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The Cultural Development Network is pleased to have taken the role of guest editors for this second issue of the UNESCO Observatory's ejournal of Multi-Disciplinary Research in the Arts. We were delighted by the variety of papers received and those selected for publication: the diverse topics, approaches, and countries of origin of authors – a truly multi-cultural mix.

The themes we chose for this edition (examining the way policy and practice can impact the cultural vitality of local communities) were:

- active planning for creative communities
- impact of the framework that includes cultural vitality as a necessary ingredient for the sustainability of local communities alongside economic, social and environmental concerns.
- the significance of freedom of expression and cultural rights, as an aspect of a broader human rights agenda.
- the relationship between creativity and cultural expression on health and wellbeing, and the ability of local communities to keep pace with change

These themes form the heart of Cultural Development Network's business – that of supporting and advocating for the cultural vitality of communities to governments (local, state and national) in Australia, and the wider society. Since our organisation began in 2000 (following a wave of energy generated by the very successful Community Arts Conference in Melbourne) we have advocated for the consideration of the cultural dimension in all aspects of public planning, governance and service delivery.

'The Fourth Pillar of Sustainability', the platform paper of our work written by Jon Hawkes in 2001, puts forward the concept of a fourth 'pillar', or domain, of public policy – arguing that cultural vitality should sit alongside economic viability, social inclusion and environmental sustainability as a primary concern in public planning. As Jordi Pascual's article describes, this 'square of sustainable planning', including the cultural dimension, is a conception of the twenty-first century, adding to the economic focus of our society in the nineteenth century, the social inclusion focus of the early twentieth century and the environmental imperative from the late twentieth century.

Cultural Development Network's raison d'être of promoting the cultural dimension of public policy and planning is exemplified not only by our publications but our conferences, public forums, research and model projects. Our connection with United Cities and Local Government's Commission for Culture, and the Secretariat managed by Jordi Pascual, links us in Victoria, Australia, with a new international movement. This is a movement that identifies and prioritises the cultural dimension as an important aspect of human experience, as decreed by the UN Conventions of

Universal Declaration on Cultural Diversity (2001) and the Convention of the Protection and Promotion of the Diversity of Cultural Expressions (2005) and – most relevant to local government – the United Cities and Local Government's Agenda 21 for Culture. In 2007, UCLG elevated the 'Working Group for Culture' to the status of a Commission, and named it and its 'Agenda 21 for Culture' policy as a priority area for international efforts in local government over the next three years. A number of the articles published in this issue discuss the position of culture in public policy – in one instance addressing the challenges of its relatively low status, and proposes some action as solutions.

Several articles examine an aspect of the relationship between citizens' rights of cultural expression and the role and responsibilities of government. Jordi Pascual from Spain elaborates UNESCO's declaration of cultural rights in relation to the work of local government. Dr. Kevin Johnson and Kevin O'Connor provide detailed arguments for the value of cultural development at a local government level and give some advice for local government in Australia on developing relevant policies. Nancy Duxbury from Canada discusses measurement of cultural development, mostly in relationship to local government, through the emerging practice of cultural indicators and their relationship to community indicators. Kirsten Davies connects the environment; civic and cultural dimensions of local government work in her article about the model of Intergenerational Democracy. Jeff Stewart raises some challenges for local government when the values of graffiti artists, and the right to freedom of expression they claim, clash with those of residents and other community stakeholders.

The next series of articles explore the relationship between cultural and human rights and the relative values ascribed to these. Max Wyman from Canada expresses concerns about the low value usually ascribed to the cultural dimension of public policy, and proposes two strategic activities to address these; radical changes in education and increased advocacy by arts practitioners. Lisiunia Romanienco explores repression of sexuality in Poland by communism and the Catholic Church, and the contesting of this repression by aesthetic communities. Anmol Vellani adds a business development dimension through discussion about arts entrepreneurship in India. His article describes entrepreneurs who have been able to set up successful arts businesses without compromising the quality of outcome for artists or negatively impacting traditional cultures. Nil Şişmanyazici-Navaie and Emine Etili-Serter also discuss social entrepreneurship in developing countries in their article examining the contribution of the arts to the achievement of the Millennium Development Goals.

The final series of articles are all from Australian authors. These examine the relationship between creativity and cultural expression and health and wellbeing, as well as the ability of local communities to keep pace with change. Isabel Jackson discusses the important social issue of reconciliation between indigenous and non-indigenous Australians, through an examination of the role of community festivals, while Raelene Marshall critiques the model of community cultural development that she believes is currently prevalent in Australia. And finally, moving from macro to micro communities, Maud Clark and Catherine Dinkelmann discuss the benefits of creative expression with two communities – rural young people experiencing disadvantage and disconnection from education, and residents of a nursing home.

**ACTIVE PLANNING FOR CREATIVE COMMUNITIES;  
AND –  
CULTURAL VITALITY AS AN INGREDIENT OF THE SUSTAINABILITY OF LOCAL COMMUNITIES ALONGSIDE  
ECONOMIC, SOCIAL AND ENVIRONMENTAL CONCERNS**

The first article, 'Cultural policies, human development and institutional innovation' by Jordi Pascual is developed from a presentation made at the Cultural Development Network's Expanding Cultures conference in 2007. Pascual introduces the biggest picture concepts of cultural development, aligning them with the inviolable human rights of individuals and the necessity of cultural diversity for the survival of humanity. The article also introduces the framework of 'Agenda 21 for Culture' for local government, developed by Pascual and a Working Group of cultural experts from all around the world. This Agenda 21, undertaken by cities and local governments internationally, prioritises culture as one of the essential domains of governance, along with economic viability, social inclusion and environmental sustainability. In so doing, the Agenda aims to promote the richest life for all humans, broadening the possibilities for choice and allowing each individual more freedom. Pascual's visit to Australia for the Expanding Cultures conference was primarily to introduce this undertaking and encourage local government to become signatories to it to demonstrate their recognition of their role in supporting the cultural life of their citizens. Pascual's work leading the international movement is supported and auspiced by Barcelona City Council. This council, as any tourist can observe, places cultural development at the centre of its priorities, with awareness that much of its economic and social capital is based on the richness of its arts, architecture and cultural history.

Four other articles focus on the cultural dimension of the work of local government. Johnson and O'Connor – writing in Melbourne, Australia – grapple with issues of value of the cultural dimension in their article 'Arts, Culture and Local Government'. They outline evidence for the benefits of cultural investment in terms of economic, social and environmental outcomes, while also considering the complexities of quantification of benefits, including measures that may not be appropriate. Johnson and O'Connor give three reasons why local government should develop and refine arts and cultural strategies to guide a committed plan of local investment; the first, the legislative mandate through the Local Government Act that 'Local Government promote the social, economic and environmental viability and sustainability of the municipal district' and 'to improve the overall quality of life in the local community' (Local Government Act 1989); the second, because residents demand quality-of-life public goods and finally because of the attraction added for residents and visitors. Their specific recommendations for municipalities include that they identify their local competitive edge, get the right mix of hard and soft infrastructure, provide the right combination of spaces for arts activity and encourage arts organisations to take risks for innovative results. Finally the authors advise that for arts and cultural strategies to be fully effective, they must be integrated within other business areas of local government.

In her article, 'Cultural Citizenship and Community Indicator Projects: Approaches and Challenges in the Local/Municipal Context', Nancy Duxbury (from Simon Fraser University of Vancouver, Canada) also writes about culture related to the work of local government. She introduces the concept of cultural indicators; the comprehensive indicators of the cultural vitality of a community, particularly as these relate to the evolving practice of community indicators, as well as their relationship to cultural citizenship. Duxbury presents an overview of community indicator projects in the United States and Canada, and the status of cultural indicators in this

field. Case study examples are presented of the work of two leading organisations, Cultural Initiatives Silicon Valley and the Boston Foundation as they introduce cultural citizenship issues into their work and knowledge base. Finally, some key factors influencing the development of cultural indicators within community indicator projects are examined, as are opportunities for aligning and linking cultural citizenship issues more closely with those of community indicator projects.

The relationship between the third and fourth 'pillars of sustainability', environment and culture, and the additional dimension of civic engagement, sometimes referred to as the fifth 'pillar', were explored in Kirsten Davies's article, 'Alive: Culture, Sustainability and Intergenerational Democracy'. The Ku-rin-gai council in the northern suburbs of Sydney, Australia, was the context for the trialing of Davies's model of community consultation and engagement as a tool in the creation of a community sustainability plan. Davies posits that a particular benefit of this model titled 'Intergenerational Democracy' is its capacity to engage people from different generations around issues of community concern, particularly environmental sustainability. She draws out the links between these environmental concerns and those of cultural sustainability, which in her application is 'culture' in the anthropological and meaning-making sense, rather than a simile for arts often used by those in arts related professions. The project's findings revealed 'the distinctive, multi-dimensional threads that constitute a locality and its community, recognising that culture is a key connector'. This Intergenerational Democracy model aspires to embed processes of regeneration in local government's activity, develop a renewed sense of belonging in local communities and promote sustainable environmental behaviour on the ground.

Artist Jeff Stewart's article 'Graffiti Vandalism? Street Art and the City: Some Considerations', raises challenges for councils in their efforts to promote cultural vitality and freedom of expression, while also considering conflicts of values between artists, residents and other community stakeholders. Stewart's exploration of graffiti and street art in Melbourne, Australia, occurs with 'a framework of vandalism', a label he argues is inappropriately imposed by local and state governments, sections of the media and general public. Stewart exposes ambivalence in the policy and planning practices of local government, in this case, the City of Melbourne, that simultaneously recognise and celebrate the contribution of graffiti art to the cultural vitality of the city, while also condemning it, through development and implementation of a strict zero-tolerance policy. Stewart also provides his reader with a detailed portrait of graffiti existing in Melbourne's laneways, through his 'derive' – a purposeful walk through the city's laneways where the graffiti prompt his direction and the analysis of his observations.

## **THE SIGNIFICANCE OF FREEDOM OF EXPRESSION AND CULTURAL RIGHTS, AS AN ASPECT OF A BROADER HUMAN RIGHTS AGENDA**

Writer and critic Max Wyman discusses his concern with the low value with which the cultural sector is prescribed, especially in his homeland of Canada and other countries in the West, in his article 'Just Imagine: Placing culture and imaginative education at the heart of modern society'. Wyman recommends two major social changes needed to achieve a positive re-positioning of the cultural and creative dimension in public policy; a radical re-thinking of the education process so that creative activity is fully integrated into the learning process, and a sustained campaign of advocacy that encourages every citizen to realise the sector's value and demand to take advantage of its individual

and communal benefits. These two initiatives, Wyman hopes, would lead to a society in which arts and culture would be treated 'like water', as integral and ordinary a part of civil society as health, education, hospitals and bridges. He entreats arts and cultural workers to enlist public support for their work and the sector generally through partnerships across other sectors; connections with government; and business, education and special interest agencies.

Lisiunia Romanienko's article, 'The Role of Aesthetic and Legal Communities in the Struggle for Sexual Human Rights in Poland' is concerned with repression and the relationship between human rights and freedom of expression. Romanienko examines the intersection of aesthetic and sexual expression and describes the situation in contemporary Poland, which is experiencing significant social and cultural change as a result of the demolition of communism and the rise in influence of a repressive Catholic church. She argues of the emergence, in contemporary societies, of an unusual strategic informal partnership, involving an alliance of aesthetic and legislative sexual human rights advocacy. She describes a number of the factors that provide evidence of flourishing aesthetic cultures of resistance that combat institutionalised suppression of sexuality in the arts and society, including international sexual rights legislation, the arts in sexual identity formation, the body as a site of artistic resistance, and oppositional encounters among the alienated.

Anmol Vellani, the Director of India Foundation for the Arts, moves the conversation about arts to arts business – albeit the socially responsible business model he describes as arts entrepreneurship, which he compares in detail with the much longer established concept of social entrepreneurship. In his article, 'How not to commodify the arts: exemplary entrepreneurial practice from India', Vellani examines the 'tension that exists between culture and market', issues that arise for artists and the wider community when artistic practices become commodities limited by markets and re-shaped for the consumption of audiences outside the milieu or culture from where they have arisen. As an example, the efforts are described of the Indian government to create dance forms attractive to Western audiences out of the ritual performance form of Theyyam from western Kerala. In the course of this development, the original art form was changed irrevocably, losing both its integrity and original meaning. To illustrate his conception of arts entrepreneurship, Vellani presents three detailed case studies of Indian artists and organisations who have been entrepreneurial in reconciling the challenges of financial imperatives with the desire to offer creative growth opportunities for artists and also remaining concordant with valued traditional cultural practices. He warns artists of the dangers of aiming to please audiences outside their experience – 'of turning away from their inner selves... and from the responsibility of authenticating their own experience' – for fear that they might lose the artist within.

Nil Şişmanyazici-Navaie and Emine Etili-Serter take a thoroughly international perspective with their article, 'Making the "Arts" and "Net" Work to Help Achieve Millennium Development Goals'. They, like Vellani, discuss social entrepreneurship – in this instance as a support for developing nations' progression towards the valued outcomes of the Millennium Development Goals. The authors recommend a new and more holistic approach to development, given the ineffectiveness of more traditional approaches, suggesting the incorporation of arts and other grassroots effort along with more traditional top-down economics and microfinance initiatives. They suggest that arts, when combined with a utilitarian approach, are powerful enough to build capacities and contribute to positive change. The work of their organisation, Arts for Global Development is described in the article as well as its international success in using traditional and digital media to raise awareness and change behaviour to improve the lives of the world's poorest people. The authors conclude that the main challenge ahead is not the acceptance or utilisation of arts in the development field, but rather in accelerating the effectiveness of such creative initiatives.

## THE RELATIONSHIP BETWEEN CREATIVITY AND CULTURAL EXPRESSION ON HEALTH AND WELLBEING, AND THE ABILITY OF LOCAL COMMUNITIES TO KEEP PACE WITH CHANGE

Closer to home, for the Cultural Development Network at least, Isabel Jackson's article 'Celebrating Communities: community festivals, participation and belonging' explores the meaning of community festivals for participants and the wider community particularly in Australia. Jackson focuses on an issue of great contemporary significance – the potential for the advancement of Reconciliation between indigenous Australians and the wider community. Detailed case studies are given of two very different festivals; the indigenous performance component of the Opening Ceremony of the Sydney Olympic Games in 2000, and the community-based Williamstown Festival held in suburban Melbourne in 2008. Jackson argues that community festivals can make positive contributions for indigenous and wider communities – as sites for social interaction, community participation, expression of group identity, and a means for achieving political and economic ambitions and challenging the status quo. For individuals, Jackson argues that participation in community festivals can offer a means of connection or reconnection to community and to society, as well as a site for self-actualisation. However, she does raise ongoing challenges, for festival organisers, participants, the wider community and theorists, with issues including the placing and positioning of indigenous components with festivals, tensions between traditional and contemporary cultural practices, and the relative value ascribed to indigenous culture.

Raelene Marshall's paper 'Creative Communities, Cultural Vitality and Human Rights: A Paradigm Shift for Community Cultural Development' critiques the model of community cultural development that she believes is currently prevailing in Australia. Marshall challenges three accepted premises of this model; firstly that, for community cultural development to occur a community of interest must already exist; secondly that artists are the best and only facilitators who can bring about change and thirdly that the currently accepted hierarchical model is the most effective methodology to achieve short- or long-term goals. Instead she proposes an alternative model, the idea that a community of interest not previously existing can be generated by an individual with a visionary idea. Marshall describes in detail two communities of interest that have been grown through the efforts of creative individuals; one around terraces and landscapes in Cortemilia, Italy driven by Donatella Murtas, and one around dry-stone walls in Australia driven by Marshall herself. Both of these initiatives, born out of one person's passion, have resulted in significant action, a corralling of resources and the engagement of significant numbers of others to form an active community. Marshall posits if we are to truly foster cultural vitality and human rights we must create organisational and social paradigm shifts whereby imagination is valued, creative and visionary individuals are recognised and strategies to implement innovative ideas are embraced and nurtured within mainstream educative, governmental, industry and funding institutions.

The final articles, by Maud Clark and Catherine Dinkelmann, bring the focus from theory to practice, and from international and national issues to the level of micro-communities. Clark's article 'Creativity: The Great Equalizer' introduces the work of her theatre company, Somebody's Daughter Theatre, which works collaboratively with state health and education departments in running HighWater Theatre, an intensive creative arts-based education programme with rural teenagers in Victoria, Australia. Clark describes the positive outcome of the company's work with these young people who face significant life challenges with histories of abuse, family trauma and homelessness

as well as disengagement with the education system. She believes that through their work with Somebody's Daughter, participants engage in a – *creative process ... that can be an awakener to reclaim life* (and through which) *individuals have discovered other parts of themselves that were capable of discipline, of completion, of being the creator, of visioning a life beyond violence, addiction and abuse*. Clark outlines the aspects of the programme that she believes contribute to this success; including having the key players in place, environment, the space to see each person as individual, humour, energy of workers, belief and the creative process.

Catherine Dinkelman discusses a participatory arts programme in a residential aged-care facility, describing in detail the role of the arts practitioner in a project involving portrait painting and story telling. This case study illustrates Dinkelman's views about the benefits of arts activities led by skilled artists or arts workers, including the enhancement of residents' experience of their individual identity and improvements to their sense of community-belonging. As well, she posits that active engagement in a creative process can contribute to greater wellbeing and more positive health outcomes for older adults living in institutions, and address health and personal concerns of depression and loneliness that she describes as being endemic in residential aged-care facilities.

And to finish, as editors we thank the authors for their generosity in presenting ideas for publication in this journal. We hope that the ideas presented in this volume, about policy, planning and practice within the fourth pillar of 'culture', inspire our readers to new directions and action. We also hope that the cultural dimension continues to expand as a focus of the work of governments, becomes more highly valued in our communities and that artists and arts organisations be supported to work most effectively.

*Kim Dunphy and John Smithies*