%)	1.6	1.5	1.6	1.7	1.8	1.5	1.6

* 1998 figure not expressed in 1996-97 prices

Source: Guldberg (2000)/CMC

Federal sources declined as a percent of all 'community cultural activities' funding 1992 to 1998

Figure C.10 provides a breakdown of community cultural activities funding by source for 1992 to 1998. The data indicates that the percent of community funding from federal funding sources declined as a percent of all community funding between 1992 and 1998, as shown in figure C.11. Australia Council funding declined from 16 to 10 percent of community funding, other federal sources from 64 to 49 percent. The largest increase

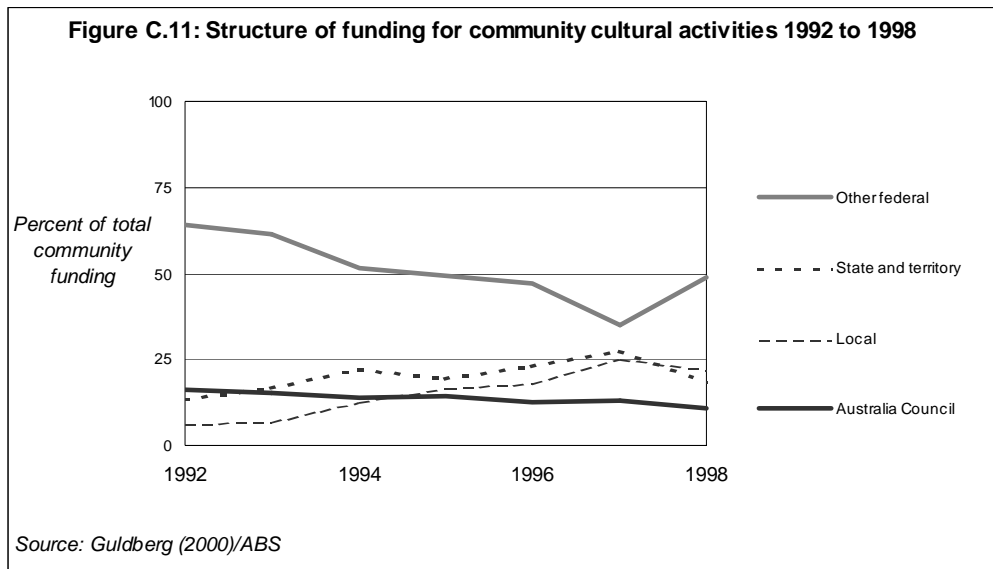
was in local government funding of community cultural activities, from 6 percent to 22 percent.

Figure C.10: Funding for community cultural activities by source, 1991-92 to 1997-98

Real expenditure at 1996-97 prices (\$m)	Financial year						
	1992	1993	1994	1995	1996	1997	1998*
Commonwealth:							
Australia Council	7	6.1	6.5	7.7	7.3	6.6	6.1
Other	27.5	24.8	24.3	26.4	27.3	17.8	28.2
State and territory	5.8	6.7	10.3	10.3	13.2	13.9	10.7
Local	2.6	2.8	5.9	8.9	10.4	12.8	12.6
Total	42.9	40.4	47	53.3	58.2	51.1	57.6

* 1998 figure not expressed in 1996-97 prices

Source: *Guldberg (2000)/CMC*



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