Cultural Leadership In Communities
A scoping study commissioned by Community Partnerships, Australia Council for the Arts.

CLIC liberates great artists and communities by creating a local leadership “backbone” who will drive long-term cultural activity in a region.

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March 2014

It is an agenda that is unashamed of excellence, but is inspired by the frank egalitarian view that there is an arts public and there are great artists in all parts of Australia – in the inner cities, the outer suburbs, the smaller states, the regions – which appreciates and values artistic excellence in equal measure.

The Federal Minister for the Arts, the Hon George Brandis
The Coalition’s Vision for the Arts in a Confident and Outward looking Australia
Address to The Western Sydney Arts Forum, Blacktown 19 August 2013

This project has been assisted by the Australian Government through the Australia Council for the Arts its arts funding and advisory body.
Group Incognito would like acknowledge the Traditional Owners on whose land these conversations took place.

We wish to thank the Australia Council Staff for their leadership and vision and continuing support of this conversation. We would particular like to acknowledge the work of Lucy Mendelssohn from Community Partnerships.

Group Incognito sincerely thank the organisations and individuals responsible for the National Sector Development Initiative for their commitment to a respectful conversation informed by considered thoughts, personal perspectives and experiences.
Imagine

Artists and communities working together to produce excellent art, rooted in a community proud of its achievements

More audiences, more participants, more arts and cultural activities

Local champions providing, drive, credibility and long term support for arts and cultural activities across Australia’s diverse regions

Confident skilled cultural leaders in communities engaging with arts and artists in new and creative ways

Local Government Councils and regional development organisations excited by the contribution of the arts to their communities

Happy politicians, happy artists, happy communities

Vibrant partnerships between the arts, businesses and governments

More paid artists, more arts activities, more great art

Celebration of community diversity through the arts

Communities working together in the arts as participants, audiences, creators, consumers and advocates, for the long term cohesion and sustainability of; the arts, their regions and communities

Cultural Leadership In Communities
CLIC to switch on great art in your community
What is CLIC?

The CLIC program creates a diverse group of cultural leaders within a region with the skills, networks and confidence to liberate more opportunities for arts and cultural activities within their community. An increase in arts and cultural activities created within communities will significantly contribute to social and economic outcomes in Australia’s diverse regions.

CLIC builds on existing strengths, binding the community together to generate more cultural expression rather than the building of cultural edifices.

CLIC aspires to build a sense of pride and appreciation for the value of the diverse communities in Australia’s regions.

CLIC provides support to business, civic and community leaders to embed ongoing arts and culture programs and activities in their particular region.

CLIC will help reinforce and build Local Government’s and regional development organization’s understanding of the role of arts and culture in enhancing the life and strength of the community. It reinforces the concepts and language of arts and culture in the cultural and regional plans and the implementation of these plans within Local Government, and regional economic development initiatives.

CLIC increases the impact of arts and non-arts programs already present in a community through the development of partnerships and collaboration.

CLIC will:

- Create a network of arts and cultural leaders in a specific community or region who can work collaboratively to leverage more opportunities for their communities to actively participate in the arts by working with Australia’s very best artists and arts organisations;
- Be a combination of theory and practice based skills development run over a number of months;
- Involve the participants in a process of leadership development and the practical skills of running arts and cultural projects through a combination of residential and non-residential sessions;
- Involve the participants in the development and implementation of an arts and cultural development project in the community during the course of the program;
- Be delivered by skilled facilitators; and,
- Inspire leaders in a region through engagement with the practice of the very best Australian and international artists.
### Who would attend?

- Artistic, cultural, community, business and civic leaders from a particular Australian region; and,
- Each program would have up to 20 participants.

### What will the program provide?

- Delivery of a hands on practical program of skills needed for strong arts leadership delivered by highly skilled leaders and individuals;
- Australia’s very best artists collaborating with the participants to generate and design a project or projects;
- The best and most inspiring thinkers and leaders as guest speakers; and,
- Resources for the program including the funding of the learning workshops by tapping the potential of national, state, regional and local partners – business, philanthropic, government and not-for-profit sector partners.

### What will the program need?

- A willing community with a long-term vision to extend arts and culture in their community and more broadly in their region;
- Participants committed to seeing the project through;
- A local aspirational coordinator/driver;
- An auspicing organisation; and,
- Local sponsors and co-funding partners.

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**Cultural Leadership In Communities**

**CLIC** to switch on great art in your community
Contents

Imagine ................................................................................................................................. 3
What is CLIC? ......................................................................................................................... 4
  CLIC will: ....................................................................................................................... 4
  Who would attend? .......................................................................................................... 5
  What will the program provide? ....................................................................................... 5
  What will the program need? ............................................................................................. 5
Executive Summary ............................................................................................................... 7
  The Proposition ................................................................................................................ 7
  Key overall findings ......................................................................................................... 7
  Recommendations ........................................................................................................... 9
    Key recommendation .................................................................................................... 9
    Secondary recommendations ....................................................................................... 9
Project Background ............................................................................................................. 10
  Project Brief .................................................................................................................... 10
  Project goals .................................................................................................................... 10
  Project activities ............................................................................................................. 11
Context .................................................................................................................................. 12
Who We Spoke To .............................................................................................................. 14
  Artists and arts organisations: ...................................................................................... 14
  Peak and service organisations: .................................................................................... 14
  Governments: .................................................................................................................. 14
  Community members from every State and Territory: .................................................. 14
The Findings .......................................................................................................................... 15
  Introduction ..................................................................................................................... 15
  Gaps and needs: .............................................................................................................. 16
  Existing programs, gaps and opportunities .................................................................... 17
  The major existing gap ................................................................................................... 18
The Future ............................................................................................................................. 19
  Key Recommendation .................................................................................................... 19
  A Regional Arts Leadership Program ............................................................................ 20
  Secondary recommendations: For professional development for midcareer community artists .......................................................................................................................... 22
Attachment 1- Information Gathering ................................................................................. 24
  What mainstream artists and arts organisations are saying ........................................... 24
  What artists & arts organisations working with communities are saying ...................... 30
  What communities are saying ......................................................................................... 35
Attachment 2 – Existing Programs ..................................................................................... 40
  Arts Leadership Skills Programs ................................................................................... 40
  Existing State Programs ................................................................................................. 46
Executive Summary

Through its strategic investment the CP Committee contracted Group Incognito to scope and develop new ways to bring artists and communities together to promote the participation and appreciation of the arts and cultural development in Australia’s rural and metropolitan regions.

The project brief required the undertaking of a scoping study to identify options that strengthen, support and promote cultural leadership in communities. A key goal is to extend the pool of skills and people who want to work in the arts in a community context and to increase an understanding of the value of the arts within communities. It is focused on harnessing the commitment and passion of artists, community, business, Government, leaders and funding partners to promote the arts.

The Proposition

This proposition – Cultural Leadership In Communities (CLIC) – is the major outcome of this scoping study.

CLIC is an accelerated program that aims to create a diverse group of cultural leaders with the skills, networks and confidence to ensure their communities and artists have opportunities to experience and participate in arts and culture and create high quality artistic work.

It is proposed that a rolling 3-year program of CLIC be offered to communities across Australia’s regions commencing with three pilot communities.

Key overall findings

 ✓ There is currently a significant interest in raising the profile of the arts so that the arts and culture are valued in communities as an essential part of community life. There is a desire to develop community champions for the arts and to build an “arts narrative” that tells the story of the important and constructive role the arts can play in a region;
 ✓ Communities, business, Governments and arts organisations are interested in, and want to extend the practice of the arts in their communities. They don’t necessarily know how, nor do they have to tools and the confidence to enable them to do so. There is a desire to develop skills of people within communities to build their capability and capacity;
There is a shared perspective from communities, artists and organisations that there should be a long term view when creating great art in communities and in particular to aim to leave a legacy;

Development/learning opportunities should be a combination of theory and practice;

There is a gap in programs where artists, arts organisations, arts administrators, community and corporate leaders can learn and practice how to successfully work together;

Artists, arts organisations and communities believe there is a need to raise the level of understanding about the principles of good practice when working in a community context;

Artists and arts organisations have identified that there are some core non arts skills that will benefit their work in a community context;

Mid career artists want to be challenged and taken to a new level of leadership and ability to influence;

Artists and arts organisers identified that today’s artists need to have more flexible career pathways with a mix of project work, full time work for organisations, and community based practice. To maintain an income artists increasingly need to combine working in regional Australia, intrastate, interstate and internationally. This requires cross cultural, cross sectoral, high level business, management, partnership development, brokerage, negotiation and entrepreneurial leadership skills beyond the confines of traditional arts and culture sector training; and,

Diversification of arts funding sources will be critical to communities. This means cultural leaders in community will need to have excellent skills in influencing decision makers in the government, corporate and philanthropic, and not for profit sectors in very competitive and complex environments. They will need partnership and brokerage skills coupled with advocacy tools to support them in this role.
Recommendations

Key recommendation

That the Australia Council commit in principle to the establishment of a Cultural Leadership In Communities Program to extend the appreciation of, the making of great art in Australia's regions and:

- Create a small working group to oversee the development and funding the program;
- Engage expertise to prepare the program and support materials; and,
- Issue an invitation to 2/3 communities to participate in a pilot program.

Secondary recommendations

During the consultations development needs were identified for senior/mid career community based arts practitioners and entry-level artists who wish to work in a community context. This was not the focus of this scoping study, but the feedback should be noted. To address these gaps it is suggested that the Australia Council:

- Explore additional options for supporting mid career community based artists to take up leadership programs options that would focus on extending influencing, brokering and partnering skills and the networks of influence of the artists; and,
- Consider additional skills development opportunities for entry-level community based arts practitioners.
Project Background

Project Brief

The Australia Council through its Community Partnerships Committee has funded three national initiatives to support the community arts and cultural development sector to increase arts in communities. These include: the National Local Government Cultural Forum, the Digital Platform and The Alliance (working title.) In addition to this the sector and the Community Partnerships (CP) Committee identified that programs nurturing leadership are important to the sector. Through its strategic investment funds the CP Committee funded Group Incognito to scope and develop a leadership model/program to address the area of Cultural Leadership in Communities.

The project brief required the undertaking of a scoping study to identify options that strengthen, support and promote cultural leadership in communities. It aims to develop a nationally and internationally relevant program that extends and invigorates the practice of arts and culture in a community context.

The scoping study has considered a full range of options for a program to support and promote cultural leadership in communities that does not duplicate, but is complementary to, existing programs and institutions.

The outcome of this scoping project is:

- A consolidation of stakeholder perspectives and current information about issues and gaps that need to be addressed and ideas for what could strengthen, support and promote cultural leadership and how the models would relate to existing programs, institutions or services and;
- Proposals for the future.

Project goals

The project is focused on harnessing the commitment and passion of artists, Government, business and community leaders and funders to collaborate to liberate opportunities for communities to work with great artists. A key goal is to extend the pool and skills of people who want to support and/or work in the arts in a community context and to increase an understanding of the value and support for the arts in communities.

Other goals include to:

- Increase the vibrancy of the arts and communities;
- Increase the relevance of the arts in communities;
✓ Contribute to the economic and social capital of communities through arts practice;
✓ Extend the intrastate, interstate, national and international reach of arts in communities and expand its influence on economic and social outcomes for the nation;
✓ Build a greater understanding of the role of the community in artistic vibrancy;
✓ Build greater understanding and partnership between the arts, communities, government and other sectors including corporate and philanthropic and non for profit sectors;
✓ Strengthen brokering, influencing and entrepreneurial skills in communities and within the arts;
✓ Create new advocates for arts and cultural practice in communities;
✓ Build new and productive networks;
✓ Increase the resilience of artists, arts organisations and cultural leaders working in a community; and,
✓ Significantly build the capability and capacity of Australia’s artists, arts organisations, business leaders and community when they collaborate to make great art.

Project activities

The Australia Council (Community Partnerships):
✓ Circulated a description of the project to its mailing list inviting engagement from the Community Arts and Cultural Development sector; and,
✓ Convened meetings of those organisations and partnerships engaged in National Sector Development Initiatives to build cross project support and understanding.

The consultants have undertaken the following activities:
✓ Established a website for the project;
✓ Undertaken a range of face to face and telephone interviews with stakeholders from communities, major performing arts organisations, artists and partner organisations;
✓ Conducted nation-wide focus groups meetings, in regional centres and capital cities;
✓ Documented learning and insights from relevant projects over the previous 18 months;
✓ Attended national arts conferences and gatherings to seek views of participants; and,
✓ Received written submissions.
Context

2013 marks the 40th anniversary of the formation of the Community Arts Committee within the Australia Council in 1973. Over four short decades artists, arts organisations and communities across Australia have worked together to tell their stories and build artistic excellence.

As a society we are in a period of great change. Government funding models are changing, our economy is reshaping and new technologies, are transforming our lives and communities.

The Federal Minister for the Arts, the Hon George Brandis in a pre-election speech in western Sydney during the 2013 Federal election campaign acknowledged the importance of access and diversity.

“I am particularly pleased to be giving this speech here, because western Sydney is emblematic of the creativity, the diversity and the broad community engagement which should be a defining feature of arts policy”.

Senator Brandis went on to a commit to respecting the regional and community-based arts and articulated the following principles that will underpin the coalition arts policy: excellence, integrity, artistic freedom, self-confidence, sustainability and accessibility.

The Federal Minister for the Arts, the Hon George Brandis The Coalition’s Vision for the Arts in a Confident and Outward looking Australia Address to The Western Sydney Arts Forum, Blacktown 19 August 2013

The new Australia Council Act 2013 includes the following functions for the Council:

- To foster excellence in Australian arts practice by supporting a diverse range of activities;
- To support Australian arts practice that reflects the diversity of Australia;
- To promote community participation in the arts;
- To promote the appreciation, knowledge and understanding of the arts; and,
- To support and promote the development of markets and audiences for the arts.

In general terms it is understood that the current Australia Council’s strategic direction includes:

- Access and active participation in the arts regardless of where we live and where we come from;
✓ Australia’s Indigenous people have an important place in arts and culture of all Australians;
✓ Developing reciprocal artistic relationships – interstate, intrastate and internationally with an outward focus on Asia;
✓ Leadership and advocacy – brokering and building partnerships;
and,
✓ Excellence in arts.

The consultants believe that the directions proposed in this paper will resonate with the policies and directions of State Governments, for example:
✓ NSW – the desire for regional communities “to have access to the state’s cultural experiences and meaningful opportunities for participation and careers in the arts” is part of the vision for arts and culture in NSW outlined in the NSW government’s discussion paper Framing the Future: developing an arts and cultural policy for NSW;
✓ “Arts for All Queenslanders which places people and communities at the centre of the strategy…”regardless of our age, our abilities, our income where we live and where we come from, everyone has the right to participate in arts and culture as part of community and cultural life.” (Arts for all Queenslanders Strategy 2014-2018); and,
✓ WA where the State Government has recently announced a $24 Million dollar regional boost to arts and cultural activities with a focus on access to arts and culture for WA’s regions.

Artists and arts organisations collaborating with community leaders will play an increasingly important role in working with communities to understand and broker their futures. In this context it is an ideal time to build the cultural leadership and resilience in communities throughout the nations regions.

There will be an increasing need to be entrepreneurial in supporting arts in a community context. This will require leadership of artists, business and community members that are able to influence and advocate for work in the arts and particularly in non-arts environments.

CLIC and the associated recommendations provide a significant opportunity to progress the intent of the Australia Council and the Australian and State Governments
Who We Spoke To
The consulting team consulted with a wide range of individuals and organisations including:

**Artists and arts organisations:**
- Representatives of major performing arts organisations;
- Individuals and independent artists;
- Community Partnerships Key Producers;
- Arts organisations that work in a community context;
- Small to medium performing arts organisations;
- Australia Council Fellowship recipients; and,
- Kirk Robson and Ros Bower award recipients.

**Peak and service organisations:**
- Regional arts organisations;
- Regional touring organisations;
- Performing arts and visual arts peak bodies;
- Community Arts and Cultural Development coordinating bodies and networks;
- Existing leadership development organisations;
- Regional development organisations; and,
- Philanthropic organisations.

**Governments:**
- State government representatives from the arts and non arts departments;
- Local Governments, elected members and staff;
- Australia Council staff; and,
- Australian government MPs.

**Community members from every State and Territory:**
- Participants in regional arts projects;
- Community champions;
- Community leaders not involved in arts and culture;
- Participants in community generated unfunded activities;
- Education and health professionals;
- Community members of local arts councils and organisations;
- Members of Indigenous communities;
- Representatives of multicultural community groups;
- People from remote and very remote communities; and,
- Representatives of youth organisation.
The Findings

Group Incognito consulted with artists, organisations and communities across Australia to explore the gaps in leadership programs, the skills required, the best method of learning and identification of existing programs and opportunities.

A more detailed outline of the findings from the consultations can be found in Attachment 1 on page 41.

Introduction

The discussions confirmed the high level of interest from artists, organisations (including key, and major arts organisations,) and communities in strong engagement with communities through the arts.

In its discussion paper (December 2009) for the major performing arts sector entitled Defining Artistic Vibrancy the Australia Council posits that: “To be artistically vibrant, performing arts companies need the time and space for inspiration, strong arts education and participation, solid connections to communities, and organisational strength”. This view of vibrancy confirms the move to strong community engagement that many major companies have taken in recent years, including the Sydney Theatre Company, Opera Australia, Australian Chamber Orchestra, Tasmanian Symphony Orchestra, Queensland Ballet, Bell Shakespeare, Musica Viva, the Queensland Theatre Company and the Queensland Music Festival.

In 2013 Regional Arts Australia published a report, “Providing a voice for arts and artists in regional and remote Australia.” Based on surveys and a national consultation testing community views about the importance of the arts to community life, they received strong feedback on the positive role of the arts in health, wellbeing, livability, economic development and tourism, and engaging young people. This reinforces the findings of the important role that arts and cultural development play in Australian communities in the 2010 research report of the Australia Council “More Than Bums on Seats.”

There are many examples of successful community based arts practice making an impact in Australia and internationally such as Big hART, Yirra Yaakin Aboriginal Theatre Company in Western Australia and Feral Arts in Queensland.

All recognise the specialist nature of community based arts practice and the need for up skilling to enable regions and communities throughout Australia
to increase their opportunity to participate in and have access to great art and culture.

It is recognised that there are programs including mentorships and arts leadership courses that contribute to some of the skills needed but the study found that these don’t support the development of the particular collaborative approach of community based arts practice. These programs are also more accessible to urban communities and artists. The programs also tend to focus on the individual artist or administrator.

**Gaps and needs:**

- There is a significant interest in raising the profile of the arts so that arts and culture is valued as an essential part of community life. There is a desire to develop community champions for the arts and to build an “arts narrative” that tells the story of the important and constructive role the arts can play. There is interest in learning and being inspired by the best of what is happening in Australia and internationally. This was seen as an essential part of a cultural leadership in community program;
- There is a significant gap in programs where artists, arts administrators, arts organisations, community and corporate leaders can learn and practice how to successfully work together. There is a need for experiential learning within a framework that is backed up by established theory;
- There is a shared understanding from communities, artists and organisations that there should be a long-term view when creating great art in communities. In particular that the aim must be to build the capacity of the communities themselves to support the long term practice of the arts to within their region;
- Programs that strengthen cultural leadership in communities need to combine core foundational elements with relevant, subjects or learning modules, chosen by communities. The delivery needs to be flexible and responsive with the materials tailored to the interests and needs of a particular community and region;
- Funded arts organisations and projects acknowledge the need for the development of skills among all participants in community based projects;
- Communities are interested in, and want to extend access and participation to the arts. They don’t necessarily know how, nor do they have the tools and the confidence to enable them to do so;
Where programs exist there is often an access gap – the cost of the program, the remoteness of much of Australia, the language or technology barriers, and a lack of confidence and support for involvement;

Development/learning opportunities should be a combination of theory and practice and include opportunities for mentoring and on the job opportunities;

Communities want visibility, they want commitment, they want to tell their own stories (in whatever art form is possible) and they want to build their own capacity to continue the work. Communities articulate a desire to work with the very best artists to make excellent art works;

Artists and arts organisations believe there is a need to raise the level of understanding about the principles of working in a community;

There are non arts skills required for people to be effective in a community context including: influencing, negotiation, partnership brokering, community engagement, working in culturally diverse contexts, networking, listening and communication, project management and knowledge transfer;

The preferred learning style is hands on practical learning (Kolb’s experiential learning cycle,) combined with the established theory. Mentoring and on the job opportunities are also valued;

Mid career artists working in a community context want to be challenged and taken to a new level of leadership and ability to influence, advocate and source funding in an increasingly competitive environment. This will enable them to make a greater contribution and increase opportunities for arts activity in communities; and,

Entry-level artists wanting to work in a community context have identified the need for basic skills such as listening, community engagement as requirements for them to increase their ability to work in a community context. These non-arts skills are available in programs outside of the arts.

Existing programs, gaps and opportunities

For mid career and entry level community based arts practitioners

The project scope didn’t allow for thoroughly mapping and researching existing programs. However, the consulting team gathered the following impressions

a) There are existing arts leadership programs provided by the Australia Council, some states and some arts organisations such as Footscray
Arts Centres, which are focused on developing leadership skills of individual artists and practitioners. Some specific examples include:

✓ The Australia Council’s Emerging Leaders program provides professional development for mid career artists;

✓ Footscray Community Arts Centre has developed an Emerging Cultural Leadership Program for emerging artists and cultural facilitators. The program has a particular focus on culturally and linguistically diverse backgrounds and could potentially be drawn on by communities in other parts of Australia;

✓ State based professional development activities include the Community Arts Network WA and the Community Sector Arts Advisory Group Victoria; and,

✓ In Tasmania Neil Cameron has developed a cultural development handbook and training programs for artists wishing to working in a community context.

b) There are existing non arts programs provided by a range of philanthropic organisations and commercial businesses but these also are focused on developing the skills of individuals (including leadership and entry level). Examples include:

✓ The Australian Rural Leadership Program (ARLP) and those offered by Social Leadership Australia. These could extend the influencing and advocacy skills sought by mid career and senior artists but don’t bring communities and artists together in a regional context to develop theory and practical locally based projects; and,

✓ The International Centre for Public Participation (IAP2) who offer entry level training programs in community engagement; and,

✓ Auspicious Arts Incubator and Edgeware who offer entrepreneurial skills through online and short courses.

The major existing gap

The consultants were unable to find any regional or funded programs that are founded on artists and communities developing cultural leadership skills together.

A brief summary of some of the programs and opportunities identified are outlined in Attachment 2 on page 47.
The Future

The primary goal of the scoping study for Cultural Leadership In Communities is to support communities to extend the use of the arts in all facets of community life. It is for this reason that the key recommendation is to develop a program that will significantly enhance the skills of cultural leaders in regional contexts to appreciate the breadth of arts practice and be able to use the arts to enhance community life. (See Key Recommendation)

**Key Recommendation**

That the Australia Council commit in principle to the establishment of a Cultural Leadership in Communities Program to extend the making of, and appreciation of great art in Australia’s regions and:

- Create a small working group to oversee the development and funding of the program
- Engage expertise to prepare the program and support materials
- Issue an invitation to 2/3 communities to participate in a pilot program
This report proposes the establishment of a national program, accessible by all regions, to build on the interests established during the consultations:

- Communities are interested in the arts and cultural development and want to extend arts practice in their communities;
- Many community members don’t feel that they have the skills, tools and confidence to realize the full potential of the arts and culture in their community;
- Many major arts organisations and artists are seeking new ways to engage with communities and build their skills in a community context; and,
- Participants in the consultations say that their preferred learning style is a combination of:
  - Hands on practical learning (Kolb’s experiential learning cycle) combined with the established theory of community practice and leadership;
  - Being inspired by what others are doing intrastate, interstate, national and internationally; and,
  - Running an actual project.

The Cultural Leadership In Communities (CLIC) is proposed as an accelerated program that will create a pool of cultural leaders in a regional context, as champions for increased access and participation in arts and cultural activities in their regions.

A potential CLIC program would include

**Session 1:** 3 day weekend, residential
- About community leadership and culture;
- Personal and group development;
- Inspirational speakers and/or videos about projects and how communities have changed; and,
- Begin to look at their community, set a consultation exercise for the coming weeks about the community.

**Session 2:** 2 day weekend, (1 or 2 weeks after the initial weekend)
- Skills in working together and conflict resolution;
- Devise an arts in community project which may be a new project or may be the bringing together of a range of existing projects or events; and,
- Develop a plan of action.
Session 3: Set up a community project
- Develop a governance and management framework with the auspicing body and funding partners;
- Employ a community artist or facilitator;
- Gather information from other places and projects;
- Invite in experts, though leaders, arts and community practitioners to give advice and inspire;
- Visit other places and projects if appropriate; and,
- Begin work as set out in action plan devised in session 2.

Session 4: Leadership weekend (could be several months to allow time for the project to be established)
- Review arts in community project;
- Review learning from CLIC;
- Meet with program funders and project partners;
- Establish a process for ongoing promotion of the arts and culture within the community including systems for providing advice to governments and other key regional stakeholders;
- Develop longer term plans; and,
- Celebration and presentation of certificates (invite families and significant people in the community.)

End of program
All participants and stakeholders will be asked to complete an evaluation of the program, which will be available to funding partners and community stakeholders. Photographic records of the development of the project will be kept. All materials developed will be given to participants and available to funding partners for use in other programs.

Who would attend?
Community, corporate, civic, artistic and cultural leaders, from a particular community will attend the program. Each program would have up to 20 participants.

What will it cost?
- Initial one off course design and implementation costs $20,000 (+ GST) (to be sourced from the Australia Council.)

The CLIC program costs will be $75,000 (+ GST) per program:
- $25,000 Australia Council for the Arts;
- $25,000 Local government, state government, regional development organisations and corporate sponsors; and,
- $25,000 Local community contributions (e.g. businesses, philanthropic and local organisations.)
Secondary recommendations

During the consultations development needs were identified for senior/mid career community based arts practitioners and entry-level artists who wish to work in a community context. This was not the focus of this scoping study, but the feedback should be noted.

For professional development for midcareer community artists

Mid career and senior artists recognise that the funding environment is constrained and that the building of partnerships is essential. They are looking for more skills and opportunities to influence at a senior level across all sectors.

The Australia Council provides a number of bursaries, fellowships, management programs that provide opportunities for mid career community artists to undertake professional development. These opportunities are valued by those who been the beneficiaries.

The professional development opportunities that currently exist are largely delivered through arts based programs or through self designed professional development programs. There are some non arts leadership programs that would provide mid-career and senior community artists with the opportunity to participate in programs that would challenge and extend senior and mid career artists and expand their networks of influence particularly in non-arts sectors. Examples of these programs include the Australian Rural Leadership Program (ARLP) and the Sydney Leadership Program (SLP).

Funding support will be required for these options.

Secondary recommendation 1:

That the Australia Council explore additional options for supporting mid career community based artists to take up leadership programs options that would focus on extending influencing, brokering and partnering skills and the networks of influence of the artists.
Skills development for newer entrants to community based work

Participants in the consultations identified a common set of skills and capabilities that would support them in their artistic work with communities. These skills include the need for a good understanding of the principles of community cultural development, working with diverse communities together with skills such as: engagement, project management, team building theory and deep listening.

The arts in community skills may be available through some state organisations such as Footscray Community Arts Centre or through individuals like Neil Cameron from Tasmania who are experienced in training for developing art in a community context. Some non arts skills can be accessed through organisations such as the IAP2. An opportunity exists to identify the skills, map the availability and promote the options to people in the sector Making these opportunities available to artists will require funding support.

Secondary recommendation 2:

That the Australia considers additional skills development opportunities for entry-level community based arts practitioners.
Attachment 1- Information Gathering

Extensive discussions have been held with artists, key organisations and major performing arts organisations and communities over the last 18 months as part of this and a range of other projects. The information presented is a collation of these discussions.

The consultations explored: the gaps in programs to assist people using the arts to build stronger communities; the information, skills and personal characteristics required by community artists, cultural development practitioners and community members to be effective in working together; barriers (other than money) to community leaders and artists doing projects in the community; preferred method of learning; Existing programs and opportunities.

This section is broken into:

- What mainstream artists and organisations are saying;
- What artists and arts organisations working with communities are saying; and,
- What communities are saying.

What mainstream artists and arts organisations are saying

Introduction

In recent years a number of major arts organisations have engaged in creating work within a community context; the Sydney Theatre Company, Opera Australia, Australian Chamber Orchestra, Tasmanian Symphony Orchestra, Queensland Ballet, Bell Shakespeare, Musica Viva, the Queensland Theatre Company and the Queensland Music Festival. Many small to medium arts organisations have also worked within communities and developed relationships beyond that of provider to audience.

There are significant advantages to mainstream companies including the building of a broader audience base, the acquisition of new stories and inspiration for new work, the networking and identification of new partners and funding sources and the development of a ground swell of community support for the organisation.

There is a growing interest by some major performing arts organisations in furthering this approach and a search for expertise and resources to assist
them. In 2012 the Australia Council commissioned Fullsky to produce a Community Relevance Toolkit as part of the suite of resources to be made available. The work for this toolkit was accompanied by case studies undertaken with the Queensland Ballet and Black Swan State Theatre Company.

That work, and a range of other discussions with major performing arts organisations have led to the following reflections.

Gaps in skills to develop arts projects in and with communities

There are gaps in the understanding and knowledge base and indeed, philosophical basis or definition of what Cultural Leadership in Communities means within most of the major and many small to medium arts organisations. Some organisations such as the Australian Opera Company under the artistic leadership of Lyndon Terracini have engaged on powerful and meaningful community engagement projects, while others have not moved into the community space. It is worth noting that the Artistic Directors of some major organisations such as Lyndon Terracini and Wesley Enoch (Queensland Theatre Company) come out of a practice of working in a community context and now as leaders want to include that approach within their organisations. Some of the larger festivals such as the Queensland Music Festival make a feature of working in a community and particularly in a regional context. Many small to medium organisations are based within communities and have strong relationships, but others have interests and aspirations beyond their communities.

There is sometimes a gap between the leaders’ aspirations and the priorities and skills of their organisations to be able to implement their vision for working in a community setting. Excellent art in community practice requires taking a long-term approach so there is genuine legacy for the community of not only stories being told but also genuine skills transfer. This will contribute to building the capacity and the cultural life of the community. Legacy will require an appropriate mix of community practice skills combined with the on the ground opportunity to collaborate with the artists.

The important point is that there exists a gap in philosophical and pragmatic understanding about how to engage with a community in a meaningful way. There is real need for investment in leadership and skills development across the Australian arts ecology and within Australia’s communities and regions.

For mainstream arts organisations there are pragmatic artistic relevance reasons for engaging with communities including declining audiences as well as, for example, telling the stories of Australia and its communities. These issues need to be teased out and understood properly. Solid
frameworks for working in a community context have to be presented, understood and debated so that community practice and the value it adds can be realised.

The challenges of working with mainstream arts organisations in a community context, from the artists perspective include the expectations of mainstream organisations about lack of understanding about community dynamics and engagement and the time it takes to develop a meaningful relationship, gather stories and put together a show/event which is owned by the community.

From the community perspective the companies can appear disinterested in a genuine relationship with the community and in building the skills, capability and legacy within the community. Communities are interested in working with mainstream arts organisations and artist of excellence – they see the benefit of large organisations with influence working with them to assist with telling their stories and building skills. But they are concerned about the FIFO “fly in, fly out” nature of larger organisations.

Communities want visibility, they want commitment, they want to tell their own stories (in whatever art form is possible) and they want to build their own capacity to continue the work. Communities articulate a desire to work with the very best artists to make great art works.

**What mainstream artists and arts organisations need to support their work in communities**

Arts organisations are looking for a framework and structures to describe and locate this approach within their core business, and ways of developing the skills to be successful in collaborating and partnering with communities. They are concurrently looking for a framework and methodology of how to identify and develop the cultural leadership capacity within communities they choose work with.

The skills required will naturally depend on the aims and objectives of the arts organisation. For example, if the key driver is declining audiences (city or region) then the motivation for working more closely with communities may be to engage more effectively with a view to building audiences. Engagement is of course a core skill of artists working in a community context but can be achieved without necessarily, for example, creating a show, an exhibition or a publication with a community.

For many individual artists there are now opportunities to work in a community context for which they feel ill prepared. In regional Australia, as TAFE teaching by artists disappears, increasingly the opportunities for paid work is found working with communities.
There is a need within a cultural leadership in communities program to be able to articulate what is meant by community practice and the relevance to mainstream arts contexts in order for there to be a healthy debate about the diversity of community practice and the range of possibilities for their role in communities. There are no one-size fits all in this discussion.

Skills and knowledge

Other than having a shared understanding of the principles of community based arts practice in many respects mainstream arts organisations are seeking similar skills to those identified by artists and non-mainstream arts organisations already working in a community context and these include:

✔ Engaging the commitment of the organisation;
✔ Community engagement;
✔ Creative planning;
✔ Stakeholder and network mapping;
✔ Listening;
✔ Negotiation;
✔ Partnership brokerage;
✔ Cross sector collaboration;
✔ Project management;
✔ Finding a balance between art and community wellbeing;
✔ Relationship building and trust;
✔ Structuring the time and commitment to the long term;
✔ Legacy thinking;
✔ Role clarification;
✔ Expectation management;
✔ Working with non-artists;
✔ Flexibility - the ability to adjust, change, stop;
✔ Setting the context;
✔ Developing a methodology;
✔ Network mapping;
✔ Facilitation techniques;
✔ Skills to work cross-culturally; and,
✔ Building knowledge and awareness in community about the benefits of the arts;

✔ Skills need by artists:
  o Listening, listening, listening;
  o Humour;
  o Not being outcome driven;
  o Building effective relationships with communities;
  o Ability to be invisible, transferring ownership;
  o Working with respect and cultural sensitivity;
  o Managing a transparent process;
o Working with fledgling ideas, focusing initiatives and bringing together what the community are doing and wanting;
o Meeting the community where they are and moving them forward;
o Problem solving;
o Identifying community leaders and building their trust;
o Being tactical in approaching supporters and opponents;
o Dealing with media;
o Collaborating with other artists and supporting them as they move from solo artists to working with community;
o Working in a culturally diverse environment;
o Liaison and networking;
o Mapping the community to build awareness of the skills available;
o Conflict resolution skills;
o Ethical storytelling;
o Leaving a legacy behind in communities;
o Exit strategies;
o Skills of knowing when to close or dramatically change a project; and,
o Building a shared language.

✓ Knowledge
  o Project management;
o Forming an effective governance structure;
o Partnership development and funding;
o Partnership agreements;
o Build literacy about arts in community with community;
o Working with non arts sectors;
o Funding application writing and advocacy;
o Project management skills; and,
o Lobbying and advocacy.

✓ Personal characteristics:
o Courage and confidence;
o Flexibility;
o Patience;
o Commitment not lip service;
o Courage to confront difficulties and name uncomfortable truths;
o Compassion;
o Openness;
o Resilience
Understanding self motivation; and,
Flexible political ideology.

✓ Lobbying and influence:
  o Cultural understanding;
  o Planning and running a community arts project;
  o Engaging with professional artists in the creative process;
  o Understanding groups and communities;
  o Engaging diverse communities;
  o Building community capacity;
  o Cultural mapping and planning;
  o Community and stakeholder engagement; and,
  o Network mapping.
What artists and arts organisations working with communities are saying

Introduction

Artists and arts organisations working and presenting in a community context express a significant interest in cultural leadership development for both arts practitioners and communities. They report that their program and project budgets have little room for leadership activities that would benefit both the artists and the participants. It is particularly difficult for independent artists who have no peer support to rely on except for networks they develop themselves.

Artists working in communities are by nature “doers” and “engagers” and are frustrated by the lack of learning opportunities outside of the arts context. They were enthusiastic participants in discussions about future professional development opportunities.

Mid career senior artists working in a community context report a desire for skills to be able to influence at senior levels particularly in sectors and organisations outside of the arts and culture. They recognise that in order to extend the practice of arts in the community context it will be necessary to be able to demonstrate the contribution of arts and cultural to broad social and economic outcomes to Government and corporate Australia.

Advocacy and influence

Many artists suffer from a lack of understanding by community leaders, funding bodies and potential partners about the relevance and benefits of their work in a community context.

There are a range of positive stories about how the arts have made a difference in community life – from remote rural communities to the heart of large metropolitan areas, with Australian born residents and new arrivals, with young people and seniors, in the environment and in local government planning - but these stories get lost over time and the value of the arts needs to be argued again.

Artists and arts organisations working with communities seek a current and relevant approach to developing their own advocacy and influencing skills and engaging new champions of the arts within communities they are working in. They look for hard data that shows changes in communities over time with cost/benefit analyses, balanced by stories that demonstrate the impact of engagement in the arts on individual and community life.
Mid career senior artists look for increased influencing, advocacy and lobbying skills and access to key influencers in the government, non-government and corporate sectors.

Gaps in support for developing artists who want to work in communities

Artists and arts organisations report significant gaps in the availability of programs that help and support artists working in communities and communities who work with artists.

There has been a gradual decrease of tertiary programs in this area and as funding has become scarcer, existing companies have less space available in their program for developing new entrants for artists who want to work with communities. The Australia Council supports its Community Partnership Key Producers to provide leadership for the sector and current practitioners rely on these companies for support and leadership. It also funds mentorship and leadership programs that encourage the development of skills in artists. Paradoxically most learning opportunities are focused on individual training and learning but community based arts practitioners work in context with communities, which is group and collaboration based.

Funded companies and projects are frustrated with the lack of acknowledgement by funding bodies of the need for the development of skills among all participants in community based projects. They are reiterate the time and resources required to properly engage with communities and stakeholders.

There is a significant gap in programs for artists and arts organisations learning to work with and in communities, where the learning needs to be experiential within a framework that is backed up by established theory – where artists, arts administrators, arts organisations, community and corporate leaders can learn and practice how to successfully work together.

Where programs exist there is often an access gap – the cost of the program, the need to leave home and the community to engage in the program, the language or technology barriers, and a lack of confidence and support for involvement.

Skills and knowledge (Arts and generic)

The nominated set of (superhuman) skills, knowledge and personal characteristics required for successful work in communities includes:

- **Skills:**
  - Listening, listening, listening;
  - Humour;
Not being outcome driven;
Building effective relationships with communities;
Ability to be invisible, transferring ownership;
Working with respect and cultural sensitivity;
Managing a transparent process;
Working with fledgling ideas, focusing initiatives and bringing together what the community are doing and wanting;
Meeting the community where they are and moving them forward;
Problem solving;
Identifying community leaders and building their trust;
Being tactical in approaching supporters and opponents;
Dealing with media;
Collaborating with other artists and supporting them as they move from solo artists to working with community;
Working in a culturally diverse environment;
Liaison and networking;
Mapping the community to build awareness of the skills available;
Conflict resolution skills;
Ethical storytelling;
Leaving a legacy behind in communities;
Exit strategies;
Skills of knowing when to close or dramatically change a project; and,
Building a shared language.

Knowledge:
Project management;
Forming an effective governance structure;
Partnership development and funding;
Partnership agreements;
Build literacy about arts in community with community;
Working with non-arts sectors;
Funding application writing and advocacy;
Project management skills;
Lobbying and advocacy;

Personal characteristics
Courage and confidence;
Flexibility;
Patience;
Commitment not lip service;
Courage to confront difficulties and name uncomfortable truths;
Compassion;
Openness;
Cultural Leadership In Communities
By Group Incognito
Anne Dunn, Pauline Peel, Lockie McDonald

- Resilience;
- Understanding self motivation; and,
- Flexible political ideology.

✔ Lobbying and influence:
  - Cultural understanding;
  - Planning and running a community arts project;
  - Engaging with professional artists in the creative process;
  - Understanding groups and communities;
  - Engaging diverse communities;
  - Building community capacity;
  - Cultural mapping and planning;
  - Community and stakeholder engagement; and,
  - Network mapping.

Program advice

Artists and arts organisations that want to work in communities are interested in development programs that support them in their work in communities challenge and extend their practice and expose them to worldwide learning and trends.

✔ Support for working in communities:
  - Improving consultation methods;
  - Building relationships with local Government, regional development commissions, corporate and philanthropic and other stakeholders; and,
  - Working with mainstream artists.

✔ Challenge and extend their practice:
  - Take artists and community leaders out of their comfort zone;
  - People go and see other work in other communities; and,
  - Exposed to different paradigms and think differently, different ways of working, structures and business models.

✔ Exposure to international knowledge to develop an outward focus:
  - Healthy exposure to national and international trends – show the wider world to artists, thought leaders and communities; and,
  - Include the origins of other cultural practices and show cultures that do not separate arts from daily life.
Artists who work with communities are on the ground workers who learn best by doing and seeing what others have done. They report their interest in learning through:

- Oral and talking to people;
- Workshops and meetings;
- Inspired by the work of others;
- Safe environment;
- Experiential learning, practical application;
- Projects;
- Residential sessions; and,
- Mentorships.

In addition it will be important to consider the possibilities of on-line delivery, particularly when addressing the access question. There may be people and communities who are geographically or physically unable to access face-to-face programs and for whom new ways of inclusion will need to be explored.

Discussions with artists and organisations who work with communities also highlighted the differences between artists and communities and their strong belief that any program needs to allow for a wide range of interests and learning styles – that no one size fits all!

**Organisations who base their practice within communities**

There are a wide range of arts organisations that base their work within a community context. Some work and present exclusively in communities, many tour their work and some have strong national and international audiences and partners.

In the international arena companies such as Yirra Yaakin Aboriginal Theatre Company and Big hART regularly showcase work in Australia’s International Arts Festival circuit and play to mainstream audiences while rigorously engaging in a strong community practice. Feral Arts have an international presence and regularly contribute to international sector development. We acknowledge that there are other companies within the Australian arts ecology who will be similar in practice to these companies.

The Community Partnership Key Producers have accepted significant leadership responsibility in the sector and have expressed a need for programs that will provide greater direct support than they are able to give as the community partnerships sector grows and changes.
Concerns

Some artists who have an established body of work in a community context look for stronger recognition of and respect for this professional field of practice and the extensive skills and experience needed to successfully facilitate and lead an arts projects within a community. They seek to open opportunities for new entrant and existing artists to increase their skills and improve their practice when they choose to create great work with a community. They recognise that there are many other artists and arts organisations now seeking to increase their engagement in communities in order to continue to be relevant and to contribute to their artistic vibrancy, but do not see this engagement as a substitute for the role of the professional artists working with communities have.

Artists who have an established practice working within a community context seek collaboration with mainstream artists and arts organisations about better ways to work with communities, learning together in an environment of mutual respect for each other’s roles and intentions.

What communities are saying

Introduction

The arts and cultural development play an important role in Australian communities – clearly demonstrated by the 2010 research report of the Australia Council “More Than Bums on Seats”. This study measured the participation of Australians across all art forms as both creators and audiences and found that 93% of the Australian public are involved as participants or attendees during the study period and that while the majority of this participation is as receptors, creative engagement is important to many people and the arts are well supported by Australians generally.

The research established that Community Arts (in this study defined as ‘when the art has been created as part of a community group together with a professional artist who has been paid for their involvement.’) is a form of engagement for about 24% of the population, with a stronger participation in regional than metropolitan areas.

People participating in arts in a community show a very positive attitude to the arts and are very pro-active advocates with their families, friends and communities.

In this context the feedback from community members is considered a critical factor in the development of a positive arts and cultural environment for all Australian’s.
Telling the story of the arts in communities
In 2013 Regional Arts Australia conducted 2 surveys of the arts communities in rural, regional and remote Australia, testing their views about the importance of the arts to community life and received strong feedback on the positive role of the arts in wellbeing, livability, economic development and tourism, engaging young people, community identity, inclusion and environmental sustainability.

For many people in regional Australia the arts are a lifeline to engagement in the community and the development of community resilience and identity, for example Community Recovery programs in Queensland and Welcome to Country in Forbes.

From our consultations and engagement with communities and artists nationally it is clear that those community members who are actively involved in the arts as creators have a greater respect and support for the Arts.

Arts participants are seeking to increase their influence and advocacy within their communities and are universally asking for assistance in this role. They are looking for resources to assist them in marketing the value of the arts to their communities and community leaders. There is currently a significant interest in raising the profile of the arts so that the arts and culture are valued in communities as an essential part of community life. There is a desire to develop community champions for the arts and to build an “arts narrative” that tells the story of the important and constructive role the arts can play. Coupled with the desire to develop community champions for the arts is a recognised need for people in communities to develop the related skills to promote and implement great art in a community context. This will enable communities to build the local “backbone” to increase arts and cultural activities in their region.

The role of Local Government in fostering the arts in communities is a much discussed topic, and arts communities feel that the successful expansion of the arts and culture in their communities is only likely to be successful if the Council takes an active role. Local Government generally has significantly increased its commitment to the arts and culture over the last 20 years, but the leadership within Councils is reported as patchy and the programs are vulnerable to political change rather than being embedded in Council programming. There is a current desire to awaken or revive the commitment of local government leaders to the importance of arts and culture.

There are significant opportunities to do the same in business and also in the regional economic development sectors.
Gaps in communities developing successful arts projects in communities

There is a growing desire amongst people with an active interest in the arts to be creators as well as the audience. In regional Australia this interest has been demonstrated by a stated desire by the regional arts community to balance the touring of shows with the engagement of professional artists to produce local work. They also state they want to work with the best artists available to create excellent art works.

Many community members feel that the arts are a critical avenue for engagement between diverse groups of people – cross-culturally, in areas where there is community conflict and/or debate and across the generations. Active participation with facilitation by professional artists is seen as a positive way forward for dealing with a rapidly changing society.

There is also a renewed interest by arts communities in learning how to run successful arts projects that have active engagement of diverse participants. People are interested in having the stories of their lives and their communities told and are seeking new skills and the support of professional artists to achieve this. They are interested in how other communities have approached their projects and are looking for successful models that they can learn from.

Interest has been expressed in understanding how to work successfully with professional artists so that the community are the creative drivers, not just the implementers of an artist’s vision. They are looking for new relationships with artists built on trust, openness and honesty where the artist is respected in the community as a “worker” with skills to share. They seek to work with artists who will absorb the culture of the community and respect it and will hear their stories and help them to tell these stories.

There has been some concern expressed about the potential for the exploitation of community stories and a need for there to be clear protocols about the handling of sensitive material, but people active in the arts in communities feel that issues could be properly managed if there was some basic training in managing community IP protocols and ethics.

There is a growing and observable engagement of Indigenous people in the cultural life of mainstream communities through exhibitions, touring dance, theatre and music performances and participation in festivals and community events. Non-Indigenous arts participants in communities have shown an increasing interest in engaging with Indigenous people and their culture and people report an increased respect for Indigenous culture.

Arts participants in communities are seeking support from Indigenous and non-Indigenous artists to further develop productive creative relationships that produce art and cultural product that reflects the “place”, contributes to
the local “space” and broadens the celebration of Indigenous culture as central to local, regional and national identity.

The potential for arts and cultural activities to contribute to community harmony is acknowledged by arts communities and there is currently significant interest in people learning how to build this together.

For many people in communities there are questions about what their role is as a self appointed community leader. Many lack the confidence to assume leadership positions, or have a learned helplessness that has grown from their powerlessness in mainstream society. They lack the belief that what they say will have resonance outside of their own interest group, and seek mechanisms to support moving into broader projects and leadership roles.

Skills that communities need
Community feedback has identified a range of skills and knowledge that could be developed and learnt, including:

- The language/knowledge so that they are not dependent on the artists who come in;
- Safety;
- Leadership: consultation, understanding what they want,
- Networks and to feel empowered;
- Tools to help “dismantle” the process and tools to help recognize expertise and build the “artistic” vocabulary in the community;
- Setting the context, developing a methodology, (establishing clear parameters, authority and resources for the artist and the community);
- Stakeholder and Network mapping theory, ways of tapping into the local:
  - Networks and organisations (including local councils), identify who the;
  - Leaders/advocates/champions/change agents are, who are the decision; and,
  - Decision makers and how to influence them;
- Facilitation techniques;
- Active listening;
- Driving forward and how to maintain momentum;
- Non arts knowledge e.g.;
  - Myers Briggs to help with team building;
  - Karpman’s Drama triangle;
  - Tuckman’s Team Theory;
- International public participation (IAP2);
Network mapping;
Cross sector partnership, learning and education;
Strategic planning, project planning, developing a clear process,
Skills to work with CALD and Non English speaking backgrounds;
Communication and consultation skills;
Mediation, negotiation skills (beyond the arts and including local councils, regional development commissions);
Skills to work with the community to identify what they might want;
CCD frameworks/ building understanding of community based work – from the basic to the more sophisticated;
Skills of engagement, ability to make alliances, identify key partners;
Skills of influencing, approaching decision makers. “How to build the confidence to see your own influence and use it?”;
Planning and running a community arts project; and,
How to manage intellectual property and in particular community stories and IP derived from creative output from arts projects in community context.

Program advice
Communities are quick to point out that they are different from all others: different from their neighbours, different from the metropolitan or regional area and different from their capital city (if one does not live right in the CBD) – as do people from the each state report their difference and uniqueness. There is no national agreement about who is the most remote, the most advantaged or disadvantaged, the most in need of support or the most successful.

Recognising that all communities and artists are different is critical to the design of any arts project and in the context of the discussion about developing Cultural Leadership In Communities program/s. It is essential to acknowledge the need to suit a wide range of interests and learning styles. No one size fits all!

At the same time it is useful to focus on our commonalities rather than our differences and therefore to identify core common elements for a program. A good, flexible program can then build from the core elements to include other relevant, subjects or learning modules, chosen by communities. The delivery needs to be flexible and responsive with the materials tailored to the interests and needs of a particular community and region.

What is universally true is that people in communities are interested in learning through doing.
Attachment 2 – Existing Programs

There are a number of existing leadership programs nationally, and internationally that service the arts and cultural sectors and community leadership development. These can be learned from and taken better advantage of to support artists working in community.

The programs listed in this report were identified during stakeholder interviews or from the focus groups and this list is by no means exhaustive. This report places no value judgments on any of the existing programs. We have not interrogated the detail of their content, methodology, and outputs other than drawing on anecdotal reports from participants.

What has emerged is a gap in regional arts programs designed to increase capacity and capability of Cultural Leadership In Communities.

This section is divided into:

✓ What programs exist and highlights:
  o Existing Arts Leadership Programs;
  o Existing Creative Online and Short Courses;
  o Existing Leadership Programs; and,
  o Existing State Programs.

Arts Leadership Skills Programs

There are a number of International and National programs available to artists and those support them including:

CLORE Leadership Program UK http://cloreleadership.org/index.php

CLORE is a UK based cultural leadership that is cross-disciplinary and tailored as much as possible to 20 to 30 individuals a year. The Flagship program offered by the Clore Duffield Foundation is the Clore Social Leadership Program that is either a full time 12 month or 24 month part time course that combines core elements for all and bespoke elements suited to an individuals learning style.

The elements of the program are:
✓ Coaching & mentoring;
✓ Planning and reporting;
✓ Fellowship meetings;
✓ Secondments for three months;
✓ Practice-based research; and,
✓ Additional training.
A highlight of the CLORE Program is the way in which it adapts to the learning style of individuals. While it has core modules it recognises the need for flexible tailored leadership development to suit the environment an individual will be working in.

Like the Australian Rural Leadership Program CLORE Social Leadership Program privileges the importance of the alumni as a long term support mechanism.

**Accelerate British Council & Australian Council Partnership program**

“ACCELERATE is a tailored leadership initiative for talented Aboriginal and Torres Strait Islander people working in the creative industries.” Excerpt from the website.

The Accelerate program offers an intensive short program coupled with long-term mentorship. Importantly it highlights the tailoring of programs for individuals needs. Those who have participated in the program we spoke to described the importance of the learning and confidence they gained from the program.

**Emerging Leadership Program Australia Council for the Arts**

Aimed at mid career artists and those who support them from the creative sector within Australia. Participants attend a five-day residential workshop followed by a period of mentoring and coaching.

This initiative aims to offer professional development, through dialogue and knowledge exchange. The processes of the Professional Development working group enable experienced artists, working in a range of art forms and administrative roles, to reflect on their practice and to address, along with peers, issues pertaining to arts.

Highlights of the program are the development of a sound set of self-awareness and leadership skills applicable in an arts management context.

**Arts Executive Leadership Grants Australia Council for the Arts.**

A $20,000 dollar grant places is a flexible model that allows individuals who are in positions of influence and who will be future champions and drivers of growth. This is a new grant initiative.
Footscray Community Arts Centre Emerging Cultural Leadership Program

EMERGING CULTURAL LEADERS is a five-month skills development and mentoring program for emerging artists and cultural facilitators from Melbourne’s West. Past graduates have gone on to forge their own careers in community cultural development as artists and producers.

The Emerging Cultural Leaders (ECL) program is an initiative to provide skills development and mentoring for up to 10 individuals who are seeking to enhance their community engagement and arts practice. We encourage participants from culturally and linguistically diverse backgrounds, Aboriginal or Torres Strait Islander communities, all abilities and socially marginalised groups.

The highlight of this program is that its target a cohort of people from a specific community and region and is a well developed.

The ECL program was recommended by some stakeholders, interviewed during the consultation, as a program that could be applied nationally.

Cultural Development Handbook and Training programs
Neil Cameron Productions
http://www.neilcameron.com/teaching.html

Artist Neil Cameron has developed a training program for artist wishing to work in a community context.

A highlight of Neil Cameron’s work is his lifetime of experience working in large scale outdoor projects in communities internationally particularly in a range of setting. Neil also brings to bear his experience in the development of a range of business and touring models for community works of scale. Cameron has been responsible for mentoring and developing the practice of some of Australia’s leading artists who choose to work in a community context or the main stage. He offers a 12-week commercial teaching model but is amenable to tailored courses.

Cameron has published a number of books about spectacle and community based arts projects.

Community Arts Network WA, Community Engagement and Cultural Planning
Offers Local Government qualification after completing a five-day training course and assessments. Two assessments are completed at the end of the five days, one within one month and one in six months of completing the course.
This program develops skills in cultural mapping and community engagement and how to advocate for a community cultural plan. It teaches participants how to write a cultural plan that is outcomes based with milestones and a budget. The program is not limited to Local Government participants.

A highlight of this program is that it teaches Local Government workers to engage with community and how to adopt different communications mechanism for diverse audience.

**Castanet (Community Sector Arts Advisory Group) Victoria**

The 2012 Castanet Evaluation report lists a number of projects that the group has been involved with. Following is a description of their professional development activities.

Castanet's professional Development initiative aims to offer professional development, through dialogue and knowledge exchange. The processes of the Professional Development working group enable experienced artists, working in a range of communities, to reflect on their practice and to address, along with peers, issues pertaining to arts in community settings. Utilising the depth of expertise and influence within Castanet, the Professional Development working group has ensured that artists are central to determining the issues and development of their practice and in devising ways to assist and mentor others working in or embarking on the profession.

A significant strength of this program is that is already works across sectors and beyond the arts. This program offers significant opportunities for further development.

**Auspicious Arts Incubator**


An offshoot of Victoria’s Auspicious Arts Projects auspicious.com.au/
Auspicious Arts Incubator offers a range of training and professional development opportunities with a particular focus on social media, IT and entrepreneurial marketing opportunities for artists, arts organisations and local Government.

Auspicious Arts Incubator offers a formal accreditation as a cert IV course or a range of one off tailored professional development opportunities. They also have an 8 week artists transformational plan for artists.
Edgeware

Edgeware like Auspicious Arts Incubator also offer a range of online or short courses;
50+ Build Your Business –
Create a one page business plan
Create Your Financial Foundation
Build Resilience – Strengthen the heart of the business
The details of each of the programs offered online or in person are displayed on their website.

Community Leadership Skills Programs including:
Australian Rural Leadership Program ARLP

59 day–eighteen month residential course delivered by the Australian Rural Leadership Program. A cohort of 30-35 participants complete each course.

Key elements of the program promote, self-awareness, collaboration, ethical and an appreciation for diversity. Within the programs alumni it boasts state and commonwealth political leadership within Government and the corporate and not for profit sector. Similar to the CLORE Social Leadership Program ARLP places a great deal of value upon the relationship the alumni have across the nation.

The ARLP delivers across a series of residential weeks that present the cohort with a series of high end experiential learning modules in Australia’s Kimberley regional, Canberra, Sydney, Adelaide in India for two weeks examining leadership models in New Delhi and Andhra Pradesh’s IT, agribusiness and not for profit sectors. Each of the experiential sessions are backed up with established theoretical frameworks.
The ARLP is Rolls Royce model and the cost is $50,000 per participant.

From the Arts and Cultural sector the current course 20 has Cathy Cummins CEO, Warringarri Arts as a participant Funded by Tim Fairfax Family Foundation.

A highlight of the ARLP is the well-honed model that shifts participants out of the comfort of their ideology, industry sector and base behavioral habits and equips them with the skills to be mentally and physically resilient in a rapidly changing environment. With a 600 strong alumni the ARLP boast a strong national platform of influence across a broad range of sectors and political parties.
Social Leadership Australia
http://leadership.benevolent.org.au/

Delivered by the not for profit The Benevolent Society, Social Leadership Australia offers three main programs:
 ✓ Leadership Together, which is for those working in the Indigenous and cross-cultural sectors;
 ✓ Sydney Leadership Program – Their program is an seventeen contact days, eighteen-month leadership program that emphasises adaptive leadership and privileges experiential learning models. The Sydney Leadership Programs also highlights the benefits of the alumni stating an aim of building enduring relationships with a group of leaders. This offers a range of complex programs, managing conflict, shifting the status quo and driving innovation, opening doors on new partnership. The cost is $900 and a $16,500 contribution from employer or sponsor. Has a series of residential workshops; and,
 ✓ Adaptive Leadership is a four day residential program offering an introduction to Social Leadership Australia’s adaptive leadership models. Adaptive Leadership is designed for senior people in business, government and the community to develop leadership skills so they can be more effective change agents. (Draws on the Harvard Adaptive Leadership model with ‘hands on’ learning in complex social settings. The cost for a 4 day residential is $3,850.00 (Govt) and $2,750.00 (NGO).

During this consultancy courses offered by Social Leadership Australia were consistently mentioned as extremely good.

Partnership Brokers Accreditation Scheme (PBAS)
http://partnershipbrokers.org/w/category/accreditation-scheme/

Developed by international organisation the Partnership Brokers Association the level 1 accreditation has been recently offered within Australia by DIXON Partnering Solutions on behalf of the Association.

The level one four-day course delivers a global training program for people brokering complex multi - sector partnerships for sustainable development

Reports from arts sector participant David Doyle, CEO of DADAA WA who undertook a longer version of this course in Singapore followed by mentorship suggests this program is extremely useful.
Existing State Programs
There are a range of state based leadership programs with a focus on the development of leadership skills across a range of sectors including:

- Williamson Community Leadership Program [www.leadershipvictoria.org](http://www.leadershipvictoria.org)