

Future Directions for Community Cultural Development in Tasmania





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Cover Image: 'Bridging the Gap' project by Kickstart Arts. Photo by Lou Conboy.

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SUMMARY

Dialogue with 60 emerging artists, professional artists and existing Community Cultural Development (CCD) workers demonstrated a renewed optimism in Tasmania for actions to further develop and sustain the CCD sector. Surprising clarity and repetition of ideas emerged from three regional forums.

The four priority actions from these forums in order of priority are:

1. Professional Development for Tasmania's CCD Workers;
2. Tap into Existing Knowledge;
3. Develop Supportive Regional Networks and;
4. Advocate to Raise the Profile of the Sector in Tasmania.



Sally Marsden (from left) co facilitates the CCD practitioner panel discussion in Penguin, June 2009 with Teresa Beck-Swindale, Telen Rodwell and Maria Perez-Pulido.

"CCD...builds individual mastery and community collaboration to explore and express identity and provide social change." Sally Marsden

INTRODUCTION

The purpose of this paper is to document and prioritise actions which will support the professional development of people working in Community Cultural Development (CCD) in Tasmania from 2009. The aim is to achieve best practice in CCD in Tasmania.

This work is part of a project entitled Community Cultural Development Training for Artists, financed by Arts Tasmania and the Commonwealth Government's Regional Arts Fund and delivered by Tasmanian Regional Arts (TRA) between 2008 and 2009. This paper includes a background section to give context for Community Cultural Development in Tasmania and to help the reader understand some current issues for the sector.

Methodology

The methodology for the project was a process of inquiry. Initial project scoping meetings were convened by the TRA south RADO, Leigh Tesch. Donnalee Young was contracted by TRA in 2008 to help coordinate this project to identify the needs of the CCD sector and to summarise the information generated. The three training days were co facilitated by Jami Bladel and Sally Marsden. The day included discussions on the evolution of CCD, a panel discussion with professional CCD workers, a dissection of CCD projects people were undertaking or proposing and a final discussion on the support needs for the sector in Tasmania. This working paper is therefore a synthesis of peoples' ideas around the questions:

- ***'What specific actions can be taken to develop our understanding, skills and careers in community cultural development work'?*** and
- ***'What specific actions can be taken to develop the professionalism of people working in CCD in Tasmania'?***

The responses that were scribed and information gathered are reported in the appendices. This information came from the following sources:

- a. Artists and emerging artists and CCD workers who attended forums entitled 'An Introduction to Community Cultural Development' in Penguin, Launceston and Hobart in June 2009.
- b. Parallel discussions with current experienced CCD practitioners who attended two evening forums in Penguin and Hobart.
- c. Some additional information was obtained between April and August 2009 via email, phone and face to face discussions, however, this was limited.
- d. A literature review.



Figure 1 Jami Bladel (Kickstart Arts) clarifies what defines good CCD practice.

BACKGROUND

Definitions for Community Cultural Development

Who is an Artist?

1. A person who paints or draws as a profession or hobby.
2. A person who practices or performs any of the creative arts. (Compact Oxford English Dictionary 2009).

Who is a CCD Practitioner or Arts Worker or Animateur?

Animateur or animation means, literally, to breathe life into something. A transformation is involved what was still now moves. The role of the animateur is multi-faceted and requires 'a wide variety of inter-connected teaching and learning strategies and skills. It draws on different components of knowledge and intelligences simultaneously'. When animation is understood and felt as something more than facilitation, and understood in its full social, human and political sense then it can become a very powerful idea. (Smith 2003 p.39).

,artist-organisers who collaborate with others to express identity, concerns and aspirations through the arts... while building cultural capacity and contributing to social change” (Adams & Goldbard, 2002, quoted in Australia Council publication ‘Hands On’ 2002).

The Victorian College of the Arts (VCA) CCD Course aims to train artists and animateurs in responsive CCD practice, to ensure that they are highly skilled and adaptable with regard to:

- artform expertise, to ensure innovation and high quality artistic outcomes
- project management, including planning, negotiation, communication and collaboration skills
- responsiveness and sensitivity to the needs of the many different communities and understanding of social justice principles
- the ability to lead, challenge, motivate and facilitate in their activities without dominating or directing them (Victorian College of the Arts online 2009).

What is Community Cultural Development?

The following quotes offer definitions of CCD from 3 countries:

Australia

Community Cultural Development (CCD) is a community-based cultural practice, which engages artists/animateurs and communities in a process of participation, transformation and self-determination. Encompassing a diverse range of activities, CCD practice provides communities with opportunities to tell their stories, build their creative capacity and skills, address social agendas, express identity, and participate directly in the development of their culture (ibid).

“Community cultural development describes a process rather than an artform....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 in Madden, C. 2000).

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.....but CCD activities also have *community* and *social* outcomes that other artistic activities may not necessarily have (Madden, C., 2000, p. 3).

“.....creativity interpreted in the broadest sense, as a way of illuminating and changing people’s lives rather than merely reflecting them” (ibid, p 7).

“We remain committed to the notion that work in the field needs to produce some identifiable social benefit, whatever else it may produce” (Pitts, G. & Watt, D., 2001, p.14).

“It is unashamedly political” (ibid, p.7).

In using the term ‘community cultural development’, a layered definition is suggested that sits within the parameters outlined below. For the purposes of this publication (*Marsden and Thiele in ‘Engaging Art: The Artful Dodgers Studio, A Theoretical Model of Practice’*), when the term ‘artist practitioner’ is used it specifically refers to artists who are also specialists in community cultural development.

In this paper, the word ‘*community*’ primarily refers to how individuals perceive a sense of social connectedness. Communities may have clearly defined bonds, such as extended family, geographically based inter-dependence or membership of a friendship group. But communities can also refer to relationships based on either real or perceived mutual understandings, values and identity. It is likely that an individual associates or identifies with multiple communities simultaneously.

‘Culture’ in the context of community cultural development is defined in two completely different, but equally significant ways.

- First, culture is defined in the anthropological sense of shared values, beliefs, symbols and rituals. Culture in this sense is generally thought to be an organising concept for describing a ‘way of life’ of a collective group. It considers how people give meanings to their actions and experiences and, importantly, how they make sense of their everyday life.
- Second, culture is also considered in the artistic sense, including both artistic creativity and artistic product.

For this paper, ‘development’ is seen as a process of growing or developing. It is an approach that seeks to have impact in a situation through an event or incident, but with the intention of being transformative.

In this paper community cultural development practice is defined as a process in which an artist practitioner works with a community in the development of artistic outcomes, while at the same time acknowledging the unique knowledge, skills, beliefs and values of

the participants and working to enhance the group's capabilities in a number of ways (Marsden & Thiele 2003).

Ireland

The fundamental nature of art is an educative one where the artist's first intention, before any content or subject matter, is to show this work to other people, to make public the idea and complete the circle with a viewing audience.

Certainly many artists work on socially related projects but would not call themselves community artists or public artists. But while the terms have been discredited the number of artists working in this field has increased and the scope of projects has diversified. At best such practices explore the notions of history and locality in relation to a specific site or local community. In this way the artist breaks away from the trap of being surrogate social workers and amateur art teachers and actively engages with the creation of the social context (Sutherland 2004).

United States

"Community cultural development" describes the work of artist-organisers and other community members collaborating to express identity, concerns and aspirations through the arts and communications media. It is a process that simultaneously builds individual mastery and collective cultural capacity while contributing to positive change (Goldbard 2006).

Community cultural development work inevitably responds to current social conditions: the work is grounded in social critique and social imagination. The precise nature of this response always shifts as social circumstances change. As Brazilian educational theorist Paulo Freire wrote in *Pedagogy of the Oppressed*, every epoch is characterised by "a complex of ideas, concepts, hopes, doubts, values and challenges in dialectical interaction with their opposites..." This complex forms our "thematic universe", to which contemporary community cultural development responds.

Arlene Goldbard (ibid) defines community cultural development in the following way:

Even though it is a mouthful I prefer to "**community cultural development**" because it encapsulates the salient characteristics of the work:

Community acknowledges its participatory nature, which emphasises collaboration between artists and other community members;

Cultural indicates the generous concept of culture (rather than, more narrowly, art) and the broad range of tools and forms in use in the field, from aspects of traditional visual - and performing – arts practice to oral-history approaches usually associated with historical research and social studies, to use of high-tech communications media, to elements of activism and community organising typically seen as part of non-arts social-change campaigns:

Development suggest the dynamic nature of cultural action, with its ambitions of conscientization (is an ongoing process by which a learner moves toward critical consciousness) and empowerment, linking it to other enlightened community development practices, especially those incorporating principles of self-development rather than development imposed from above (Goldbard 2006).

“Once the expectations are understood you can get on with it. The amazing thing is that in whatever role I take on I never feel like I am compromising my artistic integrity. I believe one must always maintain his ego, but remembering it must be in check. With his solo work, let the ego run riot, but in community work the laws of collaboration must be adhered to and that is equal ownership, egos entwined...a collective ego”. Ross Byers

A Historical Context for CCD

Since the mid 1970's, there has been ongoing discussion and debate over the terminology used to name up the profession where artists and artworkers work directly with the community. A background discussion paper on the evolution of CCD entitled “The Imaginary Conference” (Pitts, G. & Watt, D., 2001), gives an entertaining overview of the evolution of ‘community arts’ and ‘community cultural development’. During the June 2009 Tasmanian forums it was clear that there was a need for a shared understanding of good CCD practice and how we can best describe that to people outside of the sector.

“The lack of a common language can also frustrate opportunities for different knowledge systems to inform and enrich each other. In the case of community arts the shortage of theoretical analysis of the working methods used, or simply the lack of a language with which to communicate this theory and analysis to people from disciplines other than the arts, has stymied progress in my view” (Mills D., 2004).

What is the best language we can use to describe our work to our communities and to government and arts organisations? Graham Pitts (2005, p.10 - 11), CCD practitioner, agrees with Scott Rankin from big hART who states that “we CCD practitioners have become our own worst enemy in failing to develop a language to explain what we actually do, a language that must be persuasively accessible”.

Pitts goes on to suggest that we should adopt the term Community Arts Practice (CAP). He believes that change is ongoing and that the new language will come from younger practitioners. This was also echoed by Sally Marsden, a leading community arts and cultural practitioner and an author on the subject, in our Tasmanian workshop sessions in June 2009. It was clear that younger emerging practitioners wanted to take a dynamic role in the future development of the sector. New terminology will be developed as the sector develops.

Sally Marsden said, "Despite Australia being at the forefront of CCD practice, there has not been a lot written about CCD. Currently we are in a bit of a muddle with the terminology and our place. There will always be shifts and changes but we are now on the cusp of something exciting which confirms what we know and believe in".

"Powerful CCD outcomes come from powerful creative processes. The two are inseparable." Richard Bladel

In December 2004, the Australia Council (OZCO) announced that their CCD Board, which had its own funding program, would be axed and absorbed into all of the other artform boards in OZCO under the banner of community partnerships (Goldbard, 2005, pp. 3-8).

There was a passionate response by the CCD sector across Australia to this change. Many felt that the political nature of the social justice, social change agenda of CCD may have been the reason for the axing. Others felt that the government focus was on the high end of artforms, 'We need to focus on supporting excellent, innovative and distinctly Australian artistic creation by building a vital and more viable art sector...' said Jennifer Bott (Goldbard, 2005, p.4), OZCO CEO in a media release in response to axing of the CCD board. Another reason might be a perceived lack of success in CCD, due to lack of evaluation, resourcing and support (Gorringer, J. 2009 pers. comm.).

Since 2004, financial support for CCD activity from the Australia Council through Community Partnerships has been directed to one off, short term, discrete projects or support for longer term programs of significance delivered by organisations. This organisational support is provided within two frameworks: *Key Producers* of CCD productions and activities (such as *Somebody's Daughter Theatre Company*) and *Service Organisations* (such as Tasmanian Regional Arts). As of September 2009, Community Partnerships funds no Tasmanian based key CCD producers and only one CCD service organisation (Tasmanian Regional Arts).

Despite significantly reduced or withdrawn Australia Council funds from 2004 (and in some cases state government funds as well) to a number of statewide CCD organisations such as the Community Arts Network SA and the Queensland Community Arts Network, the sector appears to be alive and growing

nationally. There has been a sustained presence of CCD in Australia due to the diverse nature of CCD driven by community demand rather than the availability of external funding (Jenkins, P. 2009 pers. comm.).

COMMUNITY CULTURAL DEVELOPMENT IN TASMANIA TODAY

“The Tasmanian arts community has been a major part of this movement. For the island state, CCD practice holds particular resonance in light of the large regional spread of population, the prevalence of communities with strong cultural lineage, the questions of identity as defined by environment and the presence of truly original stories, which need to be told” (Kruckemeyer, 2006, p 23).

“An unconditional love for the community is the greatest thing you can bring to CCD.” Teresa Beck-Swindale

There are two major production based CCD organisations in Tasmania, Kickstart Arts and Big *h*ART, who operate internationally. Kickstart Arts began its life as the Tasmanian Trades and Labor Council’s (*TTLC Arts In Working Life Program*, established in 1992 by then *TTLC* secretary Jim Bacon. The *Arts In Working Life* program was initially directed by John McQueenie and produced groundbreaking CCD projects that brought together employers, workers and unions.

From 1997 Richard Bladel’s focus on social justice and social inclusion inspired cross-sectoral partnerships with non-government community service organisations, schools and the public health sector. Kickstart is currently a not for profit association under the direction of Jami Bladel. It has a youth focus, aiming to create pathways to employment and social inclusion for young people from a range of cultural and socio-economic backgrounds.

Big *h*ART was established by John Bakes and Scott Rankin in Burnie in 1992. Big *h*ART experiment with making high quality art over long periods of time with communities who lack opportunities, then place the finished work in national and international arts festivals. Their aim is to create new opportunities, build skills and contribute to national social policy debate.

There are others who have carried the flag for CCD in Tasmania over the past decades, like Salamanca Theatre Company and Barbara Manning who founded the *Animateur* course at the Victorian College of the Arts (Bladel J. 2009 pers. comm.). There are also many other organisations like *Interweave Arts* and *Access Arts*, along with smaller groups and individuals who work at CCD across Tasmania in the cities, towns and tiny hubs that make up the most rural population of any in Australia.

Some of these arts practitioners came to the forums in June 2009, but there were some people who wouldn't have known about the forums due to the professional isolation of their work. It seems to be an oxymoron that community artists might be isolated but in Tasmania there is not 'one CCD epicentre anywhere, because to work it has to be everywhere' (Kruckemeyer, 2006, p23). CCD workers are spread across the rural landscape and can be professionally isolated.

Leigh Tesch, Tasmanian Regional Arts Development Officer, stated in the grant application for this project that;

“While much of community arts practice in Tasmania is excellent, there is a wide variety of experience, expertise and practice in this area. Community organisations are often enthusiastic about working with arts practitioners but can have limited understanding of the process involved in CCD and the skill level required of practitioners to work with groups effectively. Artists can easily underestimate the time needed to effectively work with a particular community and their time and artistic expertise is not valued appropriately. This can result in adhoc projects that are inadequately funded and poorly planned, with lack of follow up and evaluation.”

Feedback from some of the session presenters and participants reflected the initial issues raised in the TRA submission to Arts Tasmania:

Jami Bladel, Artistic Director of Kickstart Arts says that, “To deliver quality and responsible CCD, projects need to be adequately resourced and CCD artists need to be suitably skilled professionals who are supported and properly paid”. Sally Marsden said, “There is no pay parity with other professions with similar skill sets, so frequently artists and artswokers move to other professions such as in the health sector, where they might work on CCD projects within their role as social worker or occupational therapist, for example”.

“Step back and reflect on why you are doing it. Listen to the little voice so you don't get resentful”
Gwen Egg

Jennie Gorringer, a Tasmanian CCD practitioner suggests that, “we need greater recognition of the broad range of practice within the state, from simple projects to academic. The key is making them sustainable”. She says that, “there is a shortage of artists who want to work with their community, particularly young artists”. She recommends more arts hubs where CCD projects can be incubated and paid workers manage and build regional networks and relationships. “Local government has an essential role to play employing arts officers who understand CCD practice and can help develop partnerships between neighborhood houses, community health centres and arts hubs”.

“Be realistic about your relationships. It is about building relationships. It takes time to build relationships”. Jennie Gorringe

Community Cultural Development Survey Report - Local Government In Tasmania

In 2008, Jacqui Dawborn completed a survey for Tasmanian Regional Arts and the Arts and Wellbeing Network entitled, ‘Community Cultural Development Survey Report - Local Government In Tasmania (Councils) October 2008’. All 29 Councils were contacted by telephone. A total of 12 participated in the survey, which aimed to determine the level of CCD activity and the capacity of Councils to implement CCD projects.

This report revealed that, “It was problematic and difficult to show clear results due to the wide range of job titles and the fact that Youth Officers, Community Development Officers, Recreation Officers and other council workers carry out similar duties to that of an Arts Worker. This is reflected in the fact that the majority of council employees filling out the survey were Youth Officers or Community Development Officers”. Also, “The results showing how many workers had “on the job” or “formal training” was from a small sample, yet it showed that all workers learned on the job and from this group of 6, 2 also had formal training”. Also, “Generally, it was reported that there is much CCD activity in all regions of Tasmania”.

Industry Training Demand Profile Prioritises CCD Training

The Industry Training Demand Profile for the Arts in Tasmania (August 2007) which concerns the Tasmanian creative arts industries, ranked the need for a diploma in CCD as the second highest priority (after an Advanced Diploma in Arts Administration). This document states:

‘There is an increased awareness and recognition of the broader applications of art in community development work and health and wellbeing programs. This qualification is strongly focused on skills transfer and collaboration between professional artists and community participants and can take place in any art form’ (ibid, p.53).

It recommends that ‘20 people per year over the next 3 years’ are required to be trained in order to ‘enable people working in the growing area of community cultural development to develop the skills necessary to successfully manage community art projects and community development programs involving the arts.’ Also, ‘Accredited courses currently offered in other states need to be registered for delivery in Tasmania. As this sector has been identified as one of growth the consequences of not making this training available in Tasmania may limit potential employment possibilities and lead to

inadequately trained facilitators undertaking projects' (ibid, p.54). For a current list of training opportunities for CCD practitioners in Tasmania, Refer to Appendix 3.

"I believe the arts have nurtured a mob of CCD workers and other sectors are now calling on their services. Training/quals would legitimise their experiences and skills." Niecy Brown

The Statewide Tasmanian Arts Health and Wellbeing Coalition

Health promotion workers with the Department of Health and Human Services (DHHS) in partnership with TRA, arts@work and Kickstart Arts established a network around the arts and health sector in 2003. An arts and wellbeing officer position was hosted by TRA and DHHS and funded by The Tasmanian Community Fund in 2007 and 2008. Currently the Tasmanian Arts, Health and Wellbeing Coalition aims to collaborate to create healthier and more connected communities. (The Statewide Arts Health and Wellbeing Network Strategic Plan 2005 – 2010).

There are many parallels and direct links with these recommendations for CCD in Tasmania and the arts, health and wellbeing coalitions' strategic plan. Many people attending the forums were working directly on health and wellbeing projects. The difference might be that CCD focuses creative expression through the lens of social justice and cultural change whereas arts and health agendas can encapsulate more general or traditional engagements with creative practices (Jenkins, P. Sept 2009, pers.comm.).

"CCD is conscious practice towards change, with community, through culture" (CCD.net). CCD also focuses on "a number of outcomes, from the artistic and creative through to educational, economic, social or community development outcomes (ibid).

In health promotion work there is currently a stronger policy focus on the social determinants of health. For example, poverty, unemployment, isolation and powerlessness (Murphy B & Keleher H (eds), 2003). This focus is more aligned with CCD practice.

The forums discussed the possibility of the Arts, Health and Wellbeing Coalition representing CCD or being the peak body for CCD. Generally there was a feeling that the focus would need to be expanded and that it was essential to develop dialogue prior to any further consideration of this suggestion.

"Arts, health and wellbeing recognises the value of the arts within a holistic approach to health and wellbeing. The two fields are linked, and they share many characteristics. Partnerships between health and cultural disciplines are a natural mix, as each is concerned with wellbeing

and change. CCD processes fit well into arts health and wellbeing programs and projects. This is especially true where community wellbeing is concerned” (CCD.net).

“Art therapy and community art are different. Art in therapy explores inner worlds for individual healing, community art is made to fascinate and enlighten an audience.” Richard Bladel



Figure 2. People were excited about "not being talked at" - the forums were about open dialogue. QV MAG Learning Centre, Launceston June 2009.

“We are cultural activists.” Sally Marsden

RECOMMENDED ACTIONS SUMMARY

The following tables summarise and prioritise the ideas generated in response to the questions, “What specific actions can be taken to develop the professionalism of people working in the CCD sector” and to ... “Develop our understanding, skills and careers in community cultural Development work’, (Refer to Appendix 1 & 2 for full group notes). The number after each major action represents the approximate number of times this overall initiative was presented by the people involved in discussions.

Tasmanian Regional Arts are committed to actively supporting CCD workers through their three Regional Arts Development Officers (RADO’s). TRA will facilitate the initial regional meetings in partnership with other key players in Tasmania. The aim is to develop an ongoing and sustainable CCD network so that

these actions can be progressed. It is acknowledged that this will require additional resourcing. The regional networks will facilitate the progressing of these actions.

Priority 1: Professional Development for Tasmania's CCD Workers (40)*

Offer the Victorian College of the Arts graduate certificate course in Tasmania.

Offer an annual series of workshops to build CCD knowledge.

Develop project management skills such as planning and evaluation.

Help workers to develop a personal mission statement and marketing approach to focus their careers.

Offer different levels of training - introductory CCD course at Polytech, summer school.

Support CCD workers to complete the current Polytechnic arts administration course.

Recognise prior learning in gaining qualifications via peer and thesis review.

Work with the Education Dept to put CCD back into the school curriculum through teacher training.

Include subjects such as ethics, philosophy and social geography.

Priority 2: Tap into Existing Knowledge (30)*

Seek people out and gain from their experience.

Document your projects, including what worked and what didn't work.

Create a resource library.

Mentoring opportunities - a funded program to learn on the job, as part of a course, learn from 'submerging artists'.

A project data base.

A skills data base and connection point.

Develop a checklist for best practice.

Consolidate resources from Australian Business Arts Foundation, Australia Council etc.

Link websites Tasmanian Regional Arts, Arts Tasmania, Local Govt.

Work directly with the Community Development Network of Victoria to learn from them.

Priority 3: Develop Supportive Regional Networks (21)*
A CCD regional network meeting once every 2 months (northwest, north and south).
Build relationships and partnerships with stakeholders and other sectors 'within the system'.
Create an online forum or blog.
Share knowledge and experiences.
Participate in the Regional Arts Australia Conference in Launceston in 2010.
Create a newsletter.

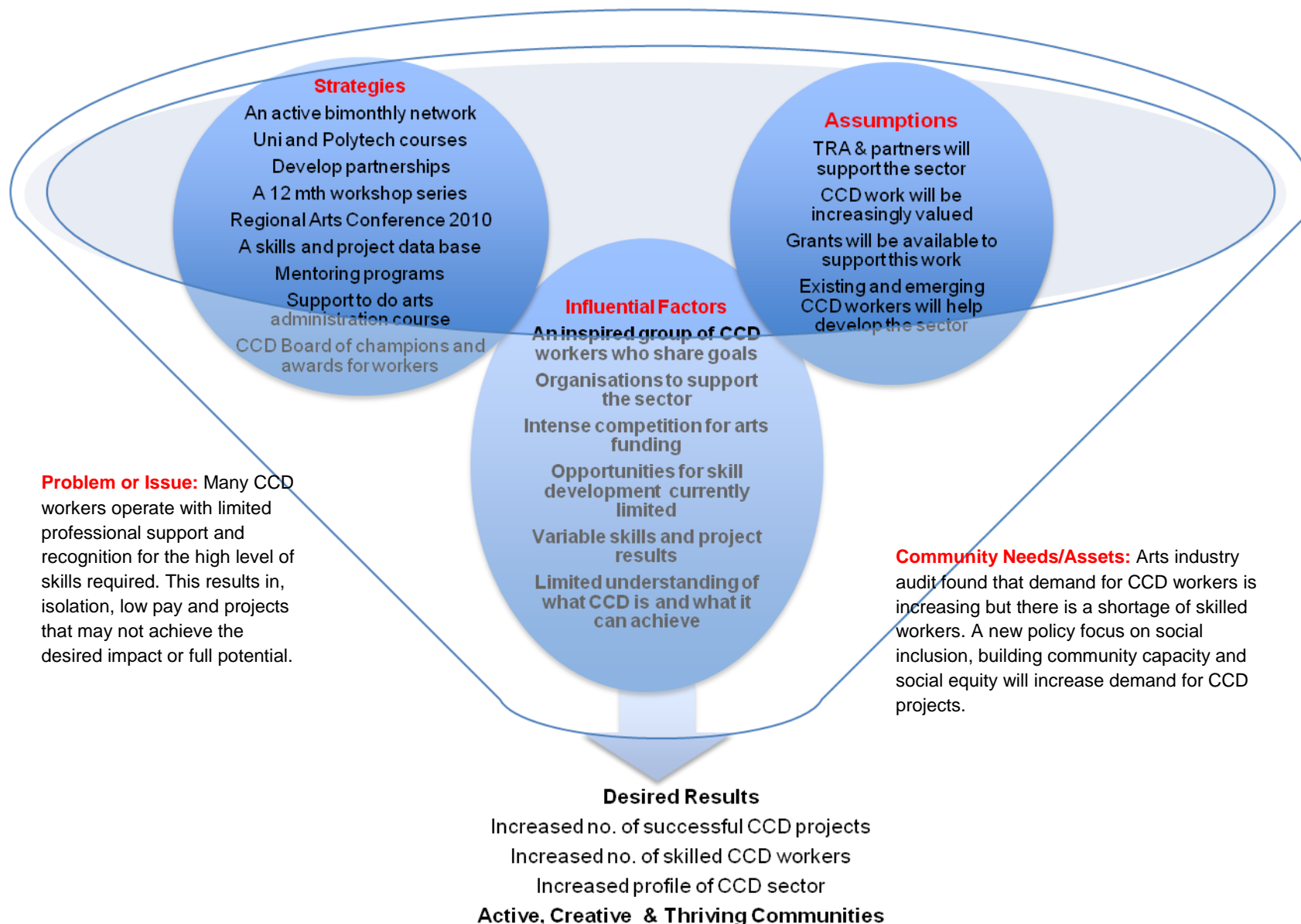
Priority 4: Advocate to Raise the Profile of the Sector in Tasmania (20)*
Help people to understand what CCD is which might involve it's renaming by younger workers!
Reveal our results through ongoing evaluation and reporting to all levels of Govt.
CCD board of champions to help workers lobby for improved support.
Work directly with the Tasmanian Health and Wellbeing Coalition
Lobby for CCD positions at local government level.
Research the most effective funding durations and lobby for this. For example, 3 yr projects.
Awards for workers.

"We need to be advocates in the field in order for it to exist" Jami Bladel

Program Logic to Help Chart a Course

The following graphical representation attempts to take a look at the big picture, "A program logic model links outcomes with program activities and assumptions of the program". (W.K.Kellogg Foundation, Logic Model Development Guide, Michigan, Jan 2004, p.3).

Project Logic – A Theoretical Approach to Guide Actions for the CCD sector in Tasmania



APPENDICES

Appendix 1

'Specific Actions that Can be Taken to Develop our Understanding, Skills and Careers in Community Cultural Development work'

Introduction to CCD Workshop Penguin Surf Lifesaving Club Monday 15th June 2009

Group 1

- Know your community. Make yourself visible and accessible.
- Attend workshops and conferences around Australia. Ask TRA for support.
- Nail down a personal mission statement in order to really focus your practice. Something realistic and achievable that can rejuvenate you.
- Have the courage to have ideas and seek people out to help achieve them. Have a passion for what you do. Don't be afraid to start small.
- Gain familiarity with past practice – learn from what has been done - don't try to reinvent the wheel.
- Documentation eg. Women's art registry.
- Develop a project and evaluate it.
- As an artist, develop a personal profile, take it to a professional artswoker or an arts CCD expo for advice or evaluation.
- Networking via personal relationships.

Group 2

DO?

- ⇒Build partnerships and networks.
- ⇒Research: your project, criteria, funding sources.
- ⇒Develop links with relevant decision making bodies.
- ⇒Learn more: access professional development for artists, skill development in submission writing, arts project management.
- ⇒Advocacy: "sell" the concept, educate stakeholders.
- ⇒An art skill community connection point.

Group 3

- Accessing prior knowledge: Access to results of previous arts projects – open up the community arts library resource and connect with artists with experience, how to link with a mentor in your field of arts practice for assistance.
- Short training sessions to assist running an arts event (e.g. Recent one by Ron Layne), Creative volunteering courses no longer run (action – Julie to follow up with Paul to reuse the workbooks).
- Access Centrelink participants as volunteers.

Introduction to CCD Workshop Tuesday 16 June 2009 QV MAG Launceston

Group 1

- Workshops for increasing exposure/awareness/knowledge of CCD
- The CCD role/process – a downloadable checklist of skills and actions needed for best practice (including evaluation)
- Education - CCD from Arts/social
- CCD – define, theory
- Framework/ formal and replace natural routine everyday
- Career path discussions
- Identify need for the role in local and state govt.=Benefits
- Individuals take action
- Lobby between actions and results to build CCD profile.
- CCD values

Group 2

- Developing on line: previous projects /work, evaluations and checklists. For new projects delegate list skills and divide into areas.
- Actions: Encourage more indigenous artists in CCD. Basis of indigenous culture. Book 'Respecting Cultures' should be reviewed looking for gaps. Create guiding processes.
- Skills: Education should develop CCD at graduate certificate levels. Professional development: 10 weeks summer school graduate certificate CCD, prior recognition of appropriate learning, Secondment from VCA for one year to work as mentors, work experience CCD, a formal approach to evaluation.

Group 3

- We can all be advocates for CCD

- Evaluation process – informing all spheres of govt in regard to measurable results of communities participating in CCD.
- Data base of completed projects as reference point.
- Advocating for CCD positions in local govt.
- Community/Cultural link and cycle.
- What courses of study are available in CCD?
- Work with local govt. in planning processes, e.g. Launceston community plan. TRA feedback on plan? Need more direct input.
- Positive arts discrimination
- NYCC – Northern Youth Coord Committee. We need a similar body for arts workers and artists. Council to host such a group.
- CCD on line forum.
- CCD experience Vs 'school' based knowledge of CCD. Traineeship. Structured mentoring program
- National school curriculum in CCD, demonstrate it, name it up.
- CCD awards for workers
- TRA could pay CCD workers to do arts admin course.
- Embrace the word community (shift definition), reinvent, embrace, transform, re-inform, not always a dirty word look at these models, value working together, elite terminology.
- Opportunities for people to come together to share experiences. We need more days like this, connectedness, not talked at, this day going in the right direction. Need this workshop each year.

Introduction to CCD Workshop Thursday June 18th 2009, The Barn, Rosny.

Group 1

- **Maintain our network:** blogging, workshops, meetings, pot lucks - eating together, mentoring-sharing skills, improve opportunities – funding, jobs, what projects are on, training, artists contacts/database – addresses, skills, areas of interest, experience, strengths, access and promotion, identify worker needs, information – connecting knowledge silos, Data base of CCD projects (like CAST exhibitions) to review, research and learn. Data base to include work by CCD workers not only CCD artists. Who could do this? TRA?
- **Lobbying:** CCD board of champions to help us lobby, action research on funding effectiveness needed because funding cycles inhibit community relationships, need longer time frames, is a political process, Arts is off the agenda in teacher training, get it back on, use skilled CCD people to teach.
- **Workshops:** Funding practical workshops looking at the nuts and bolts of a project from start to finish, arts and health, Tony Kelly community development workshops.

- **RAA Conference** – identified as a big opportunity for CCD workshops, to gather CCD group to meet again and lobby, network.

Group 2

- **Increased/Accessible Information on CCD:** Database of artists and CCD workers and projects via TRA website –upload Via TRA, Arts Tasmania and Local Govt. TRA to do data base maintenance.
- **Professional Development:** VCA post grad of CCD in Hobart, Different options for different needs – Polytechnic, creative volunteering type short term courses, 12 month program of workshops offering specific subjects e.g. 6 workshops including a general forum, general forums across the state for CCD artists/practitioners to discuss issues/ideas, Look internationally/nationally for trainers/mentors, Mentorship programs as part of CCD course, Forming a Southern CCD network meeting once every 2 months, Cross sector partnerships e.g. Input from the Arts & Health Network, education, aged care DVA etc., holistic ways of working, talk up policy development with Ed dept on CCD.

CCD Projects:

- An online network (blog, data base, forum) with people and resources
- Promotional materials about arts and communities in Tasmania DVDs, media kits.
- Templates for project design from beginning to end
- Historical resources to inspire-good projects from the past-snapshot, include successes and mistakes.
- Consolidating resources and giving access to them-especially low cost and free, NAVA, OZCO, ABAF, CAST.
- Submerging artists-older working with younger artists
- Regular events like this for networking. Regional groups.
- Resources available to projects –Library at TRA, OZCO – making your mentorship work.

General discussion on need for advocacy group or board and how this group might look. Practitioners or people with power but understanding of CCD. Is TRA the peak body? Other groups Salamanca Arts Centre, Kickstart Arts, Arts and Health Statewide Network.

Appendix 2

'What Specific Actions can be Taken to Develop the Professionalism of People working in CCD in Tasmania'

Professional CCD Worker Forum Penguin Monday 15 June 2009

What is CCD? Who works in the sector?

CCD artist or person, community development people, band leaders, facilitators, event managers, health promotion workers, multicultural groups, health workers,

CCD is clunky terminology, another term for local govt. to relate to, Community development takes it further on then art, authenticity, social entrepreneurial, what it means needs interrogating to find language polities can understand and that describes what it does and is, what about arts populi? CCD is about connecting with the community, social connectedness, political aspect, social change. Is community arts, community cultural development? Even libraries are hubs for cultural development and social networking.

An example of CCD in singing groups, many been around forever, intergenerational, public events, high quality e.g. Ulverstone wins prizes nationally, needs to be acknowledged, like cultural volunteers – some people do it their whole life.

Two areas:

Cultural/political e.g. kids needing skate park and

Public art – artists reflect cultural product and change perceptions via their work (stronger statements more likely to be heard even if more unpleasant), e.g. sexual health - stories of issues on chairs at the beats, a subtle but powerfully engaging public artwork, artistic responses to global tragedy e.g. AIDS/quilts.

Work with system to get somewhere.

Need communication and collaboration, partnerships, especially at local government level.

What is professionalism?

Turning point in the 1980's, art therapy/occupational therapy Vs arts practitioners being artist, health worker, community development officer but no pay parity in dollars terms.

OZCO below national skill codes, if you do a skills audit you might get somewhere. Community services award.

Arts workers in Tasmania? TRA, Kickstart Arts, Big hART, Moonah Arts Centre, The King Island Cultural Centre, Local Councils events?

Actions Post graduate course e.g. Flinders Uni philosophy and art, social geography e.g. FRESH, recognition of prior learning, peer review process for accreditation – sometimes difficult process, thesis review (of previous project), core unit would be ethics. A graduate university course, TAFE level as starting point but need to understand complexity, sensitivity of the work, e.g. ethics procedures.

Priority actions

CCD newsletter including CCD theory, research

Conference 2010 dedicated CCD discussion

Mentorship – to provide personal experience and critique, need database of mentors

Develop partnerships further to promote better understanding of CCD

Recognize CCD heroes statewide

Professional CCD Worker Forum Hobart Thursday 18th June 2009

- An intro discussion: 3 day workshop – Intro to CCD practice
- Consistent issues arising
- Highlighted some blurry edges around CCD
- Role of Tas Regional Arts, arts@work and Arts Tas in regard to CCD practice/funding

Tasmania not taking on bigger 3-4 yr projects. Possibly do not currently have the capacity? How many professional artists working in the community? Not enough support, artists are working in many roles including waitress/waiter. Many different roles exist in professional CCD work. How do we achieve professionalism? Need to look more at seeding grants to develop up a successful project Vs simply implementing it with little resourcing.

How are these artists working? Need to name it up and be clear about how you are working. The group discussed the difference between a community arts project and a CCD project. One definition was:

Community Arts Project: an artist works in a community.

CCD Project: an artist works with a community.

Professional development: VCA post graduate CCD course. Noel Frankham Arts School Uni of Tas. Would there be enough students? How would we market it? Need follow up with Noel.

Resourcing: Vic health is funded from smoking dollars. Could we lobby for % of gambling fund for e.g. (Community Support Levy, Tas Comm Fund).

Need a CCD peak body which could:

- assist community partnerships
- build leverage to gain funding. Identify other funding to support a CCD network-talk to funding bodies including Tas Community Fund to suggest a % automatically is allocated to arts/health/community projects.
- be an advocacy body with reps from major Arts/CCD orgs
- network with other peak bodies e.g. Cultural Development Network CDN Vic.

- Be responsive/inclusive to the younger generation otherwise could just be people playing out their histories. There are more young people wanting to work in the CCD sector.
- Save the human race as it is essential to build human capital to look at new ways of working and living!

Queries about TRA as the peak body: Do they employ professional artists? Is it a peak body, funding body +/- or producer-what does this mean, How does the RAF work?, How does TRA consult and represent the sector effectively?

Immediate tasks within 2 months:

- Work on creating regional working parties; those represented indicated support. This was Kickstart Arts, arts@work, Tas Regional Arts and DHHS. These groups would facilitate follow up re needs of the sector; North, NW and South. TRA to drive this process before end of August 2009.

Appendix 3

Community Cultural Development Related Courses

Tasmania:

Certificate IV Arts Administration Inveresk Centre Launceston Polytechnic.

This one year, full time theoretical and practical course is designed to reflect the role of individuals working in arts administration. Students participate in practical projects in simulated environments, museums, gallery restaurants and/or public galleries.

The Arts Administration course has two strands running concurrently throughout the year:

- A generic arts administration strand relevant to all art forms covering planning, financing and marketing.
- A practical application strand which focuses on devising, developing and presenting a range of real and simulated exhibitions and events.

The course will incorporate a combination of learning strategies including class work, excursions and practical experience. The course is also suited to those who are currently employed in an arts administration role where they are able to develop their skills on the job. The formal learning will be structured around activities based in Hobart and Launceston. These structured activities will normally be restricted to one full day a week. In addition, research and project activities will take place at various times during the year. The workloads will vary and will be individually negotiated to suit specific projects and workplaces and to take advantage of opportunities to engage in projects in the community that may arise. Interview to demonstrate an appropriate level of ability to enable successful completion of the program, and an active involvement in the visual and performing arts.

<http://polycourses.yourchoice.tas.gov.au/><http://polycourses.yourchoice.tas.gov.au/>

Certificate IV In Aboriginal Or Torres Strait Islander Cultural Arts (Clarence)

A one year, full time equivalent course for people of Aboriginal or Torres Strait Islander origin, Graduates of the Certificate III in Aboriginal or Torres Strait Islander Cultural Arts, existing Aboriginal or Torres Strait Islander Visual Arts or contemporary craft practitioners wanting recognition of skills and/or acquisition of new or upgraded skills and, people wanting to gain specific skills rather than a full qualification e.g. Wood carving or digital photography.

Options will include: Studio based training at Clarence Campus, On the job, in your own workplace, On the job, through work placements with established practitioners, A combination of the above. <http://polycourses.yourchoice.tas.gov.au/>

Online Courses:

CCD NSW Diploma in Community Cultural Development

This new CCD course provides participants with the competencies needed to work in CCD at a project and program management level. In particular it is designed for arts workers, organisers and artists as well as people working in fields allied to CCD, environment, health, youth work, arts organisations, Aboriginal organisations and migrant organisations. Full Internet delivery of offered for four modules, and a fifth is offered through a combination of online and work based project activity. <http://www.ccdnsw.org>

University Courses:

Postgraduate Diploma Course and Masters Program in Community Cultural Development Victorian College of the Arts: Melbourne University

The CCD Postgraduate Diploma and CCD Masters programs aims to provide and intensive learning experience for artists from all artforms, who have a commitment to social justice and to the role of art s a process for intervention. The degree is 3 yrs with a major in a specific art form and one yrs full time documented arts practice or CCD experience. The Masters program requires students to have an honors degree in a relevant discipline with at least a 70% grade average or equivalent, or a postgraduate diploma in Community Cultural Development Practice with at least a 70% grade average. <http://www.vca.unimelb.edu.au/ccd/>

For an update on current related courses go to:

<http://www.ccd.net/education/courses/index.html>

<http://www.cansa.net.au/mainpage.html>

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