Developing and Revitalizing Rural Communities through Arts and Creativity:

An International Literature Review and Inventory of Resources

Australian chapter
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Cultural Development Network Victoria, March 2009

Annotated bibliography of Australian literature

Adams, D. & Goldbard, A. (2002). Community, culture and globalisation. New York: The Rockefeller Foundation.

Alston, M. and Kent, J. (2001), Young, Rural and Looking for Work, Centre for Rural Social Research, Charles Sturt University, Wagga Wagga

Andersen, L. (2005) Audiences for the Arts in Rural and Regional NSW, Regional Arts NSW and the Australia Council for the Arts
> During 2004 a cross-art form survey was trialled with visual and performing arts touring programs to pilot a data collection system on who is attending arts events in rural areas. In 2005 Stage Two was concerned with locally produced rural arts festivals and gallery, cinema and theatre audiences..
> Contact: Regional Arts NSW T: 02 9514 2902 Email: admin@regionalartsnsw.com.au

Andersen, L. and Andrew, J. (2005) **Quality of Light, Quality of Life: Professional Artists and Cultural Industries in and around Broken Hill**
http://www.regionalartsnsw.com.au/docs/quality_of_light_2007.pdf
> A report on the state of the arts and cultural industries sector in and around Broken Hill based on new research.

Andrew, Jane, (2005 and on-going). Towards an understanding of the relationship between creative capital and regional economic and employment development, Australian Research Council/Department of Premier and Cabinet, University of Adelaide
http://www.aisr.adelaide.edu.au/projects/ *accessed 20/02/09*
> The extent to which knowledge, creativity and innovation play a role in fostering economic and employment development are questions of great interest to policymakers, however there have been few attempts to define and measure the related concept of creative capital. Research undertaken overseas by researchers such as Richard Florida is having a significant influence in Australia and South Australia. Florida's Creative Capital theory and suite of indicators have been used to identify the "creative class" in Australia. The National Institute of Economic and Industry Research (NIEIR) have developed a 'creativity index' to attempt to quantify creativity in the Australian regional context (NIEIR 2002). The index has been used to attempt to identify correlations between creativity and regional economic prosperity. This project will investigate whether indices such as those developed by Florida and NIEIR are applicable in small cities like Adelaide in South Australia. It will examine the extent to which such indices extend our knowledge of the role and contribution of cultural capital and the creative industries to economic and employment growth in a regional setting. The project seeks to inform

creative industry policy development both within and outside of the traditional arts industry and help identify strategic responses that foster and sustain
creative capacity within government, industry and the non-government sector.

Anwar McHenry, J. (*in press*). A place for the arts in rural revitalisation and the social wellbeing of Australian rural communities, Rural Society Journal, University of Western Australia, Crawley WA: Institute for Regional Development.
http://rsj.e-contentmanagement.com/archives/vol/19/issue/1/article/2683, *accessed 20/03/09*
Rural Australia is in crisis and is suffering from decline as a consequence of economic restructuring and policy reform, impacting rural social wellbeing. The place for the arts in regional revitalization is demonstrated with this argument, as playing a crucial role in the contribution to social wellbeing of rural communities. This paper identifies the need for sufficient research to look at the role of arts in rural revitalization, and therefore, the social wellbeing of a community, directly through tourism, income generation and employment opportunities, and indirectly by enhancing participation and creativity in public decision-making, strengthening community capacity, and strengthening identity and sense of place.

Anwar McHenry, J., (2009), Art and Wellbeing in Rural OZ,
http://artandwellbeinginruraloz.blogspot.com, accessed 4.3.09

Anwar, J. (2005), An Exploratory Study Of Arts Participation And Wellbeing In Regional Western Australia. A Quantitative Study Of Denmark In The Great Southern Region, unpublished thesis, Edith Cowan University: WA

ARC Cultural Research Network (2007), Festival Places: Revitalizing Rural Australia, University of Sydney: ARC Cultural Research Network
http://www.uq.edu.au/crn/activities/rural_festivals.html *accessed 20/02/09*

The one-day event included 21 presentations, with abstracts of all papers included in the document. Four session topics were themed: understanding the context and impact of rural festivals; rural festivals and questions of belonging and resilience; festivals and rural cultural changes; and, case studies of rural festivals and festival places. The papers presented will be the basis of a book.

Australian Bureau of Statistics (2001a), Australian Standard Geographical Classification Remoteness Areas classification, Australian Bureau of Statistics: Canberra

Australian Bureau of Statistics (2008), The Health and Welfare of Australia's Aboriginal and Torres Strait Islander Peoples, Australian Bureau of Statistics: Canberra

Australian Institute of Health and Welfare, (2008), Australia's Health 2008, http://www.aihw.gov.au/publications/index.cfm/title/10585, accessed 20/02/09

Australasia Economics, (2004), Key Social and Economic Indicators for Indigenous Australia: A Comparative Analysis, http://oipc.gov.au/publications/KeyIndicatorsReport/15AttC(ARIA).pdf), *accessed 25.2.09*
Also available at Australia's National Library
http://catalogue.nla.gov.au/Record/3306570?lookfor=author-browse%3A%22Australasia+Economics%22&max=1&offset=1&#details

Barraket, J. and Kaiser, A. (2007) Evaluating the Mental Health and Wellbeing Impacts of Community-Based Festivals, Centre for Public Policy: University of Melbourne VicHealth report,
This report examines the impacts of community-based festivals on mental health and wellbeing from a population health perspective, through evaluation of two Victorian festivals, including Awakenings Festival held in the rural town of Horsham.

Baum, S., O'Connor, K., & Stimson, R. (2005). Commentary says the bush is in bad shape: Is that really the case? In S. Baum, K. O'Connor & R. Stimson (Eds.), Fault lines exposed: Advantage and disadvantage across Australia's settlement system (pp. 06.01-06.39), Melbourne: Monash University ePress.

Beer, Andrew, Alaric Maude and Bill Pritchard, *Developing Australia's Regions: Theory and Practice,* UNSW Press, Sydney, 2003.

Black, A., Duff, J., Saggers, S., Baines, P., Jennings, A., & Bowen, P. (2000). Rural communities and rural social issues: Priorities for research. Barton: Rural Industries Research and Development Corporation.

Bolitho, A. (2003). *New Dimensions in Water Conversation: an inter-animation of writing and water*, Doctorate of Creative Arts Research, University of Technology, Sydney. http://epress.lib.uts.edu.au/dspace/handle/2100/279 *accessed 20/02/09*
> A research project which examines the possibility of restoring a sense of connection to water on an imaginative and practical basis through creating a domain in which people of 'lay' and scientific/technical orientation can think together in public. Annie is a writer studying in the Doctorate of Creative Arts Program at UTS. She is interested in CCD's potential to cross disciplines, and to create unlikely links in a regional community.

Boon, R. & Plastow, J. (2004). *Theatre and empowerment. Community drama on the world stage*. Cambridge: Cambridge University Press.

Brennan-Horley, C, Connell, J, Gibson, C (2007). *The Parkes Elvis Revival Festival: Economic Development and Contested Place Identities in Rural Australia* Geographical Research 45(1):71–84
> This paper discusses the annual Elvis Revival Festival in the small town of Parkes, 350 km to the west of Sydney, in rural Australia. It explores the way in which a remote place with few economic prospects has created a tourism product, and subsequently captured national publicity, through a festival based around commemoration of the birthday of Elvis Presley, a performer who had never visited Australia, and certainly not Parkes. The Festival began in the early 1990s, when a keen Elvis fan rallied promoters (and other fans) around the idea of bringing Elvis impersonators to the town for an annual celebration. Since then, the Festival has grown in size, with notable economic impact. The town now partly trades on its association with Elvis, constituting an 'invented' tradition and place identity. Yet the festival is not without tensions. The images of Elvis and the traditions generated by the festival challenge those who wish to promote Parkes through more austere, staid notions of place and identity. For some, Elvis is a means for the town to generate income and national notoriety, while others prefer less 'kitsch' tourism attractions such as a nearby (and nationally famous) radio telescope. Results from interviews with key players and surveys of visitors demonstrate how 'tradition' is constructed in places (rather than being innate), and how small places, even in remote areas, can develop economic activities through festivals, and create new identities – albeit contested ones.

Burnley, Ian, and Peter Murphy. *Sea Change: Movement from Metropolitan to Arcadian Australia*. Sydney: UNSW Press, 2004.

Burton, C., and Griffin, J, (2008) It's not just a museum! Understanding how small museums contribute to social capital in regional communities, Asia Pacific Journal of Arts and Cultural Management, 5, 1, pp. 314 – 332
http://www.ojs.unisa.edu.au/index.php/ARTMJ/article/view/328

The purpose of this research is to understand how small museums contribute to social capital in their community. The research uses three distinct case studies to distinguish differences and similarities. The article first discusses aspects of social impact and the arts. It then identifies a suitable social capital conceptual framework to underpin the empirical research reported in this article. The methodology is explained followed by analysis and discussion of the three case studies. Each case is examined using qualitative and quantitative methodologies. The qualitative component is used to understand key stakeholder perceptions of the museum. The quantitative component is used to understand how residents place value on their local museum. The research shows that the different nature of the locations results in variable museum impacts. However, bonding networks were more strongly evidenced than bridging networks in all three cases. It also suggests that residents place more trust in museums when the location is more demographically homogenous. Research using network analysis may further illustrate how museums may contribute to social capital in their localities. analysis may further illustrate how museums may contribute to social capital in their localities.

Campbell, B. (2007), The Sum of Us: The Economic Impact of Arts and Culture in Glenelg Shire, Glenelg Shire, Glenelg Shire Council: Portland

http://www.culturaldevelopment.net.au/expandingcultures/downloads/papers/Hatton.pdf

Glenelg Shire Council has a Cultural Strategy Plan, which has now been in place for ten years. One of the strategies listed in that Plan the undertaking of a study of the economic impact of Arts and Culture in the Shire. There was recognition that arts and cultural activities probably had a quite significant economic impact, but there was no statistical data to support this assumption. It was felt that a study of this kind would be beneficial to both community groups and Council with respect to future planning, and could also provide valuable support for any funding submissions to organisations external to Council, when seeking support for future arts and cultural projects. The study was finally implemented in 2005-2006 at the instigation of the Cultural Services Officer, and this presentation provides an outline of how the study was funded, the kind of research strategies utilised, and a summary of the outcomes of the study and proposed recommendations to Council. Its main purpose was to demonstrate to both Shire Councillors and potential funding bodies that there were sound economic reasons for providing significant on-going support to arts and culture in the Glenelg Shire, not least of which is the social capital derived from such support.

Carter, David, Darian-Smith, Kate, & Gorman-Murray, Andrew. (2008). Introduction. *Australian Humanities Review*, *45*: 27-36.

This article introduces a themed section of *Australian Humanities Review,* which seeks to establish the emerging field of 'rural cultural studies' firmly on the agenda of the contemporary humanities and social sciences. The purpose of the collection of papers is to argue for the significance of the cultural dimension—and the multiple dimensions of the cultural—in understanding the key issues of demographic change, economic productivity, environmental and climatic crisis, Indigenous/non-indigenous relations and land ownership, and the role of 'cultural' factors in the renewal, or potential renewal, of country towns and communities. The essays in this collection offer a range of perspectives representing the 'cultural turn' in rural studies and, indeed, the 'rural turn' in cultural studies. http://epress.anu.edu.au/ahr/045/pdf/essay02.pdf

Childs, B., Brown, P., Yin-Lo, C. and Keighery, V. (2008), submission to **Review of the National Innovation System,** http://www.innovation.gov.au/innovationreview/Documents/367-National_Arts_and_Ecology_Forum.pdf accessed 23.3.09

Innovation policy must be infused with concern for ecological sustainability. Particular approaches to the creative arts, for example Community Cultural Development (CCD), are capable of producing knowledge which citizens need for complex risk-filled decisions about social, economic and environmental issues. The arts provide a trust building approach which creates the preconditions for knowledge and innovation.
If Australia is to develop unified innovations policy it should acknowledge and support the knowledge-making and transformative roles of the creative arts.

Cultural policy and innovations policy should be aligned, and in doing this there are some particular questions that need addressing:

• If innovation is to produce measurable change, we should be asking: "How can the creative arts help us understand the positions and underlying values of stakeholders in conflict?", since without that understanding, negotiated and agreed applications of new knowledge will elude us.

• Then, "How can creative activities facilitate trust, knowledge production and communication between organisations and across community networks?" These are all-important pre-conditions for innovation.

• Ultimately, in search of innovations which respond to ecological and social crisis, we should also ask: "How can the creative arts infuse decision making processes with new language for debating and salvaging the relationship between humans and the rest of nature?"

Our contention is that these questions, which seem at first to relate to cultural development and the creative arts, should also be questions which help to determine Innovations Policy.

Cleveland, W. (2007) Art and Upheaval: Artists on the World's Frontlines, New Village Press: Oakland.

Collits, Y. (2001) 'Small town decline and survival: trends, causes and policy issues', In Rogers , M. and Collits, Y. (eds) The future of Australia's country towns, LaTrobe University: Bendigo.

Community Development and Justice Standing Committee (2004). Impact of the arts in regional Western Australia Report, No. 4. Perth: State Law Publisher.
http://www.parliament.wa.gov.au/parliament/commit.nsf/(WebInquiries)/D41EC21DBA8ABE1548256F3B0013A166?opendocument 'accessed 21/02.09'
This paper presents the broadest-ranging enquiry into regional arts ever conducted in Western Australia. The Committee held formal hearings and informal meetings across Western Australia, taking evidence from 113 witnesses. It provides 10 recommendations to improve access to the arts, including the development and support of Regional Arts Development Officers in each regional of Western Australia. It considers art to be of central importance to regional communities, building tolerance, respect, and strengthen identity, as well as benefits the economy and improves health. Arts play an important role in contributing to economic, cultural and social life of Western Australia's regional communities.

Coulter, A. (2008) 'Came Back – Didn't Come Home': Returning from a War Zone in Liebmann, M. Art Therapy and Anger, Jessica Kingsley: London

Creative New Zealand (2008). The Tool Kit, Auckland: Creative New Zealand,
The new Local Government Act requires all local authorities to promote cultural well being as part of their purpose and role. The Tool Kit provides practical information about community consultation and quality decision-making within Local Government.

www.creativenz.govt.nz/files/resources/toolkit.pdf - no longer on-line

Cunningham, M. (2007) The Arts and Social Well Being in Rural and Regional WA Communities, The Dept. of Culture & the Arts (WA) Paper presented as part of the Expanding Cultures Conference, Arts and Local Government Conference 2007, Victoria. http://www.culturaldevelopment.net.au/expandingcultures/proceedings.htm, *accessed 24/02/09*
> This presentation introduces a project that will focus on the role that 'active participation' in the arts plays in engendering wellbeing in the rural and regional communities of the Mid-West region of Western Australia. This project aims to explore the role of the arts in contributing to wellbeing by fostering: social connectivity; community cohesion; social inclusion; trust and reciprocity.

Curtis, D. (2003a). The arts and restoration: a fertile partnership? Ecological Management and Restoration, 4(3), 163-169.
> The creative urge is fundamental to the human condition and provides a conspicuous common ground between members of Landcare and the arts, prompting us to ask whether artists can become more involved in changing community behaviour toward the environment.

Curtis, D. (2003b). Initial impressions on the role of the performing and visual arts in influencing environmental behaviour. Paper presented at the TASA 2003: New Times, New Worlds, New Ideas: Sociology Today and Tomorrow, University of New England, Armidale New South Wales.

Curtis, D. (2007) Mobilising rural communities to achieve environmental sustainability using the arts, Agricultural Economics Review, 16, 7,1, pp. 15-25 http://purl.umn.edu/44103 accessed 21.3.09
> Australia's environment continues to worsen in several key areas. This paper suggests that the visual and performing arts may be valuable in influencing environmental behaviour positively, at the individual and community level. The arts can aid engagement and participation by a broad cross section of the community, and can provide powerful vehicles for community mobilisation, empowerment, and information transfer.

Curtis, D. (2007), Landcare and the Arts, Australian Landcare, December

Department of Culture and the Arts (2003). Cultural signposts: Directions for Arts and Culture in Regional Western Australia. Perth: Department of Culture and the Arts. http://www.dca.wa.gov.au/about/policies/regional *accessed 21/02/09*
> This policy reflects government and community aspirations for regional arts and culture and outlines strategies to achieve these aspirations. It was identified that regional communities in Western Australia confront many similar problems of financial, cultural and environmental sustainability. Art and culture play a significant role in maintaining the sustainability of these communities. The regional survey sought feedback on how to improve access to arts and culture in regional areas. The report contains a vision statement and identifies four key areas each with a prime objective.

Dunn, Anne & Koch, Colin. (2006). *2006 National directions: Regional arts*. Regional Arts Australia.

> Regional Arts Australia acts on behalf of the communities and artists of regional, rural and remote Australia in representing and resolving at a national level the issues, concerns and resource needs pivotal to the development and maintenance of a viable regional arts industry and a vibrant cultural life. In 2005, over 830 people from around 250 regional locations across the country took part in an initial consultation by completing a survey. This was followed by twelve Australia-wide forums held across a range of

coastal, inland, rural and remote communities large and small between May and July 2005. The concerns that emerged from the survey and the twelve forums were:

- Community capacity building: how the arts can be better recognised and equipped as an effective medium for developing more sustainable communities

- Strengthening regional centres: how the arts can respond to current issues, the need for strong identity and social cohesion in regional centres large and small

- Supporting arts development and practice in Indigenous people and communities: how the arts can contribute to positive futures for Aboriginal people

- Engaging young people: how the arts can contribute to more fulfilling lives for regional youth

- Supporting the development of cultural tourism: how the arts can contribute to greater economic growth and diversity through tourism.

The study and its participants identified and defined five priority areas for strategic planning and action: Local Identity and Ownership of the Arts & Culture, Valuing the Arts in Regional Australia, Sustaining Arts & Cultural Activity, Inclusion and Community Building through Arts, Facilities to Support Communities
http://www.regionalarts.com.au/raa1/files/RAAbook2006.pdf

Flowers, R. (2003). *Community Festivals and Community Building: Hastings NSW*
4th City for the Arts; a community celebration of who we are, where we live and what we can become, Centre for Popular Education, UTS Sydney.
www.cpe.uts.edu.au/pdfs/bago_web.pdf *accessed 21/02/09*
> This project summary outlines the joint partnership between the Centre for Popular Education, Hastings Council and the Wauchope community Arts Council. This initiative explored the role of community celebrations and festivals in community building, in particular to evaluate the effectiveness of the Bago Festival held in Wauchope in 2003, as well as seeking to build local capacity through community building cultural development and to utilise community cultural development processes in the evaluation process. These initiatives involve utilising local artists in the data collection and analysis process. Contact: Rick Flowers, rick.flowers@uts.edu.au

Gibson, C. (2000) Systems of Provision for Popular Music and a Regional Music Industry. Unpublished Ph.D. thesis, The University of Sydney

Gibson, C (2002) Rural transformation and cultural industries: popular music on the New South Wales Far North Coast, Australian Geographical Studies, 40, 3, 336-356

Gibson, C (2003) Rainbow sounds: musical cultures of the Far North Coast, in Wilson, H (ed) Belonging in the Rainbow Region: Cultural Perspectives on the North Coast of NSW, Southern Cross University Press, Lismore, 263-286

Gibson, C. & Connell, J. (2003) 'Bongo Fury': tourism, music and cultural economy at Byron Bay, Australia, Tijdschrift voor economische en sociale geografie, 94, 2, pp.164 - 187
http://www3.interscience.wiley.com/journal/118835160/abstract
> While tourism has been somewhat neglected in literature on the 'cultural economy', it remains an important influence on cultural production, particularly within a global matrix of youth travel. A distinct cultural economy has emerged at Byron Bay in Far North Coast, New South Wales, Australia, which builds on connections between tourism and the production and marketing of music. Counter-urban migration and tourism have contributed to transformations of regional identity, as the Far North Coast is increasingly perceived as an 'alternative' or 'lifestyle' region, attracting more overseas visitors than any other non-metropolitan area and transforming Byron Bay, a small ex-whaling town,

into a unique site of backpacker subcultures. A crucial element of tourist consumption is popular music, produced specifically for youth markets, informed and influenced by the attitudes and style of backpacker cultures. These themes come together in the marketing and consumption of 'world music' and its artefacts to 'neotribal' subcultures. This paper discusses the economic impacts and cultural discourse of these trends, emphasising the role of a politics of representation within economic and social geography.

Gibson, C (2003), Cultures at work: why culture matters in research on the cultural industries, Social and Cultural Geography, 4, 2, 201-215 (special issue: Culture Matters)

Gibson, C and Connell, J (2004) Cultural industry production in remote places: indigenous popular music in Australia, in Power, D and Scott, A (ed) The Cultural Industries and The Production of Culture, Routledge, London and New York, 243-58

Gibson, C. and Robinson, D. (2004) Creative Networks in Regional Australia, Media International Australia incorporating Culture and Policy, 112, 18, pp. 83-100
http://www.ingentaconnect.com/content/griff/mia/2004/00002004/00000112/art00008;jsessionid=i visgd0dm4gq.alexandra

Much recent academic and public discourse has centred on the fate of non-metropolitan Australia under successive federal neoliberal reform agendas. This paper discusses creative networks in non-metropolitan areas in light of this, with a focus on issues of youth unemployment and out-migration. First, it draws on research on creative industry development on the New South Wales Far North Coast to assess the efficacy of creative networks as a source of new job growth in rural areas. Second, and more broadly, the paper discusses the North Coast Entertainment Industry Association (NCEIA), a nascent creative network in the region. Several observations are drawn from its experiences. Creative networks in non-metropolitan areas face problems of informal and itinerant membership, and anti-socialisation attitudes. Yet they appear to have a substantial role in improving the conditions of viability for vulnerable cultural producers. When conceived as part of interventionist strategies to promote youth employment and to stem the youth exodus from rural areas, they may also have sociodemographic implications beyond the scope of their original intent.

Gibson, C and Davidson, D (2004) Tamworth, Australia's country music capital: place marketing, rural narratives and resident reactions, Journal of Rural Studies 20, 4, 387-404

Gibson, C. (2004, June). Creative economy in rural areas: Possibilities, pitfalls and on-going issues. Paper presented at "Creative Tropical City," Charles Darwin Symposium Series.
http://www.cdu.edu.au/cdss0406/presentations/papers/Chris%20Gibson.pdf

Creativity has become an important policy consideration in the context of regional economic development. In the wake of popular books such as Richard Florida's *The Rise of the Creative Class* (2002) and Charles Landry's *The Creative City* (2001), cities and regions across the world have sought to re-think economic development policy with creative industries and workers in mind. However, empirical studies have demonstrated that major metropolises continue to dominate as centres for creative production, and have been more successful at harnessing creativity in economic development strategies than smaller or geographically scattered places. What might such observations mean for the arts and creative industries in rural or remote places? Are the creative industries important away from big cities, such as in Australia's tropical north? How might local circumstances mitigate the effectiveness of creative city strategies away from major urban centres? Are there ways of overcoming problems of distance and 'critical mass'? This paper raises some important considerations in light of these questions, with particular attention drawn to the (post)colonial context of creative industry employment and development in the Northern Territory.

Gibson, C and Davidson, D (2004) *Tamworth, Australia's 'country music capital': place marketing, rurality, and resident reactions*. Journal of Rural Studies.

> Since the 1970s, Tamworth has become well known as Australia's 'country music capital'. Its annual Country and Western Music Festival has become the leading event of its type in Australia, attracting over 60,000 visitors every year. The festival, and country music more generally, have become central to the town's identity and tourism marketing strategies. This article discusses the social constructions that have surrounded Tamworth's transition to 'country music capital'—of the 'rural', and of 'country'—within the context of debates about the politics of place marketing. This dominant, or normative 'country' forms the basis of imagery for the festival, the Town's marketing strategy, and associated advertising campaigns by major sponsors. It is predominantly masculine, white, working class and nationalist. Even those who stand to benefit from place promotion have been uncertain about country music and 'the country', because of associated discourses of Tamworth as 'hick' and 'redneck'. In the final section of the paper, reactions of residents to constructions of Tamworth as country music capital are discussed, via the results of a simple resident survey. In contrast to previous studies of the disempowering politics of place marketing, Tamworth residents were on the whole supportive of the new associations and images for the town, despite 'hick' connotations, as it has become a centre for 'country', and for country music. Reasons for this are explored, and resistances discussed. The result is a complex and entangled politics of national identity, gender, race and class, where meanings for place are variously interpreted and negotiated.

Gibson, C and Connell, J (2005) Music and Tourism, Channel View Press, Clevedon and Buffalo, NY, and University of Toronto Press, Toronto

Gibson, C. & Klocker, N. (2005). The 'cultural turn' in Australian regional economic development discourse: Neoliberalising creativity? *Geographical Research, 43*(1): 93–102.

> Regional economic policy-makers are increasingly interested in the contribution of creativity to the economic performance of regions and, more generally, in its power to transform the images and identities of places. This has constituted a 'cultural turn', of sorts, away from an emphasis on macro-scale projects and employment schemes, towards an interest in the creative industries, entrepreneurial culture and innovation. This paper discusses how recent discourses of the role of 'creativity' in regions have drawn upon, and contributed to, particular forms of *neoliberalisation*. Its focus is the recent application of a statistical measure — Richard Florida's (2002) 'creativity index' — to quantify spatial variations in creativity between Australia's regions. Our critique is not of the creativity index *per se*, but of its role in subsuming creativity within a neoliberal regional economic development discourse. In this discourse, creativity is linked to the primacy of global markets, and is a factor in place competition, attracting footloose capital and 'creative class' migrants to struggling regions. Creativity is positioned as a central determinant of regional 'success' and forms a remedy for those places, and subjects, that currently 'lack' innovation. Our paper critiques these interpretations, and concludes by suggesting that neoliberal discourses ignore the varied ways in which 'alternative creativities' might underpin other articulations of the future of Australia's regions.

Gibson, C (2007) Music festivals: transformations in non-metropolitan places, and in creative work, Media International Australia incorporating Culture and Policy, 123 (May), 65-81.

> This paper discusses the continuing growth of music festivals as avenues for musical performance, and for regional economic development, and considers what festivals mean for musicians in terms of changing audience demographics and the conditions of work. Festivals are increasingly important for musicians in building audiences and incomes. They have proliferated particularly in rural, coastal and ex-urban parts of Australia, linked to day-tripper and shortstay tourism and the wider socioeconomic transition of those places.

Festivals both reflect and contribute to social and cultural changes, such as the diffusion of musical genres with specialist audiences, inward migration of particular demographic groups and shifting place identities. They also offer new opportunities for places seeking to develop tourism, and local music and performance-based industries. This paper explains these trends, and draws on results from a recent large research exercise that sought to document the extent and impact of festivals. Although they are not new, festivals continue to reconfigure musical touring networks, audiences and performance opportunities. Such reconfigurations have occurred with less public fanfare than developments surrounding digital technology and downloading cultures, but their influence on the working lives of musicians is no less profound.

Gibson, C (2008) Youthful creativity in regional Australia: panacea for unemployment and out-migration, Geographical Research, 46, 2, 183-195

This paper addresses the theme of youth out-migration from rural Australia, in the context of recent policy discussions about creativity and its role in regional development. Ethnographic fieldwork in one rural location – the New South Wales Far North Coast – is drawn upon to highlight how creative industries are being cast as a potential way of promoting cultural activities and jobs for young people, and in turn, how they might be imagined as a means to mitigate youth out-migration. Yet, creative industries have contradictory employment and social outcomes. Creative industries are likely to generate higher rates of youth participation in economic activities than public data reveal. However, strategies for future job growth should also consider the limitations and instabilities of creative industry employment. Second, and more broadly, the paper discusses those socio-cultural dimensions of nascent creative industries that may have a more substantial impact when conceived as part of strategies to stem youth exodus from rural areas. Creative activities may contribute to rural development in indirect ways, especially if linked to policy goals of increased tolerance of youth activities, better provision of cultural services, and improved well-being for young people. While formal job-creation may be limited, creative industries could mitigate some of the impacts of youth migration to cities by enriching regional social life and mediating perceptions of the advantages and drawbacks of rural versus urban life. This kind of policy imagination requires a shift in attitudes towards young people and a more genuine commitment to encourage young people to feel that they belong in non-metropolitan areas.

Gibson, C and Argent, N. (2008) Getting On, Getting Up and Getting Out? Broadening Perspectives on Rural Youth Migration.

For the 2006 combined International Geographical Union, Institute of Australian Geographers Inc. (IAG) and New Zealand Geographical Society conference in Brisbane, the IAG Cultural Geography and Rural Geography Study Groups collaborated to offer a special themed session on 'rural youth issues', focusing almost entirely on the out-migration of youth from rural towns and regions. Some papers made observations on the causes and impacts of migration – for the migrants leaving as well as for the places left behind. Others discussed conceptual and policy issues related to youth out-migration. We can only assume that the movement of young people out of virtually all non-metropolitan settlement zones (whether coastal, dry, remote or inland) signifies a central, if not *the* central, issue of contemporary research concern regarding young people in rural areas. In many ways, this construal of rural youth out-migration as 'rural youth issues' is a natural extension of rural and cultural geographers' ongoing concern for the demographic, social and economic development of non-metropolitan towns and regions.

Gibson, C., and Connell, J., (2009). Music Festivals and Regional Development in Australia, Ashgate, Aldershot

Gibson, C, Brennan-Horley, C and Walmsley, J. (2009) Mapping vernacular creativity: the extent and diversity of rural festivals in Australia in Edensor, T, Leslie, D, Millington, S, and Rantisi, N

(Eds) Spaces of Vernacular Creativity, Routledge, London [accepted for publication, in press]

Gibson, C., (2009) Creative arts, people and places: which policy directions, in Andersen, L and Oakley, K (eds) How are we going? Directions for the Arts in the Creative Age, Cambridge Scholars Press, Cambridge [accepted for publication, in press]

Gibson, C, Waitt, G, Walmsley, J and Connell, J., Cultural festivals and economic development in regional Australia, Journal of Planning Education and Research [conditionally accepted, under revision]

Gorman-Murray, Andrew, Waitt, Gordon and Gibson, Chris (2008) *'A Queer Country? A case study of the politics of gay/lesbian belonging in an Australian country town'*, Australian Geographer,39:2,171 — 191

> The paper examines the complex politics of gay/lesbian belonging through a case study of Daylesford, Victoria, an Australian country town. It contributes to two research bodies: gay/lesbian rural geographies and the politics of belonging. Daylesford hosts ChillOut, Australia's largest rural gay/lesbian festival, which provides a telling context for investigating gay/lesbian belonging in rural Australia. We use qualitative data from the 2006 ChillOut Festival, including interviews with local residents, newspaper commentaries, and visitors' surveys, to explore how Daylesford has been constructed, imagined, and experienced as a 'unique' site of gay/lesbian belonging in rural Australia. We find that ChillOut crucially contributes to its wider reputation as a gay-friendly country town, but also, we argue, to the contested nature of gay/lesbian belonging.

Government of Western Australia: Community Development and Justice Standing Committee, (2004). *Impact of the arts in regional Western Australia,* Report No. 4. Perth: State Law Publisher.

Gray, A.E. (2004), 'Web of connection' 'Bouncing for columbine' 'The river of sticks', in Carman, R. Helping kids heal: 75 activities to help children recover from trauma and loss. The Bureau for At Risk Youth. 31, 52, 92.

Gray, A. (2002) 'Rituals of Healing Encountered Among Street Children in Haiti', Stresspoints, the newsletter for the International Society for Traumatic Stress Studies. pp. 8-9. Related LINK: ISTSS.org

Gray, I. and Lawrence, G. *A Future for Regional Australia: Escaping Global Misfortune,* Cambridge University Press, Melbourne, 2001.

Gray, I. and Phillips, E. (2001). 'Beyond Life in the Bush: Australian Rural Cultures.' *Rurality Bites: The Social and Environmental Transformation of Rural Australia*. Eds. Stewart Lockie and Lisa Bourke. Sydney: Pluto Press, pp. 52-59.

Greenwood, J., (1999), Te Mauri Pakeaka - case study of a project in New Zealand, directed by Arnold Wilson, using the arts as a catalyst for cultural exploration and for community interaction, in *Journeys into A Third Space: A study of how theatre enables us to interpret the emergent space between cultures*) Queensland: Griffith University. http://www4.gu.edu.au:8080/adt-root/public/adt-QGU20030226.091144/index.html 'accessed 21/02/09'

> When two cultures meet within one national identity, their interaction invites accommodations, contestations and transformations of consciousness, called "the third space". This thesis explores the role of theatre as an agent of understanding that emergent space. Greenwood argues that theatre, in a range of forms, not only offers a distinctive tool for analysis but also is a means of strategically changing the society we live in. The study is based on New Zealand experience and focuses on interaction between Maori and Pakeha cultures, that is, on the interaction between the indigenous

culture and that of the colonial and immigrant settlers. As such it differs from discourses that stress multiculturalism or universal humanism. Three distinct sightings are taken on the role of theatre in this process. The first is an examination of a significant educational arts project, Te Mauri Pakeaka, that took place in the 70s and 80s. The second is a mapping of the history of such theatre as addresses Maori and Pakeha relations. The third is a report of a workshop Greenwood conducted with teacher trainees in Panguru, a remote Maori community in the far north of New Zealand. Te Mauri Pakeaka involved schools, educational administrators, community, artists and elders in an exploration of Maori culture and of bicultural possibilities, using art making as a catalyst. The Teachers for Panguru was set up in partnership with the local community to supply teachers who are capable of fulfilling the community's cultural needs.
Contact: Dr Janinka Greenwood, Christchurch College of Education, Christchurch, New Zealand (affiliated with Griffith University, Brisbane, Australia). E-mail: janinka greenwood@cce.ac.nz

Guppy, M. (ed.) (1997) Better Places, Richer Communities: Cultural Planning & Local Development, A Practical Guide, Sydney: Australia Council

Hall, P. 2000. 'Creative Cities and Economic Development,' Urban Studies, vol. 37, No. 4.

Hannan, M. (2002) Music Making in the Village of Nimbin, Transformations, No. 2, March www.cqu.edu.au/transformations, accessed 4.3.09
The focus of this paper is on the function and value of music in a small community, the village of Nimbin in the North Eastern corner of New South Wales, Australia. The paper provides a brief historical and social background of the village as well as some historical information about musical life since the legendary Aquarius Festival (1973). Emphasis is placed on current musical practices and the spatial politics of musical production in the village. The use of music for political protest, community celebration and fund-raising for community projects is discussed. In addition some treatment of professional and semi-professional music making is provided within the context of the national music industry. Music is shown to have a vital and pervasive role in the life and identity of this community.

Hawkes, J. (2001). *The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning,* Cultural Development Network, Melbourne.
The Fourth Pillar provides a clear definition of culture, analyses its function within the emerging new planning paradigms and proposes practical measures for the integration of a cultural perspective into the public sphere. The key conclusion of this work is that a whole-of government cultural framework, operating in parallel with social, environmental and economic frameworks, is essential for the achievement of a sustainable and healthy society. Cultural vitality is as essential to a healthy and sustainable society as social equity, environmental responsibility and economic vitality. In order for public planning to be more effective, its methodology should include an integrated framework of cultural evaluation along similar lines to those being developed for social, environmental and economic impact assessment.

Hawkins, G. 1993, *From Nimbin to Mardi Gras: Constructing Community Arts*, Sydney: Allen & Unwin.

Hayward, P. 2001. *Tide Lines: Music, Tourism and Cultural Transition in the Whitsunday Islands (and adjacent coast).* Lismore: Music Archive for the Pacific Press.

Henkel, C. (current PhD), Regional development of screen industries in the digital era: prospects for the Northern Rivers region of NSW, School of Media and Communications, CIRAC, Queensland University of Technology
http://www.mang.canterbury.ac.nz/ANZCA/All Abstracts/32.pdf *'accessed 21/02/09'*
> This project explores the extent to which screen industry activity and related services are emerging in non-metropolitan rural and regional settings. These locations have a high need for opportunities to participate in the benefits of economic renewal that are perceived to accompany 'new' economic development. These benefits extend beyond questions of economic prosperity to issues of social enrichment and cohesion. This three year study will test the proposition that advances in digital technology and screen industry convergence provide new opportunities for regional development in non-metropolitan settings. It tests the usefulness of creative industries propositions, particularly those proposed by Richard Florida and Kate Oakley in the development of sustainable screen industry sectors outside of capital cities. This project involves the mapping of screen industries in the Northern Rivers region over the period 2000 – 2004, developing a profile of the sector. It seeks to identify factors which contribute to sustainable regional screen industry development and growth. *Email: cathyhenkel@hatchling.com.au*

Hilbers, J. (2006) *Celebrations for personal and collective health and wellbeing,* University of Technology, Sydney: Faculty of Education. http://hdl.handle.net/2100/354 'accessed 21/02/09'

> In this thesis I examine the experiences, context, processes and politics of celebrations and how they contribute to both personal and collective health and wellbeing. The two leading research questions I address are: • How do celebrations contribute to personal and collective health and wellbeing? • What is 'healthy' celebration practice? There are three sections in this thesis. In the first I describe and discuss the Australian context of celebration activities. I also explore definitions of celebrations.. In the second section of the thesis I analyse the relationship of celebrations to various dimensions of health and wellbeing. These dimensions include: social connectedness, identity, transitions and lifespan development, and community capacity.. My research confirmed that celebrations can foster our connections; to ourselves, others, the earth, time and the spiritual. They can build relationships between individuals, groups and organizations. They can be spaces that allow for personal and collective healing. But the degree to which these positive dimensions can be achieved depends on the nature or quality of the celebration practice. And it is the practice of planning and facilitating celebrations that is the focus of the third section of the thesis. Some celebration practices are health enhancing while others are not. Celebrations can be an opportunity to explore not just ourselves but our communities and how they oppress particular individuals and groups.. I conclude by presenting an analytical framework to help understand the nature of celebration practice that is less or more likely to facilitate health and wellbeing. I try to adopt the viewpoint of a practitioner interested in the health and wellbeing of individuals and communities. I anticipate this knowledge will stimulate discussion particularly within the health and community sector about how celebration practice can be integrated into the work of health professionals and community workers.

Hodge, S. Pty Limited, 1998, **Miles ahead: marketing that works in regional Australia,** Australia Council for the Arts
> A book of case studies from regional Australia describing the marketing activities and issues of 80 regional arts organisations, providing information about the specialised type of marketing required to reach regional audiences.
> *http://www.australiacouncil.gov.au/research/regional_arts/reports_and_publications/miles _ahead_marketing_that_works_in_regional_australia*

Hunt, J. (2007) Good Clean Art, Artreach, Autumn, Regional Arts NSW

http://www.regionalartsnsw.com.au/docs/artreach/07_apr_good_clean_art.pdf accessed 4.3.09
> Clean Energy for Eternity: An Art and Environment Project in Eden. A powerful and arresting image that carries an amazing story of what is possible when concerned people get creative.

Hunt, J. (2006) Artreach: Focus on infrastructure, Autumn, Regional Arts NSW
To build or not to build? Canvassing the solutions to the perennial regional arts issue of developing cultural infrastructure - to build, to refurbish ... or to think right outside the square.
http://www.regionalartsnsw.com.au/docs/artreach/to_build_or_not_to_build_06_apr.pdf
> Jen Hunt, RADO for the South East region, NSW, discusses the options for solving the problem: to build, to refurbish ... or to think right outside the square.

Kenyon, Peter and Black, Alan (eds) (2001), Small Town Renewal Overview and Case Studies, Rural Industries Research and Development Corporation, Australia: Rural Industries Research and Development Corporation, Barton
http://eric.ed.gov/ERICDocs/data/ericdocs2sql/content_storage_01/0000019b/80/19/56/e5.pdf accessed 21/02/09
> Many small, inland, and remote Australian rural communities continue to lose population and businesses, a trend that has intensified over the last 2 decades. Mean age continues to rise, while the 15-24 age group contracts dramatically. Such declining demographics are caused by the stress and uncertainty of volatile world commodity markets, as well as by environmental concerns, technology changes, changing lifestyles, low income and rising debt levels, declining educational and health services, deteriorating infrastructure, high family and business costs, and recent policies that centralize services. However, some communities have been able to build resilient characteristics and plan and implement a range of survival and revival strategies resulting in improved quality of life and economic opportunities. This handbook is designed to enhance the capacity of small rural communities to take proactive renewal initiatives by focusing on what communities are doing. Fourteen case studies are presented of small Australian towns with populations of less than 3,500 that have made positive local development possible. Although each case is unique, common themes include right timing; use of community planning processes; enthusiastic local leadership; positive attitude; local entrepreneurship; local investment; smart use of outside training, technical assistance, and financial resources; new community networks; and focus on retaining young people through employment, recreational, and educational initiatives.

Kingma, Onko (2002), Enabling Communities Through the Arts: Case studies from the Community Cultural Development Fund of the Australia Council, Sydney: Australia Council.
http://www.ncver.edu.au accessed 21/02/09
> The arts have the potential to encourage creativity, inclusiveness, empowerment and trust in communities – all elements of social capital. Community cultural development is a process which fosters the arts as a creative occupation in its own right but also as a vehicle for writing and enabling communities. This chapter uses case study projects to illustrate the inherent potential in CCD processes to overcome inertia in communities. Community Cultural Development Fund (CCDF) provides funding for activities where communities take an active role in artistic collaborations with professional artists.

Kingma, Onko (2003a), Cooperation, Competition and Contemporary Society, paper for the NSW Local Government Community Services Association Conference, Port Macquarie.

Kingma, Onko (2003b), Social Traps, Barriers to Change and the Arts, Paper for the NSW Local Government Community Services Association Conference, Port Macquarie.

Landry, C (1994), Measuring Viability and Vitality of City Centres in Urban and Regional Quality of Life Indicators, in Mercer, C (ed.), A Special Publication of the Institute for Cultural Policy Studies, Faculty of Humanities, Griffith University, Queensland.

Langton, M. (1994), *Valuing cultures: recognising Indigenous cultures as a valued part of Australian heritage*. Canberra: Council for Aboriginal Reconciliation/Australian Government Publishing Service (AGPS). http://catalogue.nla.gov.au/Record/2089603 accessed 21/02/09
> The Council for Aboriginal Reconciliation aims to promote a process of reconciliation between Aboriginal and Torres Strait Islander peoples and the wider Australian community. This key paper, in contributing to the Council's objectives, examines how Aboriginal and Torres Strait Islander people's cultures can be better valued and recognized as an important part of Australia's heritage and future. This paper has been written by indigenous and non-indigenous contributors, focusing on a few issues which have the potential to contribute to the reconciliation process.

Latrobe City Council, (2006), Latrobe City Business Arts: professional people forming Creative Partnerships, Morwell: Latrobe City Council
Local government publication
> This document promotes a partnership between Latrobe City Council and the Australian Business Arts Foundation that sought to feature arts-business partnerships in the Latrobe region in south-eastern Victoria, Australia. The illustrated book features a range of festivals, and arts and community groups that have worked with businesses to develop their activities and profile. *http://www.abaf.org.au   www.latrobe.vic,gov.au*

Lea, T., Luckman, S., Gibson, C., Fitzpatrick, D., Brennan-Horley, C., Willoughby-Smith, J., Hughes, K. (2009) The Creative Tropical City: mapping Darwin's creative industries, Charles Darwin University, Darwin
http://www.cdu.edu.au/sspr/documents/ctcreport.pdf accessed 3.3.09
> This research project's three stated aims are:
> - to determine the nature, extent and change over time of the creative industries in Darwin
> - to interrogate the applicability of national and international creative industry policy frameworks to Darwin
> - to identify opportunities for transformation in the creative industries in Darwin.

Leader-Elliot, Lyn, Smiles, Ruth & Vanzo, Lyn. [2008]. *Building Community Capacity and Active Citizenship: Australia's Creative Volunteering Training Program*. Regional Arts Australia.
www.regionalarts.com.au/raa1/documents/community-capacity-active-citizenship.pdf
> Also published in a peer-reviewed journal:
> Leader-Elliott, L., Smiles, R., and Vanzo, L (2008). Volunteerings and community building in regional Australia. The Creative Volunteering Training Program 2000-2004. *Australian Journal on Volunteering*. *13*(1).
>
> Many of the community organisations that sustain cultural life in regional Australia are run entirely or mostly by volunteers. These organi sations are a vital part of the nation's cul tural capital and they increasingly need skills in planning, marketing, obtaining resources and building networks to survive. A specially designed program, *Creative Volunteering – No Limits*- has been developed to train community-based volunteers in these and other essential skills in regional com munities throughout Austral ia. The program was run successfully through 500 workshops in 125 Australian regions over 2003-2004.

While it originated from the cultural sector, thi s training program has proved relevant to a broad range of community organisations and to small businesses in often isolated rural communities, and appears to have met its community building and cultural development objectives. This paper discusses the background to the program, the philosophies that underpinned its development, and key factors that led to its success. Findings from the program evaluation show that *Creative Volunteering* has strengthened existing organisations, and encouraged extensive community networking between organisations and individuals. New cultural and other community activities have been planned or implemented by people who attended workshops, and many of them report that they have gained the confidence necessary to work with change as a consequence of taking part in one or more of the workshops..

Lissonnet, S. and Neville, L. A Forum for Indigenous Culture Building and Preservation, http://www.aughty.org/pdf/forum_indig_cultures.pdf

This paper provides a context for a professional forum to consider the roles that can be played by museums, museologists, technologists and Indigenous cultural community members to support and rebuild cultural communities and to preserve Indigenous culture. As such work often does not take place within institutional walls, it is necessary to think about the many distributed tasks that can be combined to bridge the gap between ephemeral cultural knowledge and practices and the long-term preservation of representations of the culture. The authors' experience when working on a project that aimed to help repatriate the cultural resources of a north Australian Indigenous community focuses on the problems associated with the use of technology in the preservation of the culture of a community of which the technologists are not members. A community agent who has 'inside' knowledge and is educated in the ways of the community as part of the culture of the community has a better chance of knowing what matters to the community but perhaps less access to resources and technological expertise. Website ref

Luckman, S., Gibson, C., Willoughby-Smith, J. and Brennan-Horley, C. (2008) *'Life in a northern (Australian) town: Darwin's mercurial music scene'*, Continuum, 22:5,623 — 637

In this article, the authors seek to bring critical attention to the idea of 'scene' in relation to musical activity in Darwin, an iconic northern, remote, (post)colonial city. The idea of 'scenes', in the sense of 'connections between audiences, musicians, industry and infrastructure' (Street 1995, 255–63) is pervasive in music scholarship and journalism (Cohen 1999). The word 'scene' has a certain linguistic utility, and it conveys a sense of social allegiance and interaction imbued with positive overtones – of people hanging out, creating music and experimenting together, and sharing aural pleasures. Whether explicitly or by default, the corpus of music scene research has been particularly attuned to the uniqueness of place. Ethnographic methods invariably focus research in particular places (Cohen 1995; Bennett 2000) and, more often than not, locational discourses permeate talk of 'scenes' to the extent that a scene and its place are often considered inseparable – a form of 'place-consciousness' (Street 1995; Connell and Gibson 2003). In some places, musical 'sounds' become associated with place because of their genesis in scenes that emerged in particular eras around certain venues, record labels, shops or city districts (Cohen 1994; Connell and Gibson 2003; McLeay 1994; Mitchell 1997). Accordingly, geographical detail and depth characterizes much music scene research.

Madden, C. (2001) Using 'economic' impact studies in arts and cultural advocacy: A cautionary note, Fuel4Arts.com wwwfuel4arts.com

'Economic' impact studies have been popular in arts and cultural advocacy. Yet the application is inappropriate. 'Economic' impact studies are not designed for the purposes of advocacy. In the case of art and culture, they are more likely to be self-defeating. They also distract attention and resources away from the articulation of better advocacy arguments. Economists have warned against the use of 'economic' impact studies for advocacy, but their efforts have been only partly successful. This paper summarises the case against using 'economic' impacts for advocacy, concentrating on commonsense issues for easy digestion by non-economists

Marceau, J. & Davidson, K. (20040 *Social impacts of participation in arts and cultural activity*. Sydney: Australian Expert Group in Industry Studies, University of Western Sydney.

Martin, J., Radbourne, J., Haseman, B. and Scollen, R. (2004-6) Talking Theatre: An Audience Development Program for Regional Queensland and the Northern Territory, http://www3.interscience.wiley.com/journal/114171113/abstract *accessed 21/02/09*
Talking Theatre project (2004-2006) was implemented in regional Queensland and in the Northern Territory in Australia as an audience development initiative focused on the consumer. The project sought to assist performing arts centres (PACs) to better engage with their local communities and to build new audiences for the future. In particular, the research aimed to understand non-attenders, their reasons for non-attendance and their reactions to a range of live performances they experienced under study conditions. The Talking Theatre project provided the vehicle for introduction, communication and relationship building to occur to assist in attitudinal and behavioural change. The non-attenders enjoyed their experiences at the PACs and have begun attending performances outside of study conditions. Limited awareness of the performing arts' relevance to their lives combined with a lack of positive peer influence to attend, were the chief deterrents to attendance for the participants in the study.
Contact: *Rebecca Scollen (scollen@usq.edu.au)*

Masters, T. (2007 forthcoming) 'Supply and Demand of Creative Arts in Regional Victoria, Australia', PhD thesis http://www.rmit.edu.au/browse/About%20RMIT%2FHelp%2FMedia%20Assets%2FData%2FT%2F;ID=kdj9dg4d5l4l.doc;STATUS=A

This three year project is being undertaken in conjunction with RMIT and Arts Victoria and aims to:
· Assess the entrepreneurial capacity in the arts industry in regional areas
· Produce economic models of the demand and supply of arts in regional Victoria
· Identify the social, cultural and economic characteristics, conditions and events that encourage successful entrepreneurial activity in the arts industry in regional areas
· Develop sustainable best-practice business models for small to medium sized arts enterprises operating in regional areas.
Project outcomes will include:
· A community development framework, which encourages growth in the creative industries for regeneration of regional communities
· Strategic models which will encourage growth in both the supply and demand of the arts in rural and regional Victoria
· Business models which incorporate best-practice entrepreneurial strategies combined with unique elements of the creative arts and regional conditions.

McQueen-Thomson, D., and Ziguras, C., 2002, Cultures of Wellbeing: A Review of Evidence for the Health Benefits of Community Arts Practice, Melbourne: Globalism Institute, RMIT University
This report review concludes that the wellbeing outcomes (from a professional 'health' perspective) are not as effectively proven as, for example, 'wider social issues' such as social capital. Makes very useful recommendations for future research.

Mackellar, J. (2006), An Integrated View Of Innovation Emerging From A Regional Festival, International Journal Of Event Management Research, 2, 1.
http://www.ijemr.org/docs/mackellar.pdf
> Scholars of economics, industrial systems and organisations have extensively examined the application of innovation theory in numerous economic environments and yet this adaptation has not been common in sociology. This paper reviews innovation theory in the context of a regional festival in NSW, Australia, where research has demonstrated the links between interactive network relationships and innovation. The research demonstrates an abundance of innovative activity that can occur at a regional event both from an economic and social perspective. It is suggested that a holistic typology may be useful for researchers and regional planners to more closely examine the characteristics of innovation occurring in a regional community.

McKinnon, Malcolm (2003), 'Small Towns, Big Picture: art, social research and community development', Artwork, Issue 55, Community Arts Network SA, Adelaide.

Mercer, C. (1997) 'Mapping Regional Cultures.' *Mapping Regional Cultures*. Eds Warwick Mules and Helen Miller. Rockhampton: Central Queensland University, pp. 6-15.

Mills, D. and Brown. P., (2004) Art and Wellbeing, Sydney: Australia Council for the Arts
http://www.australiacouncil.gov.au/publications/community_arts_and_culture/art_and_wellbeing2
accessed 21.2.09

> This book reports ideas and case study material that illustrate connections between community cultural development and government 'wellbeing' initiatives. The case study material is grouped under seven themes, with rural revitalisation selected because of evidence that in every Australian state, arts activity are being used in programs that encourage economic revitalisation in rural and regional communities. Two case study examples are featured.
>
> - Wauchope, NSW (pop. 5000) where the demise of traditional local industry provoked a response through integrated cultural and economic initiatives shared with local government.
>
> - The Atherton Tablelands region in Queensland that faces challenges because of the collapse of most of the region's key industries: timber, tobacco, sugar and dairy. Culture is seen to 'add value' to tourism strategies, as well as generating employment and regional income from a diverse range of arts activities.

Mission Australia, (2006), Change, Challenge and Capacity: Rural and Regional Australia, Mission Australia: Sydney

Muir, J. (2003) The regional impact of cultural programs: Some case study findings, Communications Research Unit, DCITA: Canberra

Mulligan, M., Smith, P., (2006), Stepping Out of the Shadows of Neglect: towards an understanding of socially applied community art in Australia, International Journal of the Arts in Society, Vol 1 Victoria: Common Ground Publishing
> This three-year study assessed the role of arts in community development strategies across four diverse local communities, inner-urban and rural Victoria. The study analyses

the work of community arts practitioners, focusing on how community arts can help local communities negotiate the impacts of globalization.

Mulligan, M., Humphery, K., James, P., Scanlon, C., Smith, P., and Welch, N., (2006), Creating Community: Celebrations, Arts and Wellbeing within and across Local Communities, RMIT: Globalism Institute and VicHealth
> This research, funded primarily by the Australian Research Council, was conducted over nearly four years in St Kilda, Broadmeadows, Daylesford and Hamilton, found that people who take part in community arts find new ways to deal with challenges.

Mulligan, M. and Smith, P. (2007) The Case For A Regional Arts Development Officer Network In Victoria: An Evaluation Of The Regional Cultural Partnership Program Of Regional Arts Victoria, RMIT University, Melbourne
http://www.rav.net.au/erave1/files/RAV%20evaluation%20report_May%2008.pdf accessed 4.3.09

> The research report investigates the impact of Regional Arts Development Officers (RADOs) on the cultural vitality of their communities. Researcher Martin Mulligan documented significant positive outcomes of the RADO program, finding plenty of evidence that the RADOs had succeeded in drawing down more arts funding for the regions in which they worked, and had helped co-ordinate federal, state and local government arts development initiatives. They had been able to strengthen regional networks of arts practitioners and link these to statewide networks and resources. RADOs have also been able to shift the thinking within LGAs about the strategic importance of investing in local and regional arts development.

> The report strongly recommended a continuation of the program, finding that the three RADOs have matched the high expectations placed on them by funding bodies. RADOs have been able to demonstrate that arts development officers who have both local knowledge and a good understanding of art practices are essential for any strategy aimed at building more diverse and sustainable regional arts sectors. Their work has demonstrated that investments in regional arts should be seen as a long-term investment in the sustainability of local communities. The authors identified two aspects of the model critical for its success: a dynamic partnership that fully engages local government, and a sustainable investment in regional staff whose role is to support community organisations and individuals in a way that encourages self-determination.

> The authors caution that investment in cultural vitality cannot be seen as seed funding for the establishment of new industries that can become self-financing. They recommend that our economy should support an investment in cultural vitality rather than the other way around.

NACCHO and Oxfam, (2007), Close The Gap: Solutions To The Indigenous Health Crisis Facing Australia: A Policy Briefing Paper, The National Aboriginal Community Controlled Health Organisation And Oxfam Australia.
http://www.ahmrc.org.au/Downloads/CTG.pdf accessed 17.2.09
> Social injustice is identified as holding responsibility for the disparity between indigenous and non-indigenous Australians. This policy briefing provides solutions to help solve the health crisis between Aboriginal and Torres Strait Islander people and non-indigenous Australians, and argues that the poor health of indigenous problems is preventable. This paper uses comparatives between indigenous and non-indigenous populations in Australia, New Zealand and Canada health indicators to illustrate the gaps in health standards experienced by Australia's Aboriginal and Torres Strait Islander people.

OECD (1994), Creating rural indicators for shaping territorial policies, OECD Publications, Paris.

Oliver, P. (2003) Regional Strengths Strategy: Follow-Up Evaluation, New Zealand
Six regional partnerships participated in the Regional Strengths Strategy in 2001, with positive outcomes. The review found that the majority of the regions have built substantially on their Year 1 outcomes and now have sustainable entities, including Regional Arts Trusts, to progress regional arts development in those regions. It was generally agreed that the offer of "matched" funding had assisted the project groups to acquire an ethic of leveraging funding creatively from a broad base. There was a widespread perception that the continued development of the Regional Strengths concept was a positive direction for arts development in New Zealand.

Oliver, P. (2003) Regional Strengths Strategy: Follow-Up Evaluation Location: New Zealand
Six regional partnerships participated in the Regional Strengths Strategy in 2001, with positive outcomes (see the *Report on an evaluation of Creative New Zealand's Regional Strengths Strategy, November 2001*). The key research question for the follow-up evaluation was: What has a second year of funding from Creative New Zealand (albeit at a reduced level) generated for the partnerships, the regions in which they are based and their future development?

The review found that the majority of the regions have built substantially on their Year 1 outcomes and now have sustainable entities, including regional Arts Trusts, to progress regional arts development in those regions. It was generally agreed that the offer of "matched" funding had assisted the project groups to acquire an ethic of leveraging funding creatively from a broad base. There was a widespread perception that the continued development of the Regional Strengths concept was a positive direction for arts development in New Zealand.

Phipps, P. (2009), 'Garma and Beyond: Indigenous Cultural festivals for Decolonization', in Indigeneity: culture and representation, in Devy, G. et. al (eds), (2009) Indigeneity: culture and representation, Orient Back Swan, New Delhi, pp.368-377.

Pritchard, W., & McManus, P. (2000). Introduction. In W. Pritchard & P. McManus (Eds.), Land of discontent: The dynamics of change in rural and regional Australia. Sydney: UNSW Press.

Radbourne, J. (2003), Regional development through the enterprise of arts leadership, Journal of Arts Management, Law and Society, September 2003
The literature in the field suggests that a community without arts-practice risks its future. Contemporaneously, evidence suggests that the future of some communities, specifically regional or rural communities, are at risk because of the withdrawal of essential services, which leads to economic and social decline. There is also evidence that arts practice has revived economic and social activity (and performance measures) in regional cities and towns. Radbourne discusses a 2001 research project in Australia on the crisis faced by its regions. The study shows that even though the regions experienced decrease in services in many areas, regional arts activity is continuing, which affects economic and social factors such as employment, community participation, and education. Based on the study, she argues that the arts foster regional sustainability, and proposes that a collective arts leadership associated with vision and creativity is needed for arts to achieve it.
http://findarticles.com/p/articles/mi_hb3260/is_200309/ai_n7959779

Regional Arts Australia (2006), *National Directions: Regional Arts,* Regional Arts Australia: Port Adelaide. http://www.regionalarts.com.au/raa1/files/RAAbook2006.pdf 'accessed 18.2.09'
Regional Arts acts on behalf of the communities and artists of regional, rural and remote Australia in representing and resolving at a national level the issues, concerns and resource needs pivotal to the level of a viable regional arts industry and a vibrant cultural life.

Regional Arts Australia, (2005) *National Directions: Regional Arts—National Community Consultation Report.* Published as an appendix to *National Directions: Regional Arts,* Regional Arts Australia: Port Adelaide.
http://www.regionalarts.com.au/raa1/files/RAAbook2006.pdf 'accessed 18.2.09'
> The report, on behalf of Regional Arts Australia represents the most comprehensive ever consultation with country Australia concerning challenges and opportunities of their work in and aspirations In the process of setting its strategic direction for the next 3 years, Regional Arts Australia identified the following important themes to help shape its priorities for the future: community capacity building; encouraging strong regional centres; indigenous people; the environment; and cultural tourism. These themes were explored through a national survey and community consultation – incorporating the ideas of over 1200 people from over 300 locations around Australia.

Regional Arts Australia (2007)   Recommendations to the review of the Regional Arts Fund, incorporating an overview of the Regional Arts Fund July 2004 to June 2007
> This report is a summary of the operations of the Regional Arts Fund as managed by Regional Arts Australia and its member organisations. It also draws upon the experience of Regional Arts Australia members in managing its components of the Fund to provide some direction for the future of the Fund.
> http://www.regionalarts.com.au/raa1/develop/default.asp?pageid=55 accessed 18.2.09

Rhodes, Alix (2002), The heart of sustainability: An encore for the arts and culture, A Background Discussion Paper Prepared as a Submission to the State Sustainability Strategy, Institute of Sustainability and Technology Policy, Murdoch University.

Richards, Michael John (2005) Arts Facilitation and Creative Community Culture: A Study of Queensland Arts Council, PhD thesis, Queensland University Technology
http://eprints.qut.edu.au/16036/
> This thesis adopts a Cultural Industries framework to examine how Queensland's arts council network has, through the provision of arts products and services, contributed to the vitality, health and sustainability of Queensland's regional communities. It charts the history of the network, its configuration and impact since 1961, with particular focus on the years 2001 - 2004, envisages future trends, and provides an analysis of key issues which may be used to guide future policies and programs. Analysis is guided by a Cultural Industries understanding of the arts embedded in everyday life, and views the arts as a range of activities which, by virtue of their aesthetic and symbolic dimensions, enhance human existence through their impact on both the quality and style of human life. Benefits include enhanced leisure and entertainment options, and educational, social, health, personal growth, and economic outcomes, and other indirect benefits which enrich environment and lifestyle.
>
> The resulting network of affiliated LACs provides a potentially highly effective mechanism for the delivery of arts related products and services, the decentralisation of cultural production, and the nurturing across the state of Creative Community Cultures which equip communities, more than any other single asset, to survive and prosper through an era of unsettling and relentless change. Historical, demographic, behavioural (participation), and attitudinal data are combined to provide a picture of arts councils in seven case study sites, and across the network. Typical arts council members are characterised as omnivorous cultural consumers and members of a knowledge class, and the leadership of dedicated community minded people is identified as the single most critical factor determining the extent of an LAC's activities and its impact on community. Analysis of key issues leads to formulation of eight observations, discussed with reference to QAC and LACs, which might guide navigation in the regional arts field.

These observations are then reformulated as Eight Principles Of Effective Regional Arts Facilitation, which provide a framework against which we might evaluate arts policy and practice.   http://eprints.qut.edu.au/16036/

Richards, M. (2006a) *Growing the Arts, Reap the Harvest: Queensland's Arts Councils and how the arts build stronger communities,* Post Pressed: Teneriffe, Queensland
http://www.e-contentmanagement.com/books/96/grow-the-arts-reap-the-harvest

Richards argues that community arts and cultural events and activities have a very important role to play in building stronger local communities in the contemporary world. Over a period of three years (2001 – 4), Richards worked on an Australian research Council Funded study conducted by the Queensland University of Technology for Queensland Arts Council on how autonomous local arts councils across Queensland contribute to building stronger communities. Richards suggests that the recent emergence of theories regarding the role of the arts in building 'creative industries' for economic development had attracted new interest in the arts but because these theories subjugate the arts to economic imperative, and are driven by an economic rationalist thrust, ignoring much of what is valuable about the arts. "We need to go back to a more fundamental human understanding of the arts because the arts are a direct expression of what makes us human and we cannot truly be human without them," writes Richards

Richards, M. J. (2005), Arts Facilitation and Creative Community Culture: A Study of Queensland Arts Council, PhD Thesis: Queensland University of Technology
http://eprints.qut.edu.au/16036/ accessed 23/02/09'

This thesis adopts a Cultural Industries framework to examine how Queensland's arts council network has, through the provision of arts products and services, contributed to the vitality, health and sustainability of Queensland's regional communities. It charts the history of the network, its configuration and impact since 1961, with particular focus on the years 2001 - 2004, envisages future trends, and provides an analysis of key issues which may be used to guide future policies and programs. Analysis is guided by a Cultural Industries understanding of the arts embedded in everyday life, and views the arts as a range of activities which, by virtue of their aesthetic and symbolic dimensions, enhance human existence through their impact on both the quality and style of human life. Benefits include enhanced leisure and entertainment options, and educational, social, health, personal growth, and economic outcomes, and other indirect benefits which enrich environment and lifestyle. Queensland Arts Council (QAC) and its network of branches has been a dominant factor in the evolution of Queensland's cultural environment since the middle of the 20th century. Across the state, branches became the public face of the arts, drove cultural agendas, initiated and managed activities, advised governments, wrote cultural policies, lobbied, raised funds and laboured to realise cultural facilities and infrastructure.

Riggs, A. (2008) The Creative Space : Art In The Shadow Of Trauma, Grief And Loss, paper

delivered at the 'Persons Intimacy and Love' Conference in Salzburg, Austria, 2008
http://web.mac.com/anneriggs/iWeb/Anne%20Riggs/Papers%20/A4C8E904-217A-44A2-9293-266789D7D3DB_files/The%20Creative%20Space-1.pdf accessed 31.3.09

The paper discusses how the artist contributes to the creation of various spaces which enable women who have been abused to find creativity, skills and comfort.

Rogers, M. and Spokes, J. (2003), *Does Cultural Activity Make A Difference to Community Capacity? A key question addressed by Small Towns Big Picture project*, New Community Quarterly, 1, 4, pp 7-12.
Paper presented to the National Congress of Local Government Managers, July 2003

http://www.latrobe.edu.au/csrc/publications/culture_community.pdf accessed
31.3.09

> Many rural communities are confronted with a host of unprecedented challenges, caused
> by globalisation and economic restructure, community fragmentation as a result of
> service withdrawal, and increasing distrust in political processes. These pressures have
> emphasised the need to re-kindle creative energies and build community capacity to
> effectively respond in determining their own future. Small Towns:Big Picture was a
> community development process designed to foster creative, energetic and collaborative
> action by 5 small rural communities in central Victoria - focusing specifically on the
> development of social, environmental, and economic sustainability indicators. The project
> bought together artists, researchers and local communities to produce a coherent and
> shared understanding of the sustainability issues and opportunities. The main question
> addressed here concerns the role of the arts in building community capacity - more
> specifically, what difference did the cultural activity make to the
> engagement of people in the process, and their ability to act to improve their social,
> cultural and economic well-being?
> *"Not too many social action projects, or local arts events for that matter, can
> boast an audience of 50% of the entire population of a town at its launch. Yet this
> is exactly the kind of energy this project has generated. Also, the active
> involvement at all stages of the project of young people, older people, women,
> men, businesses, councils and community groups is very impressive and often
> difficult to achieve."*
> Anne Dunn, Chair, Commonwealth Government's Women's Regional Advisory Council

Rogers, M. (2003) *Small Towns: Big Picture — Social Sustainability Indicators and the Arts,
Social Dimensions of the Triple Bottom Line in Rural Australia* - Bureau of Rural Sciences.
http://www.latrobe.edu.au/csrc/publications/socSustainability.pdf accessed 31.3.09

> The *Small Towns: Big Picture* project is a community development initiative that draws
> together these concepts of Triple Bottom Line auditing of performance, the development
> of community based indicators of progress, and the need to stimulate and engage
> community in a collaborative and creative process. Over 1500 people from the townships
> of Dunolly, Wedderburn, Carisbrook, Talbot and Maldon, together with La Trobe
> University's Centre for Sustainable Regional Communities, the Cultural Development
> Network (Vic), and a team of community-based artists, have been working together to
> develop a shared understanding of their progress toward social, economic and
> environmental sustainability. Integration of the arts in the process has been critical
> to the community engagement process – enabling greater communication, more fun, and
> producing surprising, often unexpected outcomes.
>
> Drawing on the work by Max-Neef et. al (1987), Wackernagel and Rees (1998), Rogers
> and Golding (2002), and Pinge (2001) the project has produced an initial set of
> benchmark indicators, namely:
> • A Community Cohesion Index
> • An Energy Footprint measure
> • A Community Connections Directory
> • An Economic Activity measure

Rogers, M., and Walker, R., (2005) Sustainable Enterprise Creation: Making a difference in rural
Australia and beyond, International Journal of Environment, Culture, Economic and Social
Sustainability

Rooney, Monique and Smith, Russell, Eds. (2008) *Australian Humanities Review*. The Australian
National University E Press, Issue 45

> A special section on Rural Cultural Studies addresses the 'Cultural Turn' in rural studies
> and 'Rural turn' in Cultural studies. While rural studies have looked at socio-economic and
> health issues with culture as a factor, they lack the depth of study that has been given to

urban culture. Four essays look at the urban/rural binary, rural identities, the function and protocol of cultural studies in rural locations.

Ross. J. (1999) Regional Victorian arts festivals: from community arts to an industry based model, unpublished M.A. thesis, University of Melbourne.

Ruane, S. (2007). Paving pathways for youth inclusion: The contribution of Community Cultural Development, Perth: Community Arts Network Western Australia www.canwa.com.au/resources/Paving%20Pathways_SRuane.pdf 'accessed 23/02/09'
> The increasing level of social disadvantage and economic polarization being experienced in Australia has, in recent times, been identified in the political and academic arenas as a sustainability issue that warrants research and policy attentions. The term social exclusion, whereby certain individuals and groups of people are disadvantaged due to their limited involvement in, and access to, mainstream society, is being widely used describe this phenomenon. Social exclusion embraces, and expands upon, the concept of poverty. Ruane outlines the purpose of this paper as to contribute to practice and policy relating to the fields of the arts, youth and community development by advertising the important question: how and to what extent can youth focused CCD practices contribute to social capital creation and foster social inclusion?

Sarantakos, (1998), Quality of life in rural Australia, Centre for Rural Research, Charles Sturt University

Sen A. (1999a) Development as Freedom, New York: Alfred A Knopf.

Slater, L. (2006), An End to Forgetting?: Lisa Slater reports from the Garma Festival of Traditional Culture , Meanjin 1, p. 29-34.

Slater, L. (2007) 'My Island Home: Indigenous festivals and archipelago Australia', *Continuum: Journal of Media and Cultural Studies,* Vol 21, Issue 4, p.571-581.

Slater, L. (2008) 'Yo, turn around and look at Yolngu people, we are here': Indigenous cultural festivals and wellbeing, paper made at seminar, Australian National University, 24.9.08 http://www.anu.edu.au/caepr/events08.php , *accessed 4.3.09*
> This paper is a part of a larger ARC Linkage project, with the Telstra Foundation, that examines the immediate and longer-term impacts of selected Indigenous festivals on community wellbeing. In recent years wellbeing is a concept that has gained salience and urgency, indeed it has become standard currency in economic and political models of welfare and development. Concerns have been expressed about the indicators of wellbeing and the lack of recognition that notions of health and wellbeing and socio-economic inclusion and exclusion are culturally constructed. The Globalism Research Centre's previous research on wellbeing in Victoria concluded that social inclusion is a crucial wellbeing factor, and that public celebrations and festivals are one way social policy-makers can support social inclusion. The current project focuses on Indigenous festivals and examines if and how they make a difference to the wellbeing of Indigenous young people and their communities. This seminar will present the preliminary findings of the research, and in so doing, will examine the discourse of wellbeing, and ask what role do these social spaces play in supporting or enabling wellbeing and what might festivals tell us about what makes for a 'good life'?

Slater, L. (2008) Indigenous Cultural Festivals – Impact on community health and wellbeing, conference paper *margins2mainstream.com/abstracts/pdf/M2M2008_0059.pdf*
> This paper will deliver findings from an ongoing research project that examines the impact of Indigenous community festivals on the health and wellbeing of the children, young people and the communities who participate in them. The research project is an

Australian Research Council Linkage between The Globalism Institute, RMIT University and Telstra Foundation. The project explores the immediate and longer-term impacts of selected Indigenous festivals, across five sites, on community wellbeing (Telstra Foundation supported: Crocfest – Aurukun, Qld, Derby, WA, and Shepparton, Vic; Garma, NT; and Dreaming, Woodford, Qld). The research is designed to make a difference to the policy framework and industry support for this increasingly significant sector, with potential to make a real difference to the lives of Indigenous people. The research is grounded in detailed, field-work based case studies of each festival. The research: analyses the role of festivals in improving the health and wellbeing of children, youth and community; examines the role festivals play in strengthening and promoting Indigenous cultural identity and belonging and how this contributes to health and well-being; details the initiatives that grow from festivals and analyses the extent to which they enrich social connection and community capacity.

Most of the studies to date on the contribution of community arts and festivals to improvements in health and wellbeing have relied heavily on the self-referential assessments made by project designers and managers. Not nearly enough research has been done on the experiences of project participants and very few researchers have either gathered pre-participation data or returned at a later time to examine claims for enduring benefits. This project uses a range of complementary research methods that covers both a breadth and depth of experience and uses innovative forms of analysis that can relate local experience to broader social processes and influences.

Charter Recommendations:
1. Recognition of the crucial role that Indigenous culture plays in enabling and maintaining Indigenous wellbeing;
2. Indigenous people have expressed concern about indicators of wellbeing. For example, selected indicators can't be just based on what government agencies consider success to look like – they have to focus on developing Indigenous measures of success.

Smiles, R. with Andersen, L. & Latter, J. (2006, December). Cultural development in rural and remote areas. *D'Art Topics in Arts Policy,* No. 23. Sydney, Australia: International Federation of Arts Councils and Culture Agencies.

http://www.ifacca.org/media/files/CulturalDevelopmentRuralRemote.pdf accessed 18.2.09

The three part report looks briefly at approaches to defining 'rural' and 'remote'; then provides a discussion and analysis of the annotated list of information resources provided in the third part, which groups largely English-language information resources into three areas: (1) Publications; (2) Conference and events; and (3) Other resources, including projects, organizations, and networks.

Sonn, C., Drew, N. M., and Kasat, P. (2002). *Conceptualising CCD: The Role of Cultural Planning in Community Change*, Perth, Western Australia: Community Arts Network of Western Australia.
There is a growing recognition of the importance of engaging grassroots communities in all aspects of community building and other initiatives to address concerns about declining community wellbeing. Within the domain of community development there is an emphasis on building individual, family and community strengths to build capable communities. Community Cultural Development (CCD) is one of the methodologies used by the Community Arts Network Western Australia (CAN WA) to foster local community participation, using culture and arts as means for promoting community capacity and sense of community. However there is still lack of clarity about the mechanisms and processes for how this is achieved. The aim of this research is to develop a clearer conceptual understanding of how CCD activities impact on community.

The State of Queensland (Dept of Housing and Dept of Education and the Arts) 2005,
The Art of Renewal: A Guide to Thinking Culturally About Strengthening Communities, Brisbane:
State of Queensland
Government guide
> This publication was developed by the State Government of Queensland, Australia, to assist people in strengthening their communities and improve quality of life through arts and culture. It is intended to embed cultural matters within the broad planning and decision-making processes of neighbourhoods and agencies and offers techniques and examples for thinking, planning and acting creatively. As most of Queensland, other than the capital city of Brisbane, can be considered rural or remote, the book's content is relevant to this project.
> The guide's topics include:
> - Thinking Culturally About Strengthening Communities
> - The Art of Renewal Planning Pathway
> - Variety of Creative Practice
> - Useful Information
>
> *http://www.communityrenewal.qld.gov.au/resources/publications/art.shtm accessed 1/2/09*

Student To Industry Program, Picasso Cows - A MOOving work of Art,
 http://www.sip.net.au/index.php?page=cs_picasso_cows.php, accessed 21.3.09
> This project used an arts project as the medium to inform school students about environmentally sustainable dairying industry. Themes investigated were healthy waterways; healthy soils; and energy efficient dairies. Students translated the ideas by painting onto a life-size fibreglass cow. Picasso Cows-A MOOving Work of Art was launched as a pilot project by Catchment Management Authority regions in 2007 to address climate change concerns in our communities. With no nearby dairy farm to visit, the Woden students took advantage of the opportunity to learn more about the dairy industry through a trip to the Canberra Show.

Throsby, D. (2001). Economics and Culture Cambridge: Cambridge University Press
> Throsby has led the research on the economic impact of the arts in Australia. His view of 'the economy' has always been much broader than mere financial matters and his commitment to cultural development is total. 'This book brings together two very disparate areas, economics and culture, considering both the economic aspects of cultural activity, and the cultural context of economics and economic behaviour. The author discusses how cultural goods are valued in both economic and cultural terms, and introduces the concepts of cultural capital and sustainability. The book goes on to discuss the economics of creativity in the production of cultural goods and services; culture in economic development; the cultural industries; and cultural policy'.

Throsby, D. and Hollister, V. (2003), *Don't Give Up Your Day Job: an Economic Study Study of Professional Artists in Australia,* Sydney: Australia Council for the Arts.
http://www.australiacouncil.gov.au/publications/artists_and_employment/dont_give_up_your_day_job_an_economic_study_of_professional_artists_in_australia 'accessed 23/02/09'
> A survey of the economic circumstances of 1063 practising professional Australian artists. The last decade has seen extraordinary changes in our political, economic, social and cultural environment. As part of the globalization phenomena, the communications revolution has transformed the way in which information is stored, transmitted and received around the world, changing economics structures. An understanding of the implications for and conditions of professional artistic practice is essential if effective measures for nurturing the growth of the arts in Australia are to be developed.

Don't give up your day job is the fourth in a series carried out over the past 20 years at Macquarie University, with funding from the Australia Council. The surveys provide information about the economic circumstances of professional artistic practice across all major art forms, apart from film. This survey, undertaken in 2002 and covering the 2000-01 financial year, updates and expands the information collected in the earlier studies

Tonnaer, A. (2008) Entangled dreams: A discussion of the intercultural appeal of Australian Indigenous tourism, seminar presentation, August, Australian National University
http://www.anu.edu.au/caepr/events08.php

In Australia Indigenous cultural tourism is presented as a treasure trove for economic, social, and cultural opportunities, praised as it is in policy documents, advertising campaigns, travel brochures, and, for instance, in the hospitable invitation of an Aboriginal tourism enterprise in north Australia to 'come share our culture'. The question I will especially address in this paper is: to whom does 'our' refer?

On the basis of ethnography on several Indigenous tourism enterprises in northern Australia I will discuss the nature of the intercultural domain in cultural tourism. I assess the pervasive belief in the benefits of tourism for Indigenous people as a rather straightforward road to economic and cultural empowerment – a belief which underlies much of the upbeat and pivotal rhetoric on 'sharing culture'. However, I do so without disregarding the interest for tourism consistently expressed by Aboriginal people I encountered in this environment; rather I try to explain the active role many Aboriginal tour guides and cultural performers often played in sustaining the appraising view of tourism.

Tonts, M., & Atherley, K. (2005). Rural restructuring and the changing geography of competitive sport. Australian Geographer, 36(2), 125-144.

Trewin, D. (2005). Regional policy and research in Australia - the statistical dimension. Canberra: Australian Bureau of Statistics.

Tresize, B. (2007) Quotes, Stats & Facts: An armoury for regional arts advocates, Sydney: Regional Arts NSW.
http://www.regionalartsnsw.com.au/docs/quotes_stats_and_facts.pdf accessed 18.2.09

This research brief collates current studies on the social and economic impact of arts practice with national statistics on participation in the arts and cultural industries and data on cultural funding awarded to regional and metropolitan areas. Collectively, the information compiled can be used to show how increased investment in the arts, specifically in regional areas, can impact the viability and sustainability of those areas in significant ways. Ultimately, the research creates an argument for how communities faced with the economic, industrial and population problems endemic to regional areas can strategically develop the arts to manage and sustain livelihood and economies.

Trotter, R. (2001). 'Regions, Regionalism and Cultural Development.' *Culture in Australia: Policies, Publics and Programs*. Eds Tony Bennett and David Carter. Melbourne: Cambridge UP, pp. 334-355.

United Nations Development Program (1990) Human Development Report 1990, Oxford University Press: London

VicHealth Letter: Winter 2004 (Issue 23), Carlton, Victoria: VicHealth
http://www.vichealth.vic.gov.au/Resource-Centre/Publications-and-Resources/VicHealth-Letter/VH-letter-winter-2004-Issue-23.aspx 'accessed 23/02/09'

VicHealth recognises the arts as an effective way to promote health for both participants and audience alike. Since its inception VicHealth has supported health promotion activity

through the arts. In 1999 a new framework to promote mental health and wellbing was developed by VicHealth. Since 2000 VicHealth has supported 10 major arts organisatins, 16 local governments engaged in Art and the Environment work, 135 prospects through the Community Arts Participation Scheme and numerous small festivals and events. This issue looks at: the health benefits of social circuses; evaluating community arts participation; the benefits of public art in housing estates; key parterships with arts organisations that are marking arts more accessible for everyone; and more.

Waitt, G and Gibson, C (2009) Creative small cities: rethinking the creative economy in place, Urban Studies, 46, 5 [accepted for publication, in press]

Winikoff, T. (ed) (1995) Places Spaces: Placemaking in Australia, Sydney: Australia Council for the Arts
> This book of essays presents a variety of experiences in placemaking from all around Australia along with case studies which vary in scale from the revitalization of whole towns and suburbs to the design of smaller projects like parks, play spaces and public art. Many regional and rural communities are featured. The book includes 'how to' guidelines for putting ideas into practice, directory of resources and extensive bibliography.

World Bank (1991) World Development Report: From Plan to Market, New York, Oxford University Press.

Publications about case studies or projects

Australia Council and Regional Arts Australia. 1998, **The great yarn event and other arts stories from Regional Australia, Regional Arts Australia.**

The first in a series of three publications featuring arts in regional communities, this book was developed to promote understanding of the nature of the arts in regional communities. It contains information about the enormous range of arts activities being undertaken by country artists and communities, reflecting regional identity, community spirit, local economic development and, at all times, innovation and excellence. *Available on-line:*

http://www.regionalarts.com.au/raa1/files/YarnEvent/yarneventintro.pdf
http://www.australiacouncil.gov.au/research/regional_arts/reports_and_publications/the_g reat_yarn_event_and_other_arts_stories_from_regional_australia

Australia Council for the Arts and Regional Arts Australia, 2004, **Heartwork: great arts stories from regional Australia,** Sydney: Australia Council for the Arts

The second in a series of three, this illustrated book contains 35 stories about artistic activity in regional Australia grouped under six major themes:

- Artists and communities: working together to develop and present quality art
- A springboard for young people: providing new skills, life opportunities and sense of self
- Celebrating place and history: promoting a distinctive regional identity
- Sustaining arts practice: enabling artists to develop skills and promote themselves
- Creativity and diversity: projects that draw on many Australian stories
- Art out there: providing art in remote areas or in new ways.

Available on line:
http://www.australiacouncil.gov.au/research/regional_arts/reports_and_publications/heartwork_great_arts_stories_from_regional_australia

Cultural Development Network, 'ReGenerating Community' conference and Generations project
http://www.cdn-generations.net.au/overview.htm, accessed 22.3.09

The Mingenew Project: A Month of Photography by a mid-western Australia community.
http://www.mingenewproject.com/ accessed 4.3.09

Macaffer, J. (2008) Wild Earth Blanket: Wildscapes of Warringine Community Art Project, Victoria: Mornington Peninsula Shire
The Wild Earth Blanket (WEB) started as a community art project to connect health and well being with the natural bushland of Warringine Park in Western Port, Victoria.

Regional Arts Australia, 2008, **Big story country: great arts stories from regional Australia**
> The third publication in a series of arts stories from rural, regional and remote Australia. These stories about place, community and creativity describe how the activities come about and what they mean to the individuals and communities who create them.
> *Available on-line at http://www.regionalarts.com.au/raa1/support/default.asp?pageid=84*

Regional Arts Victoria, …..**such fertile ground**……. http://www.abc.net.au/arts/fertile/essay.htm

> Series of critical essays about arts in community project **… such fertile ground…** project involving 12 regional communities in Victoria, Australia throughout 2001.

> Index of Critical Essays
> Pitts, G. (2002) "What's this all about?: An introduction to a critical analysis of the arts in community project … such fertile ground… involving 12 regional communities in Victoria, Australia throughout 2001.
> http://www.abc.net.au/arts/fertile/essay_intro.htm

> Matthews, P. (2002) "In The Beginning was The Idea"
> Peter Matthews, Director of Regional Arts Victoria, reveals the ideas behind the 'such fertile ground' project and how it was managed.
> http://www.abc.net.au/arts/fertile/essay_3.htm
> Jackson, D. (2002) "Barter and Exchange --- for Great Art and Social Change"

> Donna Jackson, Artistic Director of such fertile ground project examines how her deeply felt beliefs about art and the community came into play during the development of the project. http://www.abc.net.au/arts/fertile/essay_4.htm

> Reark, S. (2002) "My Experience Working on The Power of Bra-Rakat"
> Sarah Reark provides an artists'account of …such fertile ground… recording her search for a suitable form and content for a community-based art-work, and her revelation of the reality of indigenous issues. http://www.abc.net.au/arts/fertile/essay_5.htm

> Pelchen, A. (2002) "3,492 poly bags and a ploughed line"
> Artist Anthony Pelchen muses personally and intimately on his experiences during and after the project. http://www.abc.net.au/arts/fertile/essay_6.htm

> Romanis, G. (2002) "Blue Sheep --- Mapping The Cross-roads of Difference"
> Artist Glen Romanis interrogates the meaning of "community", the role of the "community artist" and the reasoning behind the many decisions an artist has to make on an artwork. http://www.abc.net.au/arts/fertile/essay_7.htm

McDonald, M. (2002) "Us and Them and The Others"
Writer Meme MacDonald examines the cultural divides and convergences within the context of the …such fertile ground… project.
http://www.abc.net.au/arts/fertile/essay_8.htm

Montano, M. and Fensham, R. (2002). "Fertile Signs"
Art-making academics look at art-works similar to ….such fertile ground …..created overseas and also critique some of the concepts of the project.
http://www.abc.net.au/arts/fertile/essay_9.htm

Thiele, M. (2002) "Exploring The Great Divide"
Community cultural development arts-worker Martin Thiele compares and sometimes disapprovingly contrasts the community consultation models used by different artists and organisers. http://www.abc.net.au/arts/fertile/essay_10.htm

Shiels, J. (2002) "A Fertile Practice"
One of Australia's most experienced and respected community artist-organisers Julie Shiels challenges several orthodoxies, not least those about the role of the artist in community art creation. http://www.abc.net.au/arts/fertile/essay_11.htm

Hawkes, J. (2002) "Virtual Monuments"
Former Director of the Community Arts Board of the Australia Council for the Arts, Jon Hawkes, dissects the debate of permanence versus impermanence.
http://www.abc.net.au/arts/fertile/essay_12.htm

Gray, B. (2002) "The Great Round"
Artist and arts therapist Bronwen Gray discusses the relevance of Jung and mandalas to a diverse analysis of …such fertile ground…
http://www.abc.net.au/arts/fertile/essay_13.htm

MacNeill, K. (2002) "Does Ownership Matter?"
Lawyer Kate MacNeill supplies possible answers that cut to the essence of questions of legal, moral and aesthetic possession. As in all the contributions, generalities are based on specific examples.   http://www.abc.net.au/arts/fertile/essay_14.htm

Cultural Development Network, Small Towns: Big Picture Project
Main outcome: Development of indicators for social, economic and environmental sustainability documented in Rogers, M. and Spokes, J. (2003), Small Towns Big Picture, New Community Quarterly, 1, 4, pp 7-12   http://www.culturaldevelopment.net.au/projects_past.htm#smalltowns

Rudd,L. (2005) 'Meet, Meld, Merge': Art Bringing a Community Together, the 'Toil Art' Project, Yea, Victoria: Berry Street
The 'Toil Art' community art project focuses on the much utilised facilities of the Yea Public Toilets.

Wangaratta Jazz festival, http://www.wangaratta-jazz.org.au/docs/

Wright, F., and Morphy, F. (1999) The art and craft centre story: a survey of thirty-nine Aboriginal community art and craft centres in remote Australia, Desart Inc, Canberra: ATSIC.
> A three-volume collection of surveys, recommendations, and examples of best practice, of 39 government supported community art and craft centres in remote Australia undertaken by Desart Inc. Desert Inc is the Alice Springs-based association of Central Australia's Aboriginal arts centres. This project was undertaken to gather basic information about the centres, their activities, staffing, role in their communities and their

relationships with commercial and non-commercial sectors of the Aboriginal arts industry. Using the information gathered we assessed funding of the centres and identified areas of best practice as well as problems to be addressed. The additional purpose of the project was to raise the consciousness of art centre governing bodies and staff about the ways in which they determine and carry out their roles.

as at March 31, 2009