



**COMMUNITY CULTURAL DEVELOPMENT
SURVEY REPORT**

**LOCAL GOVERNMENT IN TASMANIA
(councils)**

OCTOBER 2008

**Community Cultural Development Survey Report
12 councils in Tasmania
2008**

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conducted October 2008

Introduction

As part of the Arts Wellbeing Project and Community Cultural Development (CCD) Planning Group which was formed in July 2008, Tasmanian Regional Arts conducted a survey to begin to investigate how CCD practice is operating in Tasmania and to scope the specific needs of the CCD sector. The results are a **snapshot** (2007/08 financial year) of the councils that participated in the survey.

CCD is a broad term covering a diverse range of activities, and 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 which can be undertaken in any art form, resulting in a wide range of development outcomes.

Background

There are 29 councils in Tasmania. The survey has shown a snapshot of arts activity in communities (2007/08) from 12 Tasmanian councils. 22 councils were approached and 12 participated. The participating councils are from the North, North West, and South and show a range of populations, both urban, rural and remote. *It is important to take into account that 17 councils have not been represented.*

22 council community and/or cultural development employees were contacted by the Arts and Wellbeing Project Officer from Tasmanian Regional Arts by telephone and informed of the survey and asked to participate.

All 22 Council employees showed much interest and enthusiasm and some took the opportunity to talk at length about their local issues. At the time of each telephone conversation, the council contact was sent a survey via the Internet and all agreed it was a good idea to participate. The estimated time to fill out the survey was 20-40 minutes.

Approximately 1/3 of the contacts said they would endeavour to fill out the form but wanted the Project Officer to know **they were extremely busy and not sure they would find the time**. 7 surveys were returned within the first week and a series of reminder e-mails and telephone calls to the remaining councils ensued in the following weeks. The final number of surveys collected was 12.

Summary

- ◆ Much of the information gathered is clear and straight forward and other data is less easy to interpret due to lack of information in some instances, and survey questions that were not straight forward.
- ◆ The highest rating arts activities were visual arts, music, theatre and multimedia. 'Youth' was the highest rating target group for community arts activity. Arts Tasmania and Tasmanian Regional Arts were the most common sources of funding. Artists are more likely to be found through 'word of mouth' and the [art@work](#) website than from local newspaper advertisements or personal contacts. The highest rating perceived ongoing benefit to the community was 'regular festival' and 'increased community pride and identity'.
- ◆ 9/10 council contact's response to the question about council support of CCD activities ranged from satisfactory to excellent. One council contact perceived council support to be unsatisfactory.

“**Question 1. Employment of Arts workers**” was an attempt to find out how many arts workers/CCD workers and Arts Development Officers worked full time and/or part time in each council. The idea behind this question was to begin to determine each council's capacity to provide the required time and professional skills to implement CCD projects.

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.

Generally, it seems that council's with larger populations employed full time Arts Development Officers and part time or full time CCD/Arts workers and the smaller councils employed Community Development Officers, Recreational Officers or Youth officers. These workers extend their brief into Community Cultural Development.

King Island is an exception as it has a very small population, yet employs a part-time Arts and Cultural Officer. West Tamar, with an estimated population of 21,543 employs one full time Youth Development and Community Development Officer who undertakes community cultural projects. Huon Valley has the second smallest population in this sample of council regions, yet employs a part time Arts Development Officer and a part time CCD/Arts worker.

It must be taken into account when viewing the results in Table 2, that due to the possible misinterpretation of the question in some cases, the information may not adequately reflect the status of employment of arts workers in these councils.

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.

It was also evident that the more populated councils generated more Arts Projects than the smaller councils. Even so, King Island, with a very small population had more Art Projects than other councils with larger populations.

“The Project did not come from the community but was imposed so there was not as much community engagement as we had hoped for.” The comments made by Council contacts about the measure of success are interesting in that the **3 main reasons for success** in a project were: **1. sustainability** (measured in this instance by the longevity of projects ie. 22 and 28 years! and permanency of a cultural centre) **2. Council support** and **3. Community ownership and engagement**. The two main reasons for least successful projects were **1. lack of community engagement** and **2. the need for improved marketing strategies (promotion)**

Overall, there have been some interesting findings. Generally, there is much CCD activity in all regions of Tasmania. I hope this snapshot of CCD activity in 2007/08 from these 12 councils can shed a small ray of light on CCD practice from a local council perspective in Tasmania at this time.

Hopefully it will be useful information when considering training options and areas for development in Community Cultural Development and a record of CCD activity to compare with in the future.

The Survey

22 Local Government Councils were selected to participate in the survey as part of a state-wide approach to gathering data specific to the CCD sector.

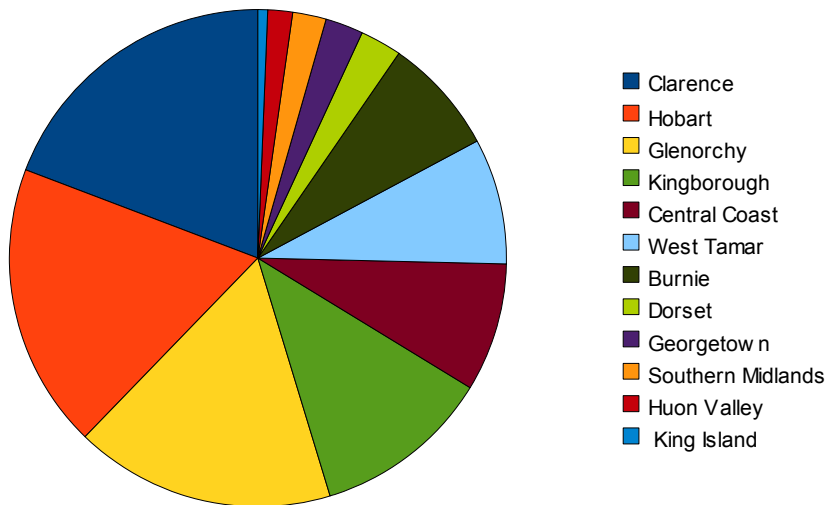
Survey participation

12 /22 Councils completed surveys from the following regions:

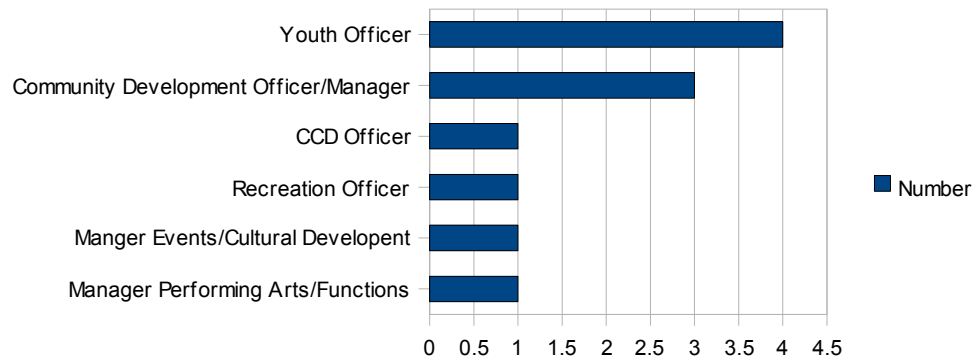
Council	Estimated. population of municipality
Clarence	50,600
Hobart	48,794
Glenorchy	44,615
Kingborough	30,500
Central Coast	22,000
West Tamar	21,543
Burnie	20,000
Dorset	7,100
Georgetown	6527
Southern Midlands	5736
Huon Valley	4230
King Island	1650

Table 1

Pie chart showing estimated population of regions:



Council employees who filled out the survey:



1. Employment of Arts workers 2007/08

The question in the survey was “What type of Arts worker(s) do you employ and on what basis?”

Council	Type of Arts worker
Clarence	CCD/Arts worker part time, Arts Development Officer full time
Georgetown	N/A
Kingborough	N/A
Glenorchy	Coordinator Arts & Cultural Development – part time Community Cultural Development Officer – part time Arts Officer – part time Artist – on contract per project
Southern Midlands	Not indicated
Hobart	1 full time CCD/Arts worker, 4 Arts Development Officers – 1 full time, 3 part time
West Tamar	1 full time Youth Development and Community Development Officer who undertakes community cultural projects.
Huon Valley	1 part time CCD/Arts worker, 1 part time Arts Development Officer and Artists on a casual basis
Central Coast	1 full time CCD/Arts worker, 1 part time Arts Development Officer
Dorset	N/A
King Island	1 CCD/Arts worker
Burnie	Not indicated

Table 2

Employment of Artswokers continued

This question was to get a sense of the capacity for CCD activity in relation to employment of CCD workers/Artswokers full time and or part time, Arts Development Officers full time and or part time and Artists full time and or part time.

The e-mail message which accompanied the survey had this message: *"I understand that you may not have any "CCD or Arts" workers as such, but please add information about who does work in this way (Community Development Officer, Youth Officer etc)*

*Looking at some of the answers it is evident that the e-mail message may have been overlooked and that it should have been stated more clearly on the survey document. The results were interesting but difficult to show clearly due to the wide range of titles for these jobs, the fact that Youth workers/Officers, Community Development Officers, Recreation Officers and other community workers carry out similar duties and multiple duties that come under varying job titles. **These issues are discussed further in the summary.***

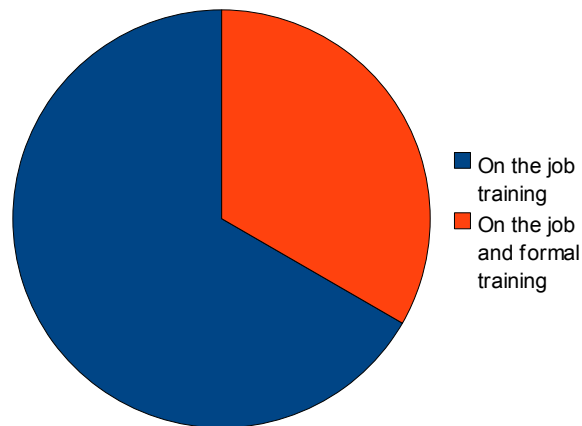
2. Training of Arts workers 2007/08

Note* 6/12 of councils **did not** indicate the type of training their workers had undergone:

This chart shows the results from the 6 councils who did:

On the job training – 4 people

*Formal **and** on the job training – 2 people*



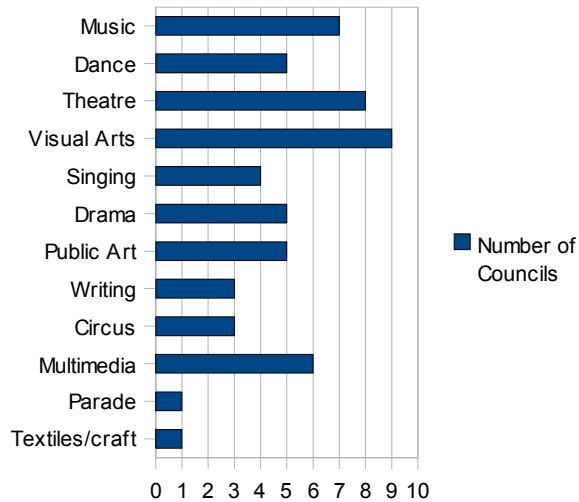
3. How many Arts Projects in 2007/8

Council	Approx. number of Projects
Dorset, Georgetown, Southern Midlands, West Tamar	0-5
King Island, Burnie, Central Coast	6-10
HuonValley	11-15
Clarence	16-20
Hobart, Glenorchy	>21
Kingborough	Not indicated

Table 3

4. Types of Arts Activities:

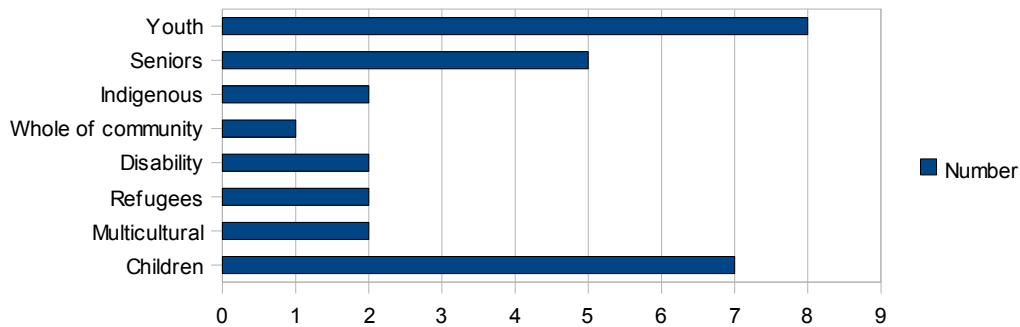
The highest rating art activities were: 1. Visual Arts 2. Theatre 3. Multi-media/music.



5. Target groups for art activities

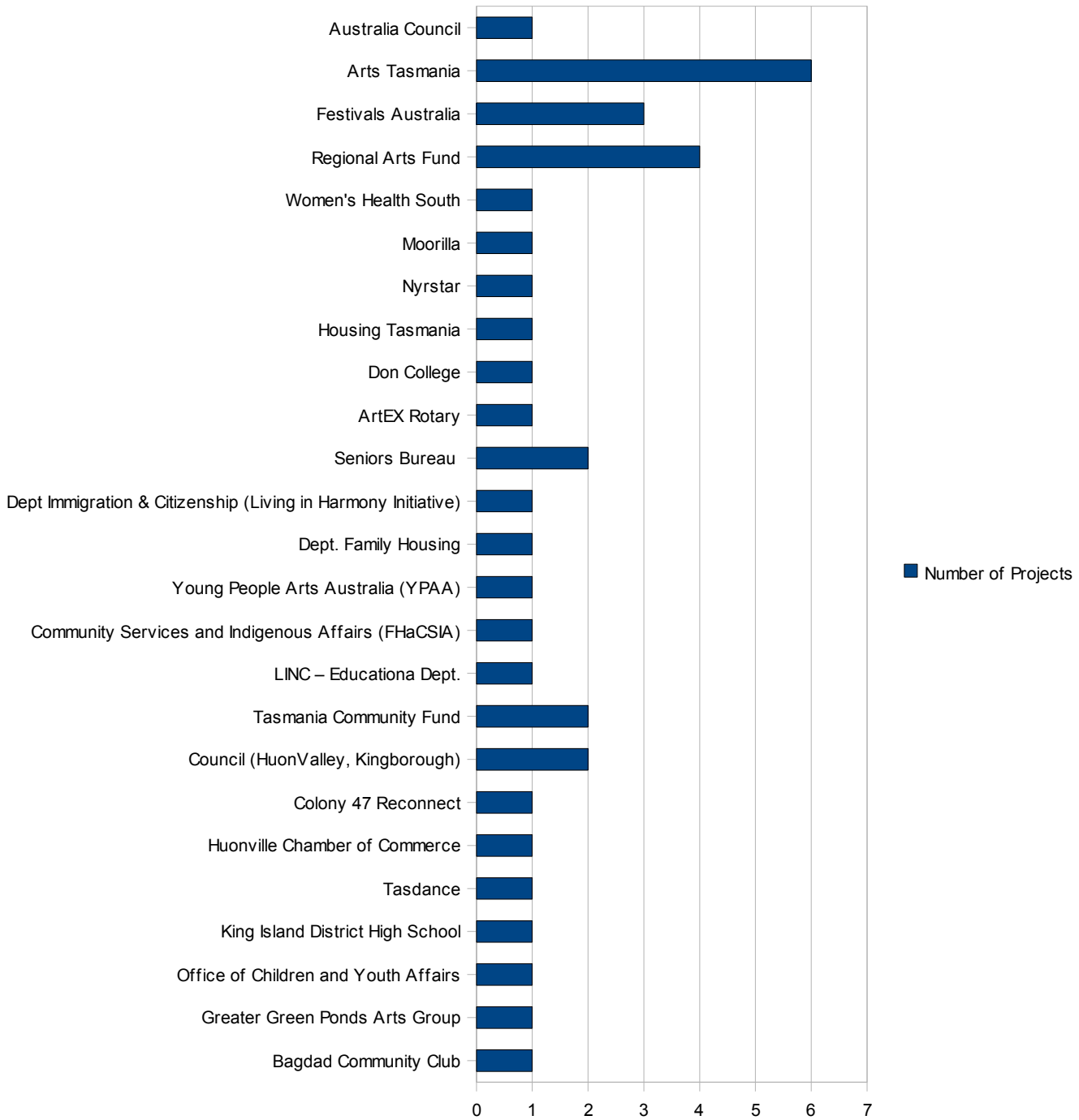
The highest rating groups targeted were:

1. Youth
2. Children
3. Seniors



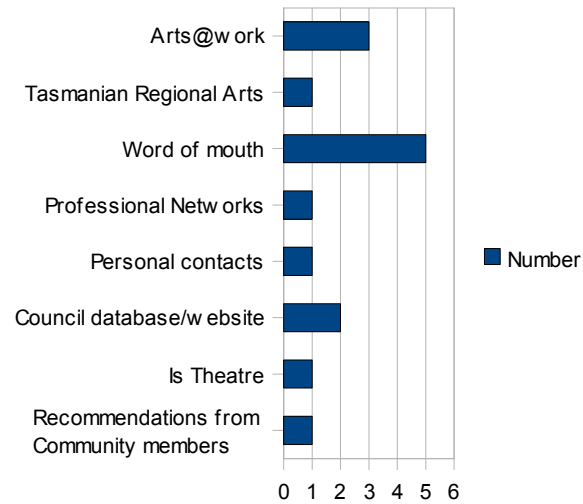
6. Funding

The most common sources of funding are from: 1. Arts Tasmania
2. Tasmanian Regional Arts 3. Festivals Australia/Council.



7. Networks to find Artists

The two most common ways to find Artists for projects is by **word of mouth** and **Arts@work website/contact**.



8. Projects initiated by individuals outside the Council:

Council	Number projects
Huon Valley	3 out of 11-15
King Island	3 out of 6-10
Central Coast	2 out of 6-10
Glenorchy	1 out of >21
West Tamar	2 out of 0-5

Table 4

9. Projects initiated by a community group:

Council	Number projects
Georgetown	1 out of 0-5
Glenorchy	1 out of >21
Central Coast	2 out of 6-10
Southern Midlands	1 out of 0-5
Huon Valley	5 out of 11-15
Hobart	6 out of >21

Table 5

**The following councils did not indicate numbers of projects in the categories for question 8 and 9.:*

Kingborough, Burnie, Dorset and Clarence.

10. Perceived level of interest in Council supporting CCD Projects:



**2 councils did not indicate level of interest.*

11.Successful CCD Projects and measure of success:

Council	Project(s)	Perceived measure of success
Central Coast	ArtEX Rotary Art Exhibition	<ol style="list-style-type: none"> 1. Diverse range of exhibits and exhibitors 2. Large number of entries 3. Interest generated within Council and further abroad 4. Sustainability- 22 years 5. Consistently high standard for 22 years 6. Council purchase 1 work each year and displayed in foyer of Ulverstone Civic Centre.
Southern Midlands	Bagdad Community Club :Annual Music Hall” Production	<ol style="list-style-type: none"> 1. Council provides financial and inkind support to Club. 2. Sustainability - 28th year 3. Show is fully booked for minimum of 5 shows.
Dorset	“Isle of Plenty” as part of 10 Days on the Island 2007	<ol style="list-style-type: none"> 1. Locally based initiative 2. High level of financial support and from expert Artists from external Arts Organisations. 3. Engaged large numbers of people from local community.
King Island	The King Island Cultural Development Project	<ol style="list-style-type: none"> 1. Employment of a part time CCD worker 2. A permanent Culture Centre was set up 3. The depth and breadth of community engagement.
Clarence	Open Art Exhibition and current Project “ Stencils Art workshops and Festival”	<ol style="list-style-type: none"> 1. Huge community response to participate and view art. 2. Creating pride and identity for local community members. 3. Current Project:engaging young people who are at risk or disconnected. 4. Directing their energy and skills into a valid art form. 5. Developing a sense of pride

		about art work created.
Glenorchy	No specific Project	<p>All projects run by Glenorchy City council's Arts & Cultural Development Program meet the following strategic objectives of the Council:</p> <ol style="list-style-type: none"> 1. Through Council's policy for public art facilitate community ownership and the development of unique and distinctive places featuring local characteristics. 2. Continue to foster and support community cultural activities and events that promote identity and civic pride at a local and city wide level. 3. Continue to support and promote the Moonah Arts Centre as a centre of excellence for arts and cultural development.
Huon Valley	The "Huonville Round-a-bout" Project	<ol style="list-style-type: none"> 1. Brought young people at risk together from all over the Huon Valley to design and make public art. 2. Public artwork situated in central area of roadway, passed by up to 10,000 vehicles each day. 3. No-one has vandalised the artwork. 4. It has given young people ownership of a public space. 5. Young people have gained skills in design, mosaic technique, communication and an improved self esteem. 6. Correctional Services were supportive of the fact that their clients had a positive project to participate in. 7. Some participants completed a project for the first time in their lives. 8. Chamber of Commerce noted that it improved the street scape

		and had interest from tourists. 9. The health and wellbeing of the entire community has increased due to the positive messages on the artwork and the fact that it is so aesthetically pleasing.
Hobart	“Bridging the Gap” Project. Tasmanian and African born secondary school students came together to explore issues around cultural identity. The result was a play ‘Madam Tojo’s Café’, and a DVD with teacher resource component.	Outcomes Play: performed 27 Aug – 5 Sept, toured to Sorrell Hobart Council and Tasman Schools. DVD produced. 3/11 successful community grants had a ccd focus.
West Tamar	Scate Park Artwork Project	It was well organised, looks fantastic, prompted young people to take ownership of the area and got lots of young people involved.

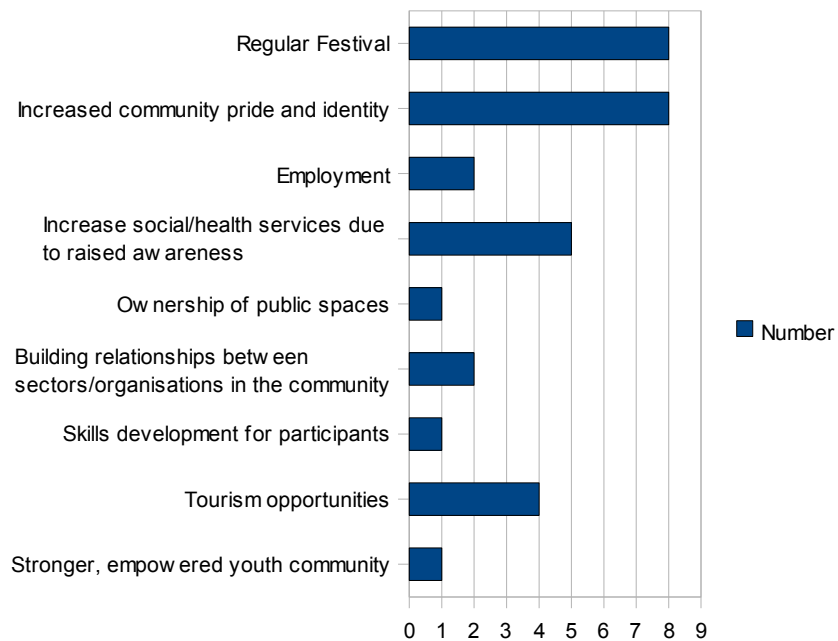
Table 6

12. Least successful Projects and why?

Council	Project	Perceived difficulties
Huonville	Radio Connect	1. Key worker became unwell at the final stages of the project
Clarence	Redevelopment of local park.	1. There were many good aspects to the project and some positive outcomes. 2. The Project did not come from the community but was imposed so there was not as much community engagement as we had hoped for.
Southern Midlands	Tasdance Junior Dance	1. It needed to be better advertised and promoted.
Central Coast	Workshop	1. It needed to be better advertised and promoted.

Table 7

13. Perceived ongoing benefits to the community



14. Further Comments

1. Central Coast

We still have a way to go as far as CCD is concerned; the Council is soon to release a Festivals and Events Strategy which is intended to strengthen our effectiveness as far as the nurture and support of cultural events is concerned. In 2007 the Council launched the first Arts and Culture Strategy for the LGA and over the past twelve months we have been making steady progress in working towards achieving the objectives. The Central Coast Council looks forward to working with TRA on a local and regional level. We are currently working through a process of developing cultural precincts in the LGA and are very interested in community hubs and shared arts spaces.

2. Southern Midlands

We have recently formed a community network group called "Midlands Matters" which ideally engages all areas of the community to work together and promote each others activities . The group has a slight health service provider bias , which leads into healthy living and wellbeing which then incorporates physical activities that the Arts can feed into .

3. Dorset

The Dorset Council is supportive of CCD activities and has provided a high level of in kind support to CCD activities within the Dorset Municipality. However, the Council is unable to provide financial resources to ongoing CCD activities because of a lack of financial resources. This results is the Council looking for opportunities to support and encourage opportunities that are offered rather than being proactive and looking for CCD experiences for the Municipality.

The 2006/07 financial year saw the Council involved in a project called "A Flush of Art" that engaged artists to work with the community on toilet blocks in the Municipality with funding from Arts Tasmania and Tasmanian Regional Arts. This was an initiative of North East Regional Arts.

Also in the 2006/07 financial year the Council provided significant levels of in kind support to the "Isle of Plenty" project as part of 10 Days on the Island as mentioned above.

Over a number of year (but not in 2007/08) Council has supported artists to provide workshops at the Bridport Splash as part of the Australia Day celebrations within the Municipality.

I was unable to comment on any of these projects as part of this survey as Council did not support any CCD projects during the 2007/08 financial year. As Council does not employ a specific CCD or Arts worker those of us who are in the Community Development and Services Department at Council do our best to support Arts and CCD projects within our community as we are able and Council is supportive of this.

4. King Island

King Island Council independently funds the part time (22.5 hours per week) employment of an Arts & Cultural Officer/ Cultural Centre Coordinator plus an annual operating budget for the Cultural Centre. This is an annual budget allocation in excess of \$44,000, a significant commitment to cultural development for a community of approximately 1650.

5. Clarence

We understand the value of working WITH and rely heavily upon other Council departments such as – community development, youth workers to realise successful projects. The employees in the arts team at Council have no formal training in CCD but come from visual arts backgrounds.

Council does not receive many unsolicited approaches regarding CCD projects (through its arts area at least) – we usually identify a need and try to work with communities to create appropriate projects and achieve outcomes.

6. Huon Valley

A permanent arts space funded by council would be fantastic.

7. Burnie

My role is “acting” - to date we have not actively pursued community cultural development within the Civic Centre framework. However, until March we did have a Cultural Officer who fulfilled this role admirably at Burnie City Council. The position has been vacant since then.

8. Glenorchy

All projects run by Glenorchy City council’s Arts & Cultural Development Program meet the following strategic objectives of the Council:

2. Through Council’s policy for public art facilitate community ownership and the development of unique and distinctive places featuring local characteristics.
3. Continue to foster and support community cultural activities and events that promote identity and civic pride at a local and city wide level.
4. Continue to support and promote the Moonah Arts Centre as a centre of excellence for arts and cultural development.

Ongoing benefits to the community are: Increased participation in arts and cultural activity, ownership of culture, building of relationships between sectors of the community, increased understanding of difference between sectors of the community, skills development, ownership of public spaces and facilities etc.

Thank you to the councils that participated in the survey