



Australian Government



**COMMUNITY
PARTNERSHIPS SCOPING
STUDY**

**CREATIVE
COMMUNITIES**

June 2006



Mr David Gonski
Chairman
Australia Council for the Arts

Dear Mr Gonski

I am pleased to submit for Council's consideration the report of the Community Partnerships Scoping Study. This report comes as a result of extensive consultation with communities, artists, partners and potential partners across Australia. The outstanding features of this process have been the openness and engagement of artists and communities in the exploration of new directions for arts and cultural practice, and the strength and support of partners and potential partners for a more active role for the Australia Council in this area.

The Scoping Study has found a diverse, vibrant and professional community-based arts and cultural development field with particular expertise in engaging communities, building long-term partnerships beyond the arts and cultural sector, and working in collaboration to achieve arts, culture and community outcomes.

The reference group can confirm a widespread interest in broadening and developing arts and cultural activities in and with communities and participants in the process have offered advice and suggestions beyond the scope of this directional study. All information received during the consultation period will be reported to the Community Partnerships Committee in a supplementary paper for its consideration during the implementation phase.

The key finding of this study is the need for the Australia Council to adopt a Creative Communities Strategy that integrates policy, planning and delivery through strong leadership and effective partnerships to facilitate the growth of culturally vibrant communities. It is a different and more proactive role for the Council and its boards and sections, and one that will make a significant difference to the recognition and growth of arts and culture as part of the everyday life of Australians.

The reference group acknowledges the contribution and commitment of your staff to this process, in particular:

- Karilyn Brown for her guiding wisdom

- Frank Panucci and the Community Partnerships staff for their commitment to the process and for advice and assistance in developing directions that could be implemented within the Council
- Staff from artform boards for their engagement with the topic, for their insights into the role of art and culture in this country, and for their openness to new directions that may impact on their own work
- InterArts and Key Organisations staff for their contribution of information, data and ideas that helped shape these directions

In addition there are two people whose contributions made this report possible:

- Deborah Mills who conducted a significant study within an impossible timeline, and whose findings formed the basis of our consultations. Ms Mills' papers are important documents for the Australia Council and the field as a snapshot of the position of arts and culture in and with communities at this time, and as a record of the engagement of the field in the development of new directions.
- Elizabeth Tupper has been outstanding in her commitment and professionalism. She has successfully walked a very fine line between being part of and loyal to the Australia Council and the Executive Officer of an independent panel. Her skills in assisting us to listen, record, analyse and report our findings are exceptional.

The reference group members thank you for our appointments to this process. It has been stimulating and uplifting, and given each of us the opportunity to contribute our knowledge and expertise to these new directions. We express our great respect for the work of the people with whom we have been engaged within the Australia Council and in communities.

Finally, it is my personal view that the Australia Council has taken two very important steps with this process:

- It has provided a needed opportunity for a review and revitalisation of its engagement in arts and cultural activities in and with communities which will result in a clearer (and much wanted) leadership role for this work, and
- It has acknowledged the importance of consultation to this sector – where consultation, collaboration and engagement are part of the art form and therefore part of engagement with the Australia Council as well as between artists, communities and partners.

Yours sincerely

Anne Dunn

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CHAPTER 1 – TOWARDS CREATIVE COMMUNITIES

Following an extensive process of data collection, document review, research and consultation, the Scoping Study has reaffirmed the strength, vibrancy and professionalism of the community-based arts and cultural development field in Australia. In particular, the expertise of the field in engaging communities, building long-term partnerships beyond the arts and cultural sector, and working in collaboration was clearly demonstrated across the country. It is clear that as the Australia Council moves ahead it is coming from a position of considerable strength, and can rely on the collective histories, knowledge and passion of the community arts and community cultural development sector to guide the change process in exciting and productive ways.

Community cultural development is a specialised professional practice with international standing, influence and networks and will play pivotal roles in the implementation of this report and its proposed strategy. It is also clear that the ownership of, and identification with, arts in communities is broader than the community cultural development sector.

As the Study representatives moved from region to region around the country a shared vision emerged for stronger, more self-directed and culturally vibrant communities in Australia. Grounded in the common goals of economic viability, social equity, environmental sustainability and cultural vitality, it is a vision in which:

- Arts and cultural practices are valued as an integral part of everyday life;
- Communities are valued as creators and active participants (not just consumers);
- Cultural diversity is valued as a foundation of innovation, creativity and artistic excellence; and
- Creativity and innovation are valued as means of engaging communities, building capacities, responding to issues and generating change.

It is a vision in which artists and communities work together to make a difference. Achieving this vision requires the coordinated efforts of many people. It needs to build on the strengths of existing partnerships and knowledge and assets in the broader community arts and cultural development field. It requires a whole-of-government and whole-of-community response that is guided by a long-term strategy, implemented in stages and delivered through partnership and collaboration.

The Australia Council, through its various boards and sections, has a vital leadership, funding and coordination role to play in delivering the Creative Communities Strategy. Agencies from across all spheres of government (federal, state and local) have key roles to play, as does the business community and the not-for-profit, philanthropic and the training and tertiary sectors. But perhaps most importantly, to be successful, the Australia Council needs a Creative Communities Strategy.

This report makes 16 recommendations.

CHAPTER 2 – SUMMARY OF THE PROCESS

The Reference Group was asked to develop a framework for describing, supporting and promoting the diverse range of practices in community-based arts and cultural work (the Terms of Reference are available at Appendix 1 and a detailed methodology is at Appendix 3).

The Reference Group commissioned two research and consultation papers from Ms Deborah Mills to provide a broad assessment of achievements, gaps and challenges and the emerging trends and needs for creative communities. This extensive and comprehensive work* formed the basis of the first discussion paper. Ms Mills conducted more than 100 interviews both within and outside the community cultural development sector.

Ms Jane Jose prepared a background paper* focused on international directions and partnership models. Ms Jose's recommendations will be considered in detail during the implementation phase.

A joint meeting was held between the Reference Group, the Community Partnerships Committee¹ and the Community Cultural Development Grants Assessment Committee to develop an agreed understanding of the respective roles and a cohesive way forward, at least in the short term, until the Study was complete.

The Reference Group published an initial discussion paper and two supplementary papers were prepared following consultations.*

In response to the Reference Group's invitation for written engagement throughout the process, 132 submissions were received.

Face-to-face consultations were conducted in all states and territories and approximately 300 people attended these meetings. Meetings were also held individually with all state and territory arts agencies.

Interviews were conducted with more than 33 external experts, partners and potential partners.

The Reference Group made an interim report to the governing body of the Australia Council in March 2006 to confirm major directions.

A joint meeting of state and territory arts agencies was convened at the Australia Council in early May to discuss the potential impact of the recommendations that affect programs, projects and organisations jointly funded by those agencies and the Australia Council.

Throughout the writing process, the Reference Group has drawn on the contributions of all people engaged in the process, although it is impossible to attribute individual ideas or recommendations within the context of this report.

The governing Council will consider the final report on 1 June 2006.

* These documents can be sourced from www.ozco.gov.au/cp

¹ The current membership of the Community Partnerships Committee is at Appendix 4

CHAPTER 3 – THE FINDINGS

The Study considered the following questions:

1. What is the rationale for investing in community arts and culture?
2. What are the key outcomes and achievements of the community arts and culture field?
3. What are the key gaps and challenges for the community arts and culture field?
4. Is the Australia Council responsible for supporting arts and culture in and with communities?
5. What potential exists for the Australia Council to make a broader contribution to the arts in communities?
6. What changes are required for the Australia Council to contribute to improved outcomes for the arts in and with communities?

3.1 What is the rationale for investing in community arts and culture?

The Reference Group explored this question with a wide range of stakeholders including community representatives, community artists, specific artform artists, partners and potential partners, academic institutions, philanthropic organisations, staff of the Australia Council, non-government organisations, and government representatives. It found that arts and cultural activities make significant differences to people's lives in many different ways, including:

- **Inclusiveness** – making art together and exploring each other's cultures, teaches people to live together with respect and tolerance.
- **Belonging** – creating distinctive places through arts and cultural activities generates a sense of identity and shared ownership.
- **Community building** – making art together builds and strengthens communities in neighbourhoods, suburbs, towns and rural areas.
- **Identity** – making art and engaging in cultural activities in and with communities produces art that is relevant to people's lives.
- **Diversity** – respecting and interacting with cultural diversity, makes arts institutions more relevant, dynamic and reflective of Australian communities.
- **Dialogue** – providing diverse communities with access to cultural resources strengthens their public voices.

The Reference Group concludes that community arts and cultural practices are a vital link between the arts and cultural sector and the everyday lives of the broader community, and deliver a wide range of arts, cultural, social and economic benefits.

3.2 What are the key outcomes and achievements of the community arts and culture field?

The Study identified significant outcomes achieved by the community arts and community cultural development sectors across a number of key criteria. These include engaging with diverse communities, generating active community participation (in particular marginalised communities and individuals) leveraging of non-arts dollars, engaging with non-arts partners and contributing to community building.

The following examples demonstrate some of these outcomes, and are drawn from Community Cultural Development Board funded organisation and project reports for the 2001-2004 period.

Participation

- 89,000 active participants involved in creative processes in Community Cultural Development Board funded projects across Australia (2001-2004).
- In 2004, more than 30,000 active participants were involved in the activities of the CCD triennially funded key organisations. Audience numbers were 21,000 and 100,000 at paid and free events, respectively.

Leveraging income from other sources

- Of the 651 projects acquitted from May 2001 to December 2004, an additional 90 cents was leveraged from other sources for every dollar invested by the Community Cultural Development Board. The total income for the projects was nearly \$31 million of which \$16 million was invested by the Australia Council.
- Over the period 2002 to 2004, the (CCD) triennially funded key organisations leveraged approximately \$1.80 for every \$1 invested by the Australia Council². The total income over the period for these key organisations was \$18.9 million, of which \$5 million was invested by the Australia Council.
- In 2004, CCD triennially clients had secured 11% of their income from non-arts state government agencies.
- The (CCD) triennially funded key organisations all had co-funding from their state/territory arts agencies in 2004 and the number receiving support from their local government increased from two in 2002 to six in 2004.
- In 2004, the CCD triennially funded key organisations had combined total income of \$6.8 million of which \$1.4 million (20%) was the Australia Council's core operational grant. This is a similar percentage Australia Council investment in other artform key organisations, for

² The Australia Council's investment includes triennial grants and project grants.

example, in 2004 dance key organisations' core operation grants made up 19%, theatre 19% and music 18%.

- In 2004, the combined income of 139³ key organisations supported by the Australia Council was \$109 million of which \$15 million (14%) was the Australia Council's investment in core operational grants. In the same year, the 29 major performing arts companies supported by the Australia Council had a turnover of \$286.1 million of which \$70.6 million (24.7%) was Australia Council base grants. In 2005, the Australia Council's base grant fell as a percentage of total income to 23% for the major performing arts companies.

Building Alliances and Partnerships

Partnerships and strategic alliances have been formed with a wide range of government, non-government, private and tertiary organisations and sectors including:

- government education departments and individual schools;
- government disability services/health departments and agencies;
- government economic development departments and agencies;
- government rural development departments and agencies;
- government community development departments and agencies;
- government housing departments and agencies;
- government tourism departments and agencies;
- government recreation departments and agencies;
- indigenous community organisations (health, employment, education);
- all major Australian arts festivals;
- major performing arts venues;
- universities;
- local government – individual councils and peak bodies; and
- international development agencies (World Vision, Rockefeller Foundation, UNESCO).

At an international level, community cultural development is recognised as a specialised professional practice with a substantial discourse and body of literature. Many Australian artists and organisations working in the field are recognised as leaders in the practice nationally and internationally.

Additional Achievements

The Reference Group identified numerous examples of additional achievements generated during the 2001-2004 period. The breadth and variety of expertise in the community arts and cultural field are summarised below.

³ The Australia Council supports 146 key organisations. Organisations where the Australia Council supports only a small project within a much larger organisation have been excluded to ensure the statistical comparability is consistent.

- A diverse range of cultures and communities were engaged and a wide range of arts and cultural practice was used.
- Greater opportunities for communities to actively engage in arts and cultural activity as participants and audiences and to manage and direct their own cultural development/activities were created.
- Innovative cultural expression from marginalised and invisible cultures was articulated and promoted.
- Indigenous and culturally and linguistically diverse groups were supported to become part of the arts infrastructure in Australia.
- People with disabilities were supported to manage and direct their own cultural development and activities.
- Engagement with the local government sector grew.
- Influential publications have contributed to the knowledge and understanding of community arts and culture, both within and outside the sector and its place in society. For example, *Art and Wellbeing* by Deborah Mills and Paul Brown; *Making the Journey: Arts and disability in Australia* by Mary Hutchinson; *The Fourth Pillar of Sustainability: Culture's essential role in public planning* by Jon Hawkes.
- The arts was adopted as a legitimate method of community development.
- Employment was created for artists working in a community context.
- Changes in community perceptions about marginalised groups was effected.
- Challenging, relevant and quality art was created.
- Demonstrable health and wellbeing within communities and an increase in all kinds of community engagement was achieved.

The Reference Group concludes that the Australia Council's investment in community arts and culture has had significant outcomes for both artists and communities, and the development of culture in Australia. These outcomes provide a good platform to adopt a more strategic, partnership-based approach to building the reach and impact of the field.

3.3 What are the key gaps and challenges for the community arts and culture field?

Along with its significant successes, the community arts and community cultural development field has also struggled to deal effectively with a number of ongoing limitations. These gaps and challenges are described below and will need to be considered in the implementation of the Creative Communities Strategy.

- Relationships with other artform areas (within the Australia Council and more broadly) have been at best 'mixed'.

- At times the sector has been effectively marginalised from the broader arts and cultural industry.
- Outside of the communities and partners directly involved, the identity and profile of the field has been generally low. Too few people know of, or properly understand the work.
- The need for positive and high-level leadership in the field to actively debate and promote works of best practice and excellence.
- While there have been considerable successes in partnering with and leveraging support from a wide range of non-arts sectors, the long-term strategic potential of these relationships has not always been fulfilled.
- There are few viable career options, and many emerging (and established) practitioners have been lost to other sectors. There has been a significant decrease in the number of artists employed in projects (refer Table 2 in Appendix 6, page 50).
- David Throsby and Virginia Hollister's research paper, *Don't Give Up Your Day Job*, reports that since 1993 the total average income of a community cultural development artist declined in real terms by \$5,000 or 16% at a time when the average artist income increased by \$7,000 or close to 25%. This research also estimates that there are 2,500 artists working in community cultural development in Australia, representing fewer than 6% of all artists. This compares with the 3,000 artists working in this sector in 1993 and the 100 artists identified in 1983.⁴
- The ability to embrace a range of arts and cultural activities in communities has been limited by the narrowly defined parameters for supporting community cultural development activities.
- Amateur work has had no status.
- There has been insufficient funding to meet community demands in areas of high need.
- There are economic, educational and social barriers to arts and cultural activities that have not yet been effectively addressed.
- The language of community cultural development is not broadly understood amongst communities.

The Reference Group has identified the following challenges for the sector and the Australia Council:

- To provide leadership and support for the integration of arts and cultural development into the broader fabric of Australian life.
- To encourage community, government and private sector agencies to foster arts and cultural development as essential to their place in civic society.
- To influence local governments to see the contribution of community arts and culture beyond the community services section of their councils, for example in land use planning.

⁴ *Don't Give up your Day Job, An economic Study of professional artists in Australia*, David Throsby and Virginia Hollister, 2003.

- To broaden the definition of community arts and community cultural development to include the wide range of arts and cultural activities currently practised in communities.
- To ensure high quality arts experiences for participants and audiences.
- To make publicly funded arts more accessible - intellectually, financially and socially – to more Australians.
- To ensure greater access to community arts and cultural support services across Australia.
- To maintain the link between strategy and practice.
- To ensure that community-based artists are recognised for their expertise in partnership brokerage.
- To expand the use of the arts as a medium for achieving wide ranging community objectives and to increase employment opportunities for artists.
- To provide appropriately paid, ongoing employment and careers for artists working in and with communities, and to provide communities with sustained opportunities for collaborations in creative expression with artists.
- To acknowledge and affirm community cultural development as a field of expert professional practice, while expanding the sector to include a broader range of practice and practitioners.
- To take on more leadership responsibility and not rely solely on the Australia Council for national leadership and coordination.
- To recognise that government investment in community arts and culture is at best static and there is a need to develop other avenues and partnerships, and to grow core funding.
- To find descriptive language to name and describe the arts and cultural activities in and with communities, so that this practice can be recognised as belonging to all people in communities and provide the potential for arts and cultural activities to assume a greater status in local communities.

A national Creative Communities Strategy needs to be implemented to address key challenges relating to the identity and profile, career pathways, a connection to the cultural field, partnerships and sustainability.

The Reference Group proposes that this broader field be known as Community Arts and Culture.

3.4 Is the Australia Council responsible for supporting arts and culture in and with communities?

The Reference Group considered Section 5 the *Australia Council Act 1975* (the Act), which describes two of the Australia Council's functions as:

- encouraging excellence in, and access to, all areas of the arts in Australia
- encouraging all Australians to actively participate in and be engaged in the celebration of our culture and creativity;

It also considered the currently published vision for the Australia Council:

- To enable Australian arts and its artists to pursue excellence.
- To preserve, maintain and develop the distinctive features of Australia's culture.
- To ensure all Australians have the opportunity to engage with the arts and enjoy a rich cultural life.
- To shape a future Australia in which. the arts play a meaningful and vital role in everyday life.

The Reference Group concludes that support for arts and culture in and with communities is vital to the Australia Council fulfilling its charter under the Act and achieving the vision in its corporate plan.

The Reference Group met with a wide range of partners and potential partners to explore new ways in which the Australia Council could engage and have an impact in community building. The following views were expressed:

- The Australia Council could form wider partnerships by using its influence in the non-government and corporate sectors and by contributing arts and cultural expertise to projects initiated by others.
- It is important to recognise that partnerships are not only and not always about money, but that the contribution of knowledge, new perspectives and access to community-based artists has significant potential.
- The Australia Council needs to explicitly acknowledge that some partners will have outcome expectations that are not exclusively arts.
- Principles and protocols for partnership development need discussion and agreement by the Australia Council and its partners (refer Appendix 7).
- The Australia Council could have a productive role with non-arts partners to help make structural change in government programs. For example, working to change the context in which community programs involving arts activities are considered in grant criteria.
- The Australia Council could further the status of projects and programs, and enhance the value of those projects and of the contribution of the arts to those activities.
- People in communities, and local government and community workers, are asking for support from the Australia Council to demonstrate to

senior decision-makers the importance and significance of the arts to achieve good community outcomes.

- There are large challenges in Australian society that cannot be successfully tackled by single agencies or organisations and that need the combined resources and expertise of coalitions of enthusiastic partners. There is great potential for the Australia Council to join such coalitions.
- There are potential alliances with common interest sectors such as creative industries, vocational education and the tertiary sector, in particularly humanities, the arts and social sciences. A coordinated approach designed to connect this network of community-focused and community-centred initiatives would provide greatly improved outcomes and a mechanism to coordinate responses to key cultural development opportunities and challenges at a whole-of-community level.

The Reference Group concludes that through the Australia Council, there is significant potential for the use of community arts and culture to form new partnerships across government, non-government, vocational education, tertiary, corporate and allied common interest sectors.

3.6 What changes are required for the Australia Council to contribute to improved outcomes for the arts in and with communities?

The Study found that there is a critical need for the development of a Creative Communities Strategy that integrates policy, planning and delivery.

Building Stronger Communities

The Australia Council has a responsibility to take a leadership position to strengthen the role of arts and culture in building stronger and more creative communities.

The United Kingdom's Centre for Creative Communities states: "...the arts and creativity are central to human development and essential elements in building sustainable communities".⁵

In a regional context, the recent research by Regional Arts Australia notes the importance of arts in strengthening regional communities. "The impact of arts programs in bringing together local communities was seen as a major success... Themes of inclusion and belonging were strongly emphasised. Community cultural programs contributed to building morale, support and identity in many towns..."⁶

Underlying the success of creative communities is access and inclusiveness through active participation.

⁵ www.creativecommunities.org.uk

⁶ Regional Arts Australia, 2006 National Directions: Regional Arts.

Our cultural diversity is a foundation of innovation, creativity and artistic excellence and this is one of the important ingredients in strengthening creative communities.

The *Australians and the Arts*⁷ research, commissioned by the Australia Council, identified the need for the Australia Council to extend its role in addressing social and practical barriers to community involvement in the arts. The research highlighted that 86 per cent of Australians want greater access to and participation in the arts, particularly for children as part of their education. In addition to this, the Australia Council has undertaken an extensive range of research in this area.⁸

Leadership

The Study's research, documentation and consultation process clearly indicates a need and opportunity for the Australia Council to more visibly support and develop art and culture in and with communities.

The Australia Council has the independent status of a statutory authority and therefore, the freedom and responsibility to speak directly to communities and on their behalf.

The challenge for the Australia Council is to continue to support arts and cultural activities, but to do so in a more strategic and sustained way, and to recognise and support the work through strong leadership.

In 1975, the Australia Council was a catalyst in recognising the core place of Australia's Indigenous people and their culture in a mature vision of nation. The Australia Council's support for Indigenous artists was instrumental in the development of what has become not only a key in preserving cultural tradition, but a central element in Australia's ability to present itself as culturally distinct on an international level. In 2006, similar foresight is required if the vision of the Australia Council for community arts and culture is to have real effect in the next decades of the 21st century.

Communities engaging with artists and cultural organisations mark an effective transformation of audience development. This creates and supports the potential for more localised, sustainable regions through the recognition of the valuable role that cultural organisations play in cultural diversity.

Partnerships

Partnerships are a fundamental way of practice for the community cultural development sector and for communities. Artists and organisations within the arts and culture field have been actively seeking and working within a

⁷ Saatchi and Saatchi, 2000

⁸ For further research in this area, refer to the References set out in Appendix 2 of Mills, *Cultural Development and Everyday Life*.

partnership model that develops and promotes positive outcomes for communities.

Although the sector has been proactive in partnership development, it is recognised that there are more opportunities for partnerships between arts and non-arts sectors to advance positive outcomes for building stronger communities. In particular, there is recognition that larger scale partnerships have the ability to create more sustainable, valuable outcomes.

The Reference Group considered the place of the Australia Council in Australian Government infrastructure. It concludes that the Australia Council has considerable status and potential influence with Australian Government departments and statutory authorities. This Study encourages the Australia Council to continue to advocate the benefits of the arts in achieving positive outcomes for particular cultural, social, environmental and economic issues.

Through shared goals and an integrated whole-of-government response to particular issues, stronger outcomes will be achieved for communities, arts and culture.

Partnerships across the spheres of government are essential in achieving strong outcomes for communities, arts and culture.

The Reference Group proposes that the Australia Council:

1. Embraces its potential leadership roles on behalf of community arts and culture within:
 - the Australian Government infrastructure and across governments
 - Australian societies and its communities
 - the arts.
2. Adopts of a Creative Communities Strategy that integrates policy, planning and delivery through strong leadership and effective partnerships, which will facilitate the growth of culturally vibrant communities.

CHAPTER 4 – CREATIVE COMMUNITIES STRATEGY

For 30 years the Australia Council has been helping to shape a future Australia in which the arts play a meaningful and vital role in everyday life. The Australia Council can make significant advancements by assuming an active leadership role in achieving culturally vibrant communities, which are based on ensuring access to arts and cultural activities for all Australians.

In line with the Australia Council's history of support and its intention to promote greater community engagement in arts and cultural activities, the Australia Council should adopt a whole-of-organisation Creative Communities Strategy to achieve a more strategic and coordinated approach.

Recommendation 1

The Australia Council should adopt a Creative Communities Strategy with the following goals:

- A. To create opportunities for communities to engage in the exploration and development of heritage, culture and contemporary art.
- B. To encourage individuals and communities to share and participate in their own forms of arts, cultural and creative expression.
- C. To value and encourage the arts, culture and creative aspirations of communities.
- D. To support and promote the multiplicity of experiences, interests and backgrounds underpinning Australian communities.

The Council will monitor the effectiveness of the Creative Communities Strategy through annual reporting by all sections and divisions of the Australia Council against performance indicators. Community Partnerships will be responsible for working with all the sections of the Australia Council to prepare the annual Creative Communities Strategy report to Council.

Information on the progress of the Creative Communities Strategy should be included in the organisation's Annual Report.

Recommendation 2

- A. Performance indicators should be established for the goals of the Creative Communities Strategy based on:
 - section 5 of the *Australia Council Act 1975*;
 - the goals of the Creative Communities Strategy; and
 - the Australia Council's corporate plan.
- B. The Council should receive an annual report from all divisions, including boards and committees, on progress against these indicators.
- C. Consolidated information on the outcomes of the Creative Communities Strategy should form part of the Australia Council's Annual Report.

The implementation of the Creative Communities Strategy will entail considerable internal collaboration between sections of the Australia Council and will require the organisation to build and sustain partnerships with federal, state and local government agencies, and philanthropic and non-government organisations, as well as to engage in ongoing communication with the field.

To achieve the goals of the Creative Communities Strategy, specific roles are proposed for:

- The Council
- The artform boards, committees and other sections
- The Community Partnerships Committee and Community Partnerships Section.

4.1 Role of the Council

The Council has an opportunity to enhance the position of arts with and in communities by taking a leadership role within the organisation and externally across all spheres of government, the non-government sector, and the corporate and private sector.

This Study encourages the Council to provide leadership in:

- a. supporting and promoting strong and culturally vibrant communities
- b. supporting activities that lead to a greater integration and recognition of arts and cultural development in the broad fabric of Australian life
- c. enabling the multiplicity of experiences, interests and backgrounds in Australian communities to be shared
- d. facilitating, supporting and promoting the development of partnerships with non-arts industries and government agencies
- e. making publicly funded arts more accessible—intellectually, financially and socially—to more Australians
- f. generating public debate about the value of arts and culture in strengthening creative communities
- g. publishing well-researched and rigorous statistics and research data
- h. promoting and communicating excellence in community-based practice.

Community arts and culture should have an enhanced presence in the organisation's corporate plan to better reflect the Australia Council's leadership role.

Recommendation 3

The Australia Council's 2006-08 Corporate Plan should incorporate the following concepts:

- A. The support and promotion of strong and culturally vibrant communities.
- B. The promotion of the benefits of the arts in fostering discussion about issues facing our communities.
- C. The value of investing in a diverse range of arts-based cultural activities in communities.
- D. The use of community arts and cultural practice for building stronger communities.

4.1.1 National Leadership Initiatives

The Study identified the opportunity for the Australia Council to take a leadership role in major areas of significance and interest to communities. This leadership role should involve initiatives that are focused on systemic change and projects across the Australia Council, and should operate in a medium to longer-term timeframe. For the first three-year period of this strategy, these National Leadership Initiatives could focus on the following areas:

- Health and wellbeing;
- Education and the arts; and
- Community harmony.

These areas have been identified as those in which the Australia Council has already undertaken a great deal of research and supported successful practice. Significant achievements have been made in these areas with a small level of investment. Sustainable long-term outcomes in these areas could be achieved for communities through a more coordinated and better resourced approach through national leadership and partnership development.

The Reference Group proposes that Council appoints an external person as the key figure to be responsible for each topic. This person should be a recognised leader in their field, and be able to work with the Community Partnerships Committee and artists to forge new partnerships and identify innovative directions for their priority area.

The Community Partnerships Committee should have the responsibility for implementing the National Leadership Initiatives, while the Community Partnerships Section should support the external person appointed to lead the initiative.

The Reference Group considers the National Leadership Initiatives to be strategically significant for the Australia Council. It encourages Council to seek new funds from government and non-government sources to support this engagement.

Recommendation 4

The Australia Council should:

- A. Adopt National Leadership Initiatives in the three priority areas-health and wellbeing, education and the arts, and community harmony-as part of its Creative Communities Strategy.
- B. Engage the Council of Australian Governments (COAG) in the major initiatives of the Creative Communities Strategy to facilitate significant national outcomes.
- C. Source additional new funds from government and non-government agencies to implement the National Leadership Initiatives.
- D. Appoint an external person for each of the National Leadership Initiatives to provide symbolic and practical leadership (once funds are available).

4.1.2 Artform boards and sections

There are a number of ways in which the artform Boards and other sections of the Australia Council currently fund projects and organisations that work in a community context. These have enhanced Australian's access to their cultural heritage and new art, and there is a clear opportunity to further develop this engagement.

The artform boards, in collaboration with Community Partnerships, should develop a set of best practice examples in which artists and organisations have worked with communities to create high-quality arts outcomes. These examples should be promoted across the whole organisation and externally.

Community Partnerships should actively engage all artform boards and sections in the development and implementation of Council's National Leadership Initiatives and the Community Partnerships priority areas. This could be achieved through a range of joint partnerships across the organisation.

Recommendation 5

- A. The artform boards, committees and divisions should promote their current contribution and achievements with regard to engaging communities.
- B. The artform boards, in collaboration with Community Partnerships, should identify best practice examples to further support the Creative Communities Strategy.
- C. The boards should develop joint partnerships with the Community Partnerships Committee and Community Partnerships Section to:
 - (a) increase community access to mainstream arts
 - (b) encourage active participation of communities in arts and creative practice.

4.1.3 Engaging spheres of government

A constantly recurring theme throughout the consultations and submissions was the critical role played by state, territory and local governments in the support of community arts and culture. There is an opportunity for the Australia Council to engage in a stronger relationship with state, territory and local governments in this area.

Local government is a key partner for community-based artists, arts workers and organisations. A commitment by the Australia Council to develop a strategic partnership with local governments would lead to significantly better outcomes for arts and culture in communities. The Community Partnerships Committee, in collaboration with key stakeholders, needs to develop strategies for how to implement this engagement. These strategies should take into account the different legislative base for local government in each state and territory.

The Study acknowledges that state and territory governments are significant investors in artists and communities. In the current arrangements it is possible that there will be gaps and overlaps between the states and territories and the Australia Council. There are also many areas of joint funding that require ongoing attention, and existing working relationships between the Australia Council and state and territory governments in community-based arts and cultural activities. These relationships and partnerships provide a basis from which to move forward.

Recommendation 6

- A. The Australia Council should form a new partnership with local governments to implement strategies that enhance the understanding of the importance of community arts and culture in building stronger creative communities.

As part of this new partnership, the Australia Council should establish, in each state and territory, a taskforce to explore strategies for achieving better outcomes in local communities for arts and cultural practice. It would be convened by Community Partnerships and include: local government agencies; key producers and support services; the Regional Arts Australia affiliate member in each state or territory; and state and territory government arts agencies.

- B. The Australia Council should convene a standing national Community Arts and Culture Round Table between Community Partnerships and state and territory arts agencies to meet at least annually to discuss questions of policy directions, joint initiatives and funding. Non-arts agencies may be invited to join this round table, as appropriate.

4.1.4 National awards of excellence

There is a case for the Australia Council to support new national awards of excellence to further recognise the significant achievements of artists, community arts workers, community groups and organisations, and/or government and non-government agencies. This would be in addition to extant awards already given by the organisation.

These awards should be of small monetary value, for example \$5,000 per award, which would provide a national opportunity to showcase and promote arts and culture in and with communities.

Recommendation 7

- A. The Australia Council support national awards of excellence for artists, organisations and community groups achieving significant arts and cultural outcomes in and with communities.

- B. Recipients should be selected and awarded by Council.

4.1.5 Community Partnerships

The Community Partnership Committee and Community Partnerships Section have a significant role in the implementation of the Creative Communities Strategy. Their role is detailed in Chapter 5.

CHAPTER 5 – FRAMEWORK FOR COMMUNITY PARTNERSHIPS

Australia is a nation of many cultural heritages and identities, and the myriad arts practices arising from them. This growing diversity is our nation's wellspring of innovation, creativity and artistic excellence. Cultures emerge from communities of people who have things in common, be it geography, age, ethnicity, religion or occupation. People move in and out of different cultures and can belong to many at one time. In this sense it is the culture and art-making arising from this diversity that is proposed as the starting point for community-based arts and cultural practices in Australia. This is the context in which Community Partnerships operates.

Community Partnerships has a vital role as an arts catalyst in:

- providing an overview of community arts and culture on a national level
- supporting access to and participation in arts and cultural expression, including by those who experience structural barriers to participation as a result of physical disability, geographic location, education, age, sex or cultural background
- advocating community-based arts practice to government and in other forums
- identifying areas of need and/or opportunities for growth
- developing strategic solutions and supporting field innovation
- offering resource support, including the dissemination of information at a national level
- promoting recognition of community-based arts and cultural work as a valued aspect of arts practice and as a career option for artists
- acknowledging good practice, and raising the profile of successful projects and practitioners nationally and internationally
- assisting the development and maintenance of a shared knowledge base amongst practitioners, including assistance with professional development for artists and volunteers
- assisting the development of a field-based culture of research and enquiry into practice
- supporting creative leadership and generational change.

Community Partnerships will be responsible for developing partnerships with a range of stakeholders across sectors and government agencies. The partnerships between the arts and non-arts sectors should advance positive outcomes for building culturally vibrant communities and provide working opportunities for artists.

It is essential that Community Partnerships work in new ways with artists, organisations and communities. A partnership approach is critical to the future success of the committee and section, and should be reflected in every aspect of their work.

To achieve the new directions, the Study proposes that Community Partnerships' work encompass six broad areas:

1. National Leadership Initiatives of the Creative Communities Strategy
2. strategic priority areas for Community Partnerships
3. key producers
4. community arts and culture grants
5. partnerships and community support services
6. innovation and new connections.

5.1 National Leadership Initiatives of Creative Communities Strategy

As set out in 4.1.1, Community Partnerships is responsible for implementing the National Leadership Initiatives of the Creative Communities Strategy.

Community Partnerships is also responsible for developing proposals for the National Leadership Initiatives. These will be considered by Council.

The Community Partnerships Section will support the leader of the initiative, who should be engaged as a consultant to the organisation on a limited term contract.

Community Partnerships will need to ensure these projects have a cross-Australia Council focus and are aimed at achieving sustainable systemic change.

Recommendation 8

The Community Partnerships Committee should:

- A. Develop and provide advice to the Council regarding the National Leadership Initiatives for the Creative Communities Strategy.
- B. Implement and report to the Council on progress and outcomes on a quarterly basis.

5.2 Strategic priority areas for Community Partnerships

Historically, the Australia Council, in particular through the Community Cultural Development Board, has supported projects involving a wide-range of communities and interest groups through its grants programs and strategic initiatives.

There is an opportunity for Community Partnerships to provide greater focus on key priority areas to better use its resources and build partnerships to achieve improved overall outcomes. This requires a planned approach to bring about systemic change and long-term cultural development.

During the consultation and submission process, and through an analysis of past Community Cultural Development Board's grant programs, the following areas were identified as priorities:

- regional areas
- disability access
- young people and the arts
- arts and cultural diversity
- emerging communities
- Indigenous people
- remote Indigenous communities
- specific critical cultural issues that need focused attention.

These areas continue to be priority. However, within the recurrent Community Partnerships budget, it is not feasible to deliver on all these target areas in a strategic and sustainable way. Community Partnerships will need to focus on a limited number of priorities over a given period. The focus and investment should change over time to other target areas.

The Reference Group noted that there is growing demand for support in critical and urgent areas, such as newly arriving communities and marginalised young people. These two areas are critical to Australian society and deserve attention. They require a faster, more strategic response than can be provided by a grants program.

Support from Community Partnerships may take the form of professional advice, assistance with brokering partnerships, some financial contribution or support with resource and documentation.

Community Partnerships should explore developing partnerships with other sections of the Australia Council to ensure a whole-of-organisation approach and thus achieve greater outcomes for the target area in question.

Recommendation 9

The Community Partnerships Committee should:

- A. Identify priority areas for strategic and targeted investment (providing a compelling rationale for the priorities) in the context of the overall Creative Communities Strategy.
- B. Target its activities, performance measures and progress reporting on these priority areas.
- C. Build strong and effective partnerships across spheres of government, philanthropic organisations, and the non-government and corporate sectors to achieve significant national outcomes for the specific area(s) identified.
- D. Engage Cultural Ministers Council in strategic initiatives to achieve national leadership in the priority areas.
- E. Build alliances across the Australia Council to support whole-of-organisation outcomes in priority areas.
- F. Support and assist partners to leverage funds from other sources.

5.3 Key producers

The Australia Council should identify and support a number of community cultural development flagship companies, which should be recognised as leaders in their area of practice.

The support of these key producers is fundamental to the Australia Council in achieving its Creative Communities Strategy.

Key producers will create sustained, high-quality work both in and with communities, and will allow communities to actively participate in the creation of work.

Key producers must be funded to succeed and to ensure that they can pay their staff and artists to industry standards, present and promote their work, meet compliance requirements and administer their organisation.

The Study proposes that key producers be funded to be leaders in the practice and to carry out the following functions:

- Provide leadership in innovative practice development, increasing skills and knowledge within the sector in the creation of new and innovative partnerships.
- Produce new high-quality arts and cultural work.
- Create partnerships with and between artists and communities.
- Sustain production of work relevant to place and or communities.
- Engage with the current Community Partnerships' strategic priority areas (see Section 5.2).
- Create career pathways, mentoring and opportunities for artists working in the field.
- Initiate and be engaged in critical debate about the future directions of community cultural development practice.

The Community Partnerships Committee will establish a peer assessment process to assess, fund and decide on support for these companies. The Key Organisations Unit will manage the business development of selected companies.

To ensure there are opportunities for new and emerging key producers, as well as those that are more established, it is recommended there is a call for applications every six years to refresh the group of key producers and to respond to shifting priorities. The call for applications and decisions regarding the group of key producers should be made in year five of the six-year cycle.

It is proposed that this process commences in 2007 for implementation in 2008. Prospective Community Partnerships key producers will need to apply in 2007.

Existing contracts under the community cultural development triennially funded key organisations category must be honoured.

Recommendation 10

- A. Key producers should be determined through an application process, which is assessed by peers.
- B. The Community Partnerships Committee should adopt and publish key producer criteria that reflect the priority areas of Community Partnerships, leadership in practice development and delivery of access.
- C. Key producers should be funded for a period of six years, based on two three-year contracts, and should be required to meet performance indicators on an annual basis.
- D. Every six years there should be a call for applications to refresh the group of key producers to respond to shifting priorities.
- E. This process should commence in 2007 for implementation in 2008.

5.4 Grants for community arts and culture

This Study recognises the need for a grants program to enable communities and artists, working in and with communities, to have access to funds for specific projects.

Grants for community-based arts and culture should be available to:

- artists working in and with communities in the context of community building
- annually funded community-based arts and cultural organisations
- community groups to develop partnerships with artists.

The grants criteria should:

- have a focus on building strong and culturally vibrant communities
- continue to encourage partnership development between artists, communities and organisations
- have a strong emphasis on quality arts and cultural outcomes
- link with the strategic priority areas of Community Partnerships.

The grants should be assessed through a peer assessment process representing appropriate expertise, experience and location and artform.

The Study explored whether the assessment and allocation of these grants should be delivered centrally by the Australia Council or in conjunction with the State and Territory Governments. There may be benefits of using a state- or territory-based peer assessment process to assess state- or territory-based community arts and cultural projects. However, the field has concerns that

the absence of a national process will inhibit the development of a national overview in the setting of strategic directions. In addition, not all states and territories have a peer assessment process focused on community arts and culture.

The Reference Group believes that greater collaboration between the Australia Council and the state and territory arts agencies could have benefits for communities and artists, as well as possible administrative savings for the agencies involved. The Study recommends that the Australia Council continues to explore opportunities for co-funding of projects and joint application and acquittal processes.

The Study also considered the option of having the grants program delivered across the various artform boards and sections of the Australia Council. While this approach may more actively engage the artform boards in community art and culture practice, it is important to recognise that this is a field of expert practice that requires the input of community arts and culture practitioners. Further, the strategic and central role the grants program has in Community Partnerships and the need to address priority areas and directions of the Creative Communities Strategy make it essential that the Community Partnerships Committee has the capacity to shape grant funds to meet priorities. The Reference Group does not consider that artform Boards hold the necessary expertise at this time.

It is the view of the Reference Group that the Community Partnerships Section should administer the grant program.

Recommendation 11

- A. The Council in cooperation with Community Partnerships should administer the community arts and culture programs.
- B. Community Partnerships should tailor new project grant funding categories and determine funding criteria for these categories. The grants should:
 - focus on building strong and culturally vibrant communities
 - continue to encourage partnership development between artists, communities and organisations
 - have a strong emphasis on quality arts and cultural outcomes
 - link with the strategic priority areas of Community Partnerships.
- C. These new grant funding categories and funding criteria should be developed for implementation in 2007.
- D. The Australia Council should continue to support peer assessment for the community arts and culture grants programs.

5.5 Partnership and community support services

Community Partnerships should contract individuals or organisations to deliver agreed services to support artists, organisations, communities, and arts and cultural development in communities across Australia. The Study concludes it is important to distinguish between the delivery of support services and that of the role of producing arts and cultural outcomes (see Section 5.3).

While acknowledging that individuals or organisations providing these agreed services for the Community Partnerships Committee may also be producing work or providing other services to communities, the focus and priority for the relationships with, and financial investment of, the Australia Council must be the agreed services.

The Partnership and Community Support Services should engage with organisations and individuals within their defined geographic area. This would include key producers, relevant regional arts and cultural agencies, state and territory government agencies, local government, philanthropic organisations and non-government sectors.

The network of Partnership and Community Support Services will:

- ensure information and support services are delivered to diverse communities in a geographically defined area
- assist communities, community groups and artists to initiate partnerships with government and non-government agencies
- ensure local outlets provide information on funding opportunities for artists and community groups
- encourage community cultural development practice in the geographic area
- promote Community Partnerships and Australia Council programs
- maintain working relationships with key producers working in the geographic area
- gather and collate emerging trends and needs in their specific communities
- provide critical information to the Australia Council about their geographical area and the needs of artists and communities.

The last criterion is a critical part of the service to be provided by the Partnership and Community Support Services. It is essential that the Australia Council, and more specifically the Community Partnerships Committee, receives information about emerging trends and changes in community needs. This includes information and 'stories' for inclusion on a website.

This network of services should meet regularly with the Community Partnerships Committee to ensure an effective exchange of information on

communities. The Community Partnerships Committee will also need to ensure that information and feedback is collected from funded and non-funded organisations and practitioners and that this will inform its work.

The Community Partnerships Section would manage the network of organisations through active engagement to ensure effective dialogue between the parties and to monitor the services being provided.

During the transitional period, Community Partnerships will negotiate a suite of agreed services with existing 'network service' organisations⁹. This recognises that the existing networks, organisations and services have accumulated expertise and trust from members and clients.

Recommendation 12

- A. Community Partnerships should contract a national network of services to resource artists, community organisations and communities, and to support arts and cultural development in communities.
- B. During the implementation phase, Community Partnerships should negotiate agreed services with existing network service organisations and thereafter, expressions of interest should be called for every three years.

5.6 Innovation and new connections

There is a need for enhanced leadership from both the Australia Council and the sector for the recognition and advancement of community arts and culture, facilitating the development of new partnerships and the creation of cutting-edge work. The Australia Council should facilitate a range of initiatives and strategies that recognise leadership in the field, and promote and nurture the practice.

5.6.1 Partnership development

There is an opportunity for Community Partnerships to assist the field to increase its capacity and non-arts sector resources through a range of initiatives, including:

- encouraging Artsupport Australia and the Australian Business Arts Foundation to target programs aimed at the community arts and culture sector
- facilitating non-government sector partnership development to increase opportunities and funding support
- facilitating the development of non-traditional (beyond arts agencies) partnerships with government and non-government agencies
- investing in training for the field in partnership development for communities and new artists.

⁹ Regional Arts Australia member organisations, CANs, CDN and Arts Nexus, etc.

5.6.2 Information sharing

The Australia Council should support a greater level of research and information sharing in the field to promote good practice. Community Partnerships should:

- facilitate the establishment of information systems to support the outputs and achievements of the sector
- facilitate the development of a specific community arts and culture web presence that:
 - profiles successful community arts and cultural projects
 - provides information on current research and statistics
 - is a gateway to relevant national and international information
 - provides information about the development of partnerships
 - provides marketing and audience development information
- support key practitioners to undertake research, write conference papers and publish research
- encourage debate and sector forums
- support the production of a national publication to:
 - critique and review community arts and cultural development practice
 - review practice by professional arts critics.

5.6.3 Career development

The Study found that there is a recurring need for a more coordinated approach to the delivery of professional development and training, and a need for career paths for artists and community arts workers. While the Study does not view this as the core business for Community Partnerships, it acknowledges the need to better research the sector and cross-sector opportunities for professional development.

The Australia Council should commission more detailed research into this area.

Community Partnerships should explore ways to strengthen and develop pathways for artists and cultural workers wishing to work in the area of community arts and culture.

5.6.4 Recognition of individuals

The Australia Council should continue to support fellowships, residencies and awards for the sector, for example, the Ros Bower Award.

The Study recommends that fellowships would be mainly focused on the Community Partnerships' strategic priority areas.

The Community Partnerships Committee should negotiate with fellowship and award winners to play active leadership roles during their award term.

5.6.5 Sector Leadership

During the Study issues of leadership within the sector were raised, including:

- providing advice on key community arts and culture policy through regular communication with politicians, government agencies and key sector organisations and individuals that are both national and state- or territory-based
- contributing to leadership in the community arts and culture field
- developing relationships within and outside the field
- fostering the debate and development of ideas and practice
- being a point of connection with international practice
- supporting and promoting community cultural development artists and their practice
- building alliances with cultural institutions, including libraries, galleries and museums.

The Study identified that a critical element of the success of the Creative Communities Strategy will be the effective engagement with the sector as a whole on a national level to address some of these issues.

In the short-term, a service agreement should be negotiated with the National Arts and Cultural Alliance (NACA) to deliver specific leadership outcomes that will assist in the initial implementation of the Creative Communities Strategy. At the end of this agreement, Community Partnerships should consider calling for expressions of interest to deliver national services.

Recommendation 13

Community Partnerships should:

- A. develop strategies for enhancing partnership development skills
- B. develop a specific community arts and culture web presence
- C. facilitate the production of a national publication on key issues in community arts and cultural development
- D. provide financial assistance to practitioners to undertake research and write conference papers
- E. investigate career development paths for individual practitioners in the sector
- F. commission research into industry training and development needs
- G. focus fellowships around strategic priority areas of Community Partnerships
- H. negotiate with fellowship recipients and award winners about leadership responsibilities during the award term
- I. negotiate a specific service agreement with National Arts and Cultural Alliance (NACA).

5.7 Community Partnerships Committee

The membership of the Community Partnerships Committee is critical for effective implementation of the Creative Communities Strategy. The Study considered the most appropriate membership of the Community Partnership Committee.

The Community Partnerships Committee can be seen as a core group, which, from time to time, is augmented to include relevant expertise and interests depending on specific projects and/or investments.

The core group should reflect the skills and experience necessary to provide leadership and vision for the Community Partnerships Section, including community cultural development practitioners and persons experienced in policy development, inter-governmental relations and non-traditional partnership development. Specialist expertise in priority areas-arts and education, health, youth or local government-should be added to the Community Partnerships Committee for the period of a specific strategy.

Decisions relating to community arts and culture should be made by peer assessment. In most instances, this will be the Community Partnerships Committee. The Community Partnerships Committee should take advice from experts in the field covering particular specialist areas and with wide perspectives reflecting Australian practice. This can be achieved by establishing a pool of peers covering all areas of its work.

Recommendation 14

- A. Membership of the Community Partnerships Committee should reflect the priorities, policies and directions of the Creative Communities Strategy.
- B. The Community Partnerships Committee should establish a pool of peers to participate in peer assessment processes and the provision of industry advice, as appropriate.
- C. The Interim Community Cultural Development Assessment Committee should be disbanded.

CHAPTER 6 – FINANCIAL IMPLICATIONS

The Study recognises that the recommendations in this report will require a significant and ongoing investment by the Australia Council. Therefore, while it has focused on the work of Community Partnerships and the challenges for the field, the Study acknowledges this has not been informed by detailed budget analysis.

Nevertheless, as established in this report, there are critical areas that require new investment, and investment in a different way.

The Study has identified the significant potential of community-based arts and cultural activities for communities. In talking to parties outside of the arts, there is clear interest in the potential of the Study and further, significant interest in partnering with the Australia Council on a range of projects. The organisation has an opportunity to work with these parties and there is potential to leverage from this momentum.

The Reference Group believes that if the Australia Council effectively embraces partnership development strategies, it will be able to leverage resources and funds from a broad range of sectors for both its National Leadership Initiatives and Community Partnerships' strategic priority areas.

The Study recommends the need for Community Partnerships to deliver an effective grants program, to support key producers and community services, and to undertake significant projects. Therefore, it is critical for Community Partnerships to have financial stability to ensure effective implementation and future planning.

The Council has given Community Partnerships specific responsibilities in areas such as regional, youth, education and disability. These are currently funded on specific annual allocations from the central Australia Council budget. This does not allow for effective long-term planning and policy focus.

Proposed budget model

The Reference Group recognises that within the current *Support for the Arts* budget allocation of \$5.1 million, it will be not be possible to achieve all the strategies outlined in this report in the initial implementation phase. Therefore a strategic and staged approach to priority areas must be developed. It will be necessary to make measured decisions to assign priority. Clearly some of the Study's proposed recommendations will need additional funds outside the recurrent Community Partnerships budget.

This report proposes that the \$5.1 million be utilised to invest in:

- Community Partnerships strategic priority areas
- key producers
- grants program
- partnership and community support services

- innovation and new connections.

To progress the Community Partnership' strategic priority areas, a capacity for flexibility and quick response is needed. Therefore, the Reference Group suggests that sufficient funds are allocated to enable critical progression of strategic priority areas and to respond quickly to urgent community issues.

Over and above the \$5.1 million, the Reference Group considers that the Council's investments in education and the arts, Regional Arts Australia and disability and the arts should be built into the Community Partnerships budget on an ongoing basis. As with the \$5.1 million, these investments should be indexed.

As noted in Section 5.1, Community Partnerships will require specific allocations to implement the National Leadership Initiatives, which should be secured from independent sources or from Council's Strategic Initiative Pools.

Recommendation 15

- A. The Australia Council should commit, as a minimum, to the existing \$5.1 million *Support for the Arts* budget of Community Partnerships and these funds should be annually indexed.
- B. Current specific allocations to Community Partnerships for areas such regional, disability, education and youth should be incorporated into the Community Partnerships' core budget, and that these funds should be indexed.
- C. Community Partnerships should ensure adequate funds are available from the \$5.1 million to enable critical progression of strategic priority areas and to provide quick response to urgent community issues.
- D. Community Partnerships should have the capacity to present proposals to the Council's Strategic Initiatives Pools.
- E. The Australia Council seek additional support to invest in the National Leadership Initiatives from government and non-government sources.

CHAPTER 7 – IMPLEMENTATION STRATEGY

The Reference Group believes that a staged implementation plan is required, whereby strategies, Community Partnerships' structure, staff resources and operations are rolled out over time. If the Council supports the recommendations of this Study, either in whole or in part, a detailed three-year implementation plan will need to be developed as soon as practicable.

Given that a number of recommendations are sequential and considering current resources, it is neither possible nor desirable to implement all the changes simultaneously.

A number of recommendations may necessitate variations to internal processes and resources of the Australia Council, and there will be changes for the broader community arts and culture sector.

During implementation of the recommendations, it will be necessary to negotiate with identified stakeholders, both internally and externally, and to develop new models and modes of operation, together with key performance indicators.

The Reference Group received substantial advice and feedback during its consultation processes on implementation matters. It proposes that the chair of the Reference Group prepares a supplementary paper that summarises advice and recommendations from the Study for the Community Partnerships Committee.

It is proposed that the chair, director and staff of Community Partnerships develop an implementation plan-including timelines, staff structure and resources, approach and strategies-for endorsement by the Community Partnerships Committee before submission to the CEO for approval.

Recommendation 16

- A. The chair of the Reference Group should prepare a supplementary paper with implementation advice and recommendations for the Community Partnerships Committee based on the consultation feedback.
- B. The chair and director of Community Partnerships should develop a three-year Implementation Plan.
- C. Community Partnerships should work with other sections of the Australia Council to develop the implementation plan.
- D. This plan should be submitted to the CEO of the Australia Council for approval.

APPENDIX 1 – TERMS OF REFERENCE

The Terms of Reference for the Study were established in December 2005.

The aim of the Scoping Study is to propose to the governing Council directions for the support and development of creative communities, and in particular to:

1. Define the goals and objectives of supporting art in and with communities
2. Provide a broad assessment of current achievements, gaps and challenges
3. Identify the emerging trends and needs for creative communities
4. Develop a policy framework for creative communities
5. Consider the role of the Australia Council in supporting and developing creative communities:
 - a. within the Community Partnerships section, including grant programs
 - b. with and between the Boards and Committees of Council
 - c. with Key Organisations and CCD infrastructure
6. Consider potential partnerships with spheres of governments and major non-government organisations
7. Propose possible sustainable strategies and actions

Consider ongoing mechanisms for communication and relationships between the Australia Council and the sector

APPENDIX 2 – SCOPING STUDY REFERENCE GROUP

The Council established the Scoping Study Reference Group to oversee the Study. The Reference Group comprises:

- Marty Cunningham, Western Australia, a former member of the Community Cultural Development Board
- Anne Dunn (chair), South Australia, former chair of the Community Cultural Development Board of the Australia Council with a career that spans 30 years in community arts and community cultural development
- Norm Horton, Queensland, coordinator of Feral Arts and co-secretary of the National Arts and Cultural Alliance
- Adam Lewis, Victoria, a community interest representative on the governing Council and a member of the Australia Council's Planning for the Future Taskforce
- Ken Lloyd, Secretary of Regional Arts Australia and CEO of Country Arts South Australia
- Gemma Pepper, Western Australia, an artist, activist and member of the National Arts and Cultural Alliance
- Frank Panucci, New South Wales, Director Strategic Development, Community Partnerships, Australia Council for the Arts.

The Reference Group's Executive Officer was:

- Elizabeth Tupper, Australia Council for the Arts

With assistance from:

- Lynda Newton, Manager, Community Partnerships, Australia Council for the Arts

APPENDIX 3 – METHODOLOGY FOR THE STUDY

The Reference Group agreed that the Study would provide a number of opportunities for the community cultural development sector and artists working in and with communities to be involved in the Study.

The Reference Group considered the submissions provided to the Australia Council following its re-structure in December 2004 and recent work undertaken, such as the *Art and Wellbeing* publication of Deborah Mills and Paul Brown, and the Regional Arts Australia National Community Consultations.

At the outset, the Reference Group commissioned Ms Deborah Mills to prepare a discussion paper analysing the current achievements, gaps and challenges facing community cultural practice and the sector. Ms Mills wrote two documents for the Reference Group—*Cultural Development and the Arts in Everyday Life* and a *Supplementary Report*. The Reference Group also called for submissions from interested individuals and organisations based around the following four questions:

1. What are the achievements of arts programmes in and with communities?
2. What do you think was the most important thing that contributed to this achievement?
3. What arts and cultural activities do you want to see in communities and what is inhibiting this?
4. What do you see as the emerging trends and needs in communities, and what role could the arts play in meeting these needs?

We received more than 100 written submissions.

In early 2006, a meeting was held of the Community Partnerships Committee, the Interim Community Cultural Development Assessment Committee and the Scoping Study Reference Group to consider the information and research gathered to date from Ms Mills' papers and the submissions. The members of the committees provided crucial input into the direction of the Study.

Following this meeting, the *Future Directions Paper* was released in February 2006. This document was a preliminary draft of ideas to stimulate and encourage comments, suggestions and critical analysis.

The *Future Directions Paper* formed the basis of the extensive public consultations with a broad range of stakeholders. Consultations were held in every state and territory, with arts practitioners, community members, community organisations, arts organisations, spheres of government and the non-government sector, and individuals and organisations operating outside the arts sector.

The Reference Group released two further documents. In March, the *Preliminary Creative Communities Strategy* was released and in April, an update on the Study. These documents were influenced by information and feedback received throughout the consultation process.

More than 30 submissions were received in response to the last two documents.

The Australia Council also commissioned Ms Jane Jose to review international directions and successful community partnerships in Australia. Ms Jose prepared the *Directions and Opportunities Discussion Paper*.

APPENDIX 4 – COMMUNITY PARTNERSHIPS COMMITTEE

The Community Partnerships Committee was established by the governing body of the Australia Council to provide strategic, advisory and policy leadership to the Community Partnerships section.

Membership of the Committee includes:

- Jack Ritchie, executive officer of Arts North West in New South Wales
- June Moorhouse Manager, Culture and Recreation, at City of Fremantle in Western Australia
- Norm Horton from Queensland, coordinator of the Brisbane based Feral Arts and co-secretary of the National Arts and Cultural Alliance
- Scott Rankin of BighART in Tasmania
- Tiffany Lee-Shoy, regional cultural planning coordinator at the Western Sydney Regional Organisation of Councils
- Tim O’Loughlin, (CHAIR) one of the community interest representatives on the Council appointed by Senator the Hon. Rod Kemp, Minister for the Arts and Sport
- Titiana Varkopoulos, a community theatre worker and playwright based in Victoria.

APPENDIX 5 – LANGUAGE

A challenge for the Study was to adopt a language that is accessible to the community, but which also clearly articulates how practitioners in the sector describe their work. A finding of this Study is that several key terms are used by different people in different ways. For example, some practitioners talk about community cultural development as a field, while others refer to it as a practice, and others call it a sector. Given the shift towards a broader framework that is inclusive of a wide range of community-focused practices, this Study proposes the following definitions to clarify our use of these terms.

Field – refers to the broader area of community-based arts and cultural development. The area is inclusive of a range of professional community focused arts and cultural practices such as community cultural development, community arts, etc. and incorporates a number of sectors (see below).

Sector – refers to a specific area of work within the broader field. For example, arts and education is a ‘sector’ within the community-focused arts and cultural development field. Similarly, youth arts, arts and disability and regional arts are sectors within the broader field of community-focused arts and cultural development. Sectors can overlap and intersect.

Practice – refers to specific types of professional community-focused arts and cultural development work. Community cultural development and community arts are both recognised practices within the field.

This Study also adopts definitions for other key terms as follows:

Culture – is a broad term used to describe particular ways of life, whether for a group of people or a time. A way of life can be known as a ‘culture’ if it is collectively understood to be representations of customs, traditions, beliefs or values shared by a group or prevailing during a period.

Community – refers to any group of people that identify with each other through commonalities such as geographical location, shared cultural heritage, age, professional, social or recreational interests.¹⁰

Cultural diversity – multiple cultural heritages and cultural identities.

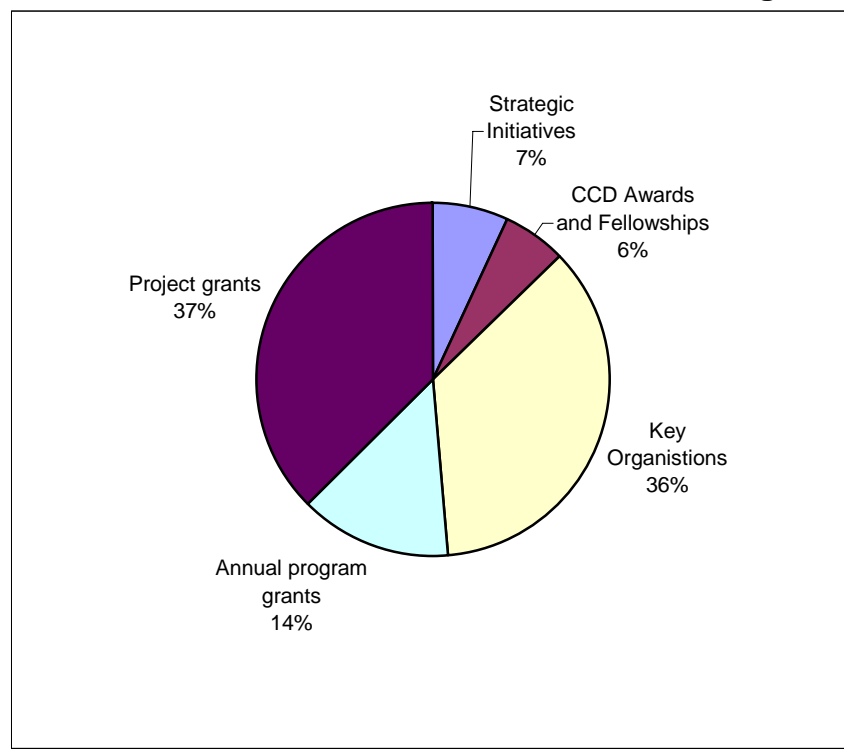
What is clear through the Study is that many people within the broader community do not understand the term community cultural development or ‘CCD’. This Study wished to adopt a language that was broader and more inclusive. In the process, there is a great deal of debate and agreement of the use of the phrase ‘community arts and culture’.

¹⁰ Australia Council for the Arts’ *Support for the Arts Handbook 2006*

APPENDIX 6 – ANALYSIS OF GRANTS SUPPORT

In early 2005, the Australia Council agreed to quarantine a budget allocation of \$5.1 million for the community cultural development grants programs and initiatives for the 2005-06 and 2006-07 financial years. The percentage allocation of these funds for 2005-06 is shown in Chart 1.

Chart 1: Allocation of \$5.1 million in the from 2005-06 Budget



Over and above the \$5.1 million for 2005-06, Community Partnerships is also responsible for funds associated with two Australian Government initiatives, the Regional Arts Fund and the Young and Emerging Artists initiative. It is also responsible for Council's investments in education and the arts, Regional Arts Australia and Arts Access Australia.

Key organisations

The Community Cultural Development Board, and now Community Partnerships, supports 25 key organisations. These key organisations are either triennially or annually funded, depending on their core business.

Clare Havey's report to the then Community Cultural Development Fund in 2000 grouped these organisations into three categories:

- **Service Organisations** – organisations whose primary role is in the development and delivery of services to the field.
- **Positions** – workers operating in organisations which may or may not be primarily focused on community cultural development work.

- **Producing organisations** – organisations, often with an art form focus that work primarily (but not only) through project development and implementation.

Figures taken from Havey's report and the Australia Council's 2004-05 Annual Report provide an overview of funding support for the three categories of key organisations.

Table 1: Total Expenditure on Key Organisations: 1995 and 2005

	Number of Key Organisations	Australia Council's investment (\$000's)	% of budget to Key Organisations	% Total Budget	Number of Key Organisations	Australia Council's investment (\$000's)	% of budget to Key Organisations	% Total Budget
	1995				2005			
Service Providers	14	1,441	59%	25%	10	1,115	49%	20%
Funded Sector Positions	22	602	24%	10%	5	324	14%	6%
Producers	9	420	17%	7%	10	836	37%	15%
TOTAL	45	2,463	100%	42%	25	2,275	100%	41%

Table 1 indicates that over the 10-year period from 1995 to 2005, the number of Service Providers and Funded Sector Positions fell, together with their total funding allocation. It also shows that funding to Producers rose over the same time as an overall percentage of the Key Organisations' budget and the total Community Cultural Development Board's budget.

Based in part on the research of Mills and Havey, the Study proposed that support for organisations should be divided into three different categories: service, access and producing organisations. The intention was to clarify the expectations and roles required to move towards a new expanded community arts and culture framework. Through the consultation process it became apparent that the division between access and producing organisations was not clear, as many organisations fulfil both functions, by the nature of their work and the contexts within which they operate.

The Study notes that all triennially funded key organisations, whether producing work or providing services, were assessed against the same criteria. This lack of differentiation did not provide clear expectations to either type of organisation or the field. The Study also notes Mills' research where she indicated there were concerns in the field about the role and effectiveness of the service organisations, and the assessment that the static level of investment in the key organisations is inhibiting the growth of the practice.

The majority of service organisations currently supported by Community Partnerships are based in capital cities and are often expected to fulfil a state-wide brief. Within their limited resources, they have attempted to provide this broad coverage.

Based on data analysis and consultations, the Study concludes that to expand engagement with community arts and culture a new approach to service provision must be taken. The Study deems it necessary to establish a broader geographic coverage of service delivery for communities at the grassroots level. Given the specific nature of the services that communities requested, the Study believes that these services should be through a contractual model, not through an application-driven model.

The Study therefore determined two categories for key organisations that are relevant to Community Partnerships. It defines these as:

- Key Producers – where the two primary focuses of the organisation are the production of sustained high-quality work both in and with communities; and the provision of access to communities to be active participants in the creation of new work.
- Partnership and Community Service Organisations – where the primary focus of the organisation is to resource artists, organisations and communities, and to support arts and cultural development in communities.

Financial analysis of key triennially funded organisations

In 2004, the triennially funded key organisations all had co-funding from their state and territory arts agencies and the number receiving support from their local government had increased from two in 2001 to six in 2004.

- Over the period 2002 to 2004, the (CCD) triennially funded key organisations leveraged approximately \$1.80 for every \$1 invested by the Australia Council¹¹. The total income over the period for these key organisations was \$18.9 million, of which \$5 million was invested by the Australia Council.
- In 2004, CCD triennially clients had secured 11% of their income from non-arts state government agencies.
- The (CCD) triennially funded key organisations all had co-funding from their state/territory arts agencies in 2004 and the number receiving support from their local government increased from two in 2002 to six in 2004.
- In 2004, the CCD triennially funded key organisations had combined total income of \$6.8 million of which \$1.4 million (20%) was the Australia Council's core operational grant. This is a similar percentage Australia Council investment in other artform key organisations, for

¹¹ The Australia Council's investment includes triennial grants and project grants.

example, in 2004, dance key organisations' core operation grants made up 19%, theatre 19% and music 18%.

- In 2004, the combined income of 139¹² key organisations supported by the Australia Council was \$109 million of which \$15 million (14%) was the Australia Council's investment in core operational grants. In the same year, the 29 major performing arts companies supported by the Australia Council had a turnover of \$286.1 million of which \$70.6 million (24.7%) was Australia Council base grants. In 2005, the Australia Council's base grant fell as a percentage of total income to 23% for the major performing arts companies.
- From 2001 to 2004, total income for the triennially funded key organisations rose 8%. Total expenditure has increased by a similar percentage, indicating that the companies are working to balanced budgets. Impressively, the companies increased income from sources other than government by 16% over this period.

In addition to the above, the Study examined the quantum of funds the triennially funded key organisations received from the Community Cultural Development project grants. During the three years from 2002-03 to 2004-05, these key organisations received approximately \$690,000 from project and strategic initiative sources, or approximately \$230,000 per year in funding over and above their core funding support.

Participation

Analysis of CCD funded activity also shows a high level of participation

- 89,000 active participants involved in creative processes in Community Cultural Development Board funded projects across Australia (2001-2004).
- In 2004, more than 30,000 active participants were involved in the activities of the CCD triennially funded key organisations. Audience numbers were 21,000 and 100,000 at paid and free events, respectively.

Project funding

Analysis of acquittal information from project grants from the years 2001 to 2004 (Table 2) indicates that organisations, artists and communities supported through project categories of the Community Cultural Development Board have been successful in leveraging the Australia Council's investment and securing significant additional resources for their activities. In addition, analysis of this acquittal information shows trends for the engagement of artists and community participation.

¹² The Australia Council supports 146 key organisations. Organisations where the Australia Council supports only a small project within a much larger organisation have been excluded to ensure the statistical comparability is consistent.

Table 2: Acquittal information-Project Grants: 2001-2004

Reporting Period	# of projects supported	Total CCDB investment	Co-funding Achieved	Earned Income	In Kind Income	Total Income	Average # of Artists per project	#of artists	% of CCD grant spent on artists wages	Total number of participants
Aug 04 - Dec 04	56	\$1,089,789	\$496,603	\$28,608	\$216,905	\$1,831,905	3.8	215	75%	6,023
May 04 - Aug 04	46	\$1,504,886	\$653,476	\$91,917	\$220,491	\$2,470,770	6	253	73%	8,057
Oct 03 - May 04	126	\$3,212,801	\$1,299,464	\$205,310	\$674,073	\$5,391,648	5	687	80%	18,493
May 03 - Oct 03	106	\$2,689,977	\$2,038,230	\$460,059	\$803,643	\$5,991,909	6	676	89%	24,365
Sept 02 - May 03	70	\$1,832,762	\$1,325,369	\$82,579	\$480,007	\$3,720,717	5.7	400	78%	6,821
May 02 - Nov 02	52	\$1,188,042	\$820,969	\$156,125	\$240,158	\$2,405,294	8.9	463	70%	4,200
Feb 02 - May 02	39	\$904,480	\$906,236	\$135,400	\$95,000	\$2,041,116	10	385	70%	3,753
Nov 01 - Feb 02	53	\$1,219,417	\$620,094	\$167,101	\$294,470	\$2,301,082	5.4	287	68%	3,403
May 01 - Nov 01	60	\$1,460,950	\$851,085	\$132,995	\$206,268	\$2,651,298	8.6	516	70%	5,000
Feb 01 - May 01	43	\$1,088,727	\$664,985	\$126,462	\$194,528	\$2,074,702	9.3	404	79%	7,453
Totals	651	\$16,191,831	\$9,676,511	\$1,586,556	\$3,425,543	\$30,880,441	7	4,286	75.2%	87,568

The data shows that the 651 projects acquitted in the period May 2001 to December 2004 achieved an additional 90 cents from other sources for every dollar invested by the Community Cultural Development Board. The leverage rate includes co-funding, earned income, sponsorship and in-kind contribution. For the \$16 million invested by the Community Cultural Development Board, the total income for the projects was nearly \$31 million.

The acquittal data also indicates that of the \$16 million, an average of 75% of the Australia Council's investment was expended on artists. A total of 4,286 artists were employed over the four years. However, the data indicates a decline in the number of artists working on each project over the period 2001-2004 from approximately nine to four. This trend is concerning and appears to indicate reduced opportunities for artists working in community-based arts and cultural projects. This data supports comments made to this Study regarding a need to enhance career opportunities for established, mid career and new entry artists working in the field.

Impressively, there were nearly 89,000 participants in project grants supported over the period, indicating the extent to which the field is engaging with communities.

The Study suggests there is a need to ensure that communities, artists and arts workers continue to have access to a range of opportunities, including grants programs, to garner support for community-based arts and cultural activities. However, the Study also recommends that the grant categories be reassessed to ensure that they are flexible enough to accommodate the diverse range of needs.

The Study recognises that it takes time and resources to develop proposals, and to broker the necessary relationships and partnerships to ensure a successful outcome. As such, it believes that communities and artists should have access to a flexible program of support for 'venture investment or seed funding'.

APPENDIX 7 – POSSIBLE PRINCIPLES OF GOOD PARTNERSHIPS

The principles below were identified during the consultation process and are presented for discussion.

Quality outcomes – partners are focused on achieving high quality artistic and community development outcomes.

Shared purpose – the project *brings together* the partners (who may have conflicting ideologies) around a shared purpose and vision and mutually beneficial goals that are developed and endorsed by both parties at the outset.

Respect – partners respect each other’s values, history, goals, cultures (including organisational; cultures), knowledge and wisdom, while recognising that they may not be the same.

Shared creation of knowledge – the partnership builds productively on “the shards and fragments of each partner’s different understandings, experiences and expertise to create new knowledge that none could have come to on their own”.¹³

Openness – partners are open to the possibility that the partnership may stimulate a change in thinking, and are prepared to break the bounds of current ways of doing things.

Shared responsibility - partners share responsibility as well as risk and reward, and have the ability to exit the partnership on agreed terms.

Resourcing – partnerships are properly resourced.

Ethics – all partners recognise that, for the project to achieve high-quality community development outcomes, they must work in an ethical framework. (This includes considerations of community ownership of products and stories, self-representation, censorship, power dynamics and imposition of personal views on participants.)

¹³ Schrage, M. (1990) *Shared Minds: The New Technologies of Collaboration*, New York: Random House.

APPENDIX 8 – THE REASON FOR THE SCOPING STUDY

For more than 30 years the Australia Council has invested in a wide range of community-focused arts and cultural development work. This investment, delivered primarily through the Community Cultural Development Board, and its predecessor the Community Arts Board, has played a seminal role in developing a nationally and internationally acknowledged field of professional practitioners, and in creating a body of innovative, challenging and diverse arts and cultural development work.

In 2004, the Community Cultural Development Board began planning a sector review.

During 2004, and independent of the Community Cultural Development Board's plans, a separate internal Australia Council-wide review undertaken by Future Planning Taskforce (FPTF) proposed a significant restructure of the Australia Council. The FPTF report (handed down in December 2004 and formally adopted by the governing Council in April 2005) outlined a vision for a more proactive and strategically oriented Australia Council – a catalyst for arts and cultural development. With regard to its investment in community-focused work, the governing Council determined it needed more flexibility to respond to creative opportunities in communities, and to build stronger communities through innovation, experimentation, risk-taking and creativity.

The restructure generated significant new opportunities for the Australia Council and the arts and cultural sector. However, it also had major ramifications for the community-focused arts and cultural field. The restructure resulted in the dissolution of the Community Cultural Development Board and the establishment of the Community Partnerships section – an entity with a significantly broader focus than its predecessor.

The restructure prompted a widespread and sustained national campaign from community cultural development practitioners who had not been consulted through the FPTF's internal review process. A national advocacy group of community-focused art and cultural development practitioners (the National Arts and Cultural Alliance - NACA) was established. As a result of this response, the governing Council of the Australia Council agreed to commission a national Scoping Study to consult with the field and other key partners, and propose to the Australia Council directions for the support and development of arts and cultural practices within communities in Australia.

The Study aimed to identify ways to assist in meeting contemporary community needs and interests, and in supporting vibrant, diverse arts and cultural development activities by communities and artists.

Consultants were engaged and a Reference Group was established to oversee the Study (see Appendix 2). A methodology for the Study was determined (see Appendix 3). By December 2005, Terms of Reference (see Appendix 1) had been developed, in consultation with field advocacy groups.

APPENDIX 9 – GLOSSARY OF TERMS

Australia Council –the Australia Council for the Arts is the Australian Government’s arts funding and advisory body.

Community –any group of people that identify with each other through commons such as geographical location, shared cultural heritage, age group, professional, social or recreational.¹⁴

Community Partnerships – refers to both the Community Partnerships Committee and the Community Partnerships Section.

Community Partnerships Committee – a Committee established by the Council to provide policy advice and leadership to the Community Partnerships Section.

Community Partnerships Section – the Australia Council unit responsible for the work in the areas of community arts and culture, including community cultural development, arts and disability, young people and the arts, arts and education, and regional arts.

Cultural Diversity – multiple cultural heritages and cultural identities.

Culture – a broad term used to describe particular ways of life, whether for a group of people or a period of time. A way of life can be known as a ‘culture’ if there are collectively understood representations of customs, traditions, beliefs or values shared by a group or prevailing during a period.

Field – refers to the broader area of community-based arts and cultural development. The field is inclusive of a range of professional community focused arts and cultural practices such as community cultural development, community arts, etc. and also incorporates a number of sectors.

Council – the governing body of the Australia Council

Practice – refers to specific types of professional community-focused arts and cultural development work. Community cultural development and community arts are both recognised practices within the field.

Sector – refers to a specific area of work within the broader field. For example, arts and education is a sector within the community-focused arts and cultural development field. Similarly, youth arts, arts and disability and regional arts are sectors within the broader field of community-focused arts and cultural development. Sectors can overlap and intersect with each other.

The Study - encompasses all aspects of the Community Partnerships Scoping Study including community, public and individual consultations, draft reports and papers, individual and group submissions, and committee meetings.

¹⁴ Australia Council for the Arts’ *Support for the Arts Handbook 2006*