



Community Cultural Development in Australia – A Research Map

Centre for Popular Education
University of Technology, Sydney

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Celebration

Chirstine Putland and John Coveney, Department of Public health Flinders University Adelaide, are undertaking a **research of the Feast festival to better understand the relationship between arts, community performance and health promotion**. There is emerging evidence in the public health literature of the importance of participation in the social political life of communities to individual and social health and wellbeing. Such evidence has major implications for health promotion and public health policy and practice. It suggests a need for greater emphasis on opportunities for people to come together to establish networks and norms of trust, and the nature and quality of interactions between people rather than individual behaviour or risk factors. Worldwide, the value of investment in arts and cultural events for promoting health and wellbeing is acknowledged. In the case of people of same-sex sexuality, the link between arts/cultural events such as gay pride marches and festivals, and health and wellbeing, may be particularly important. However, methodological and theoretical approaches to better understanding the relationship between arts/cultural events and the impact on health are very under-developed.

Contact: John Coveney, email: john.coveney@flinders.edu.au

Chris Reidy PhD candidate at the Institute for Sustainable Futures, University of Technology, Sydney. I am interested in **examining what type of celebrations can help us to achieve a sustainable development** defined as protecting and enhancing the natural environment (ecological or environmental sustainability); improving human well-being (economic sustainability); and promoting equity and social justice (social sustainability). To maximise the impact of these celebrations, at least some component of the celebration should be held outdoors. Outdoor celebrations at beaches, parks or natural areas can help to develop both a sense of community and a sense of respect for nature. A powerful celebratory experience in nature can produce a fundamental shift in attitude towards nature and society. Experiencing a sunrise over the ocean with thousands of people after dancing and celebrating all night can be an incredibly powerful and life-changing or life-affirming experience.

Contact: criedy@uts.edu.au

Jane Ross' M.A. thesis at the University of Melbourne, (1999) *Regional Victorian arts festivals: from community arts to an industry based model*. University of Melbourne, School of Fine Arts, Classical Studies & Archaeology.

Julianne Hilbers is coordinating a research program with the Centre for Popular Education, UTS, that examines **the role of celebrations in the development of healthy individuals and communities, and in exploring celebrations for social change**. Julianne has initiated a number of online and face-to-face forums to explore these areas. More information on the research program can be accessed at <http://www.cpe.uts.edu.au/projects/celebrations.html>
Contact: julianne.hilbers@uts.edu.au

Glenys Livingstone is in the final stages of her doctoral research, the title of which is: *The Female Metaphor - Virgin, Mother, Crone - as Dynamic of Cosmic Unfolding: Embodying Her in Seasonal Ritual as a Process of Personal and Cultural Change*. Glenys has been engaged in the celebration of the Southern Hemisphere seasons for over 10 years using the 8 seasonal points from my indigenous Western European Earth tradition. I story them as faces of a Cosmic Metaphor of Creativity. like a year long breath of Gaia. She also teaches a class in it in Ecological Psychology at UWS Hawkesbury.

Contact: glivston@pnc.com.au

Rick Flowers, The Centre for Popular Education is leading a two year action research project with Wauchope Arts Council and Hastings Shire Council about the role of celebrations in community building. It aims **to explore the role of festivals in community building and in particular to evaluate the Bago Festival in Wauchope**. This initiative will compliment other initiatives currently being undertaken by the Centre for Popular Education which seek to build knowledge about how celebrations can be utilised by local government to build community. The Bago Festival has been selected a key flag ship activity of the Hastings Council's City of Arts project. A key feature of this initiative is to build local capacity and to utilise community cultural development (CCD) processes in the evaluation process. This will involve utilising local artists in the data collection and analysis process.

Contact: Rick Flowers, rick.flowers@uts.edu.au

Suzanne Mitten-Lewis, Research Officer, Acute Care Nursing Research Unit, South East Health. Is interested in **demonstrating the link between celebrations and health**. Participatory celebrations (as distinct from spectacles, where participants are merely passive viewers) can enhance health in a number of ways. They can reinforce a sense of being in relation to others, increase a feeling of self-esteem, and highlight the importance of embodied expression of these relations. In this way, celebrations work directly to counteract two of the greatest threats to public health, especially among older Australians: social isolation and physical inactivity.

Contact: mittenlewis@sesahs.nsw.gov.au

VicHealth's 2003/2004 Program to sponsor research and evaluation of Community Festivals and Celebrations in Victoria. The evaluation will develop appropriate methods, tools and measures **to evaluate and determine the impact of festivals/celebrations on the factors that are known to promote mental health and contribute to community building** with a view to building knowledge about festival/celebration practice in relation to enhancing the health of the community. This evaluation will be conducted by the Centre for Popular Education.

Contact: julianne.hilbers@uts.edu.au

Dr Wendy Sarkissian, Cheyne Morris and Graeme Dunstan from Sarkissian Associates Planners Pty. Ltd. and Paris Naday, Drew Westbrook, Karl Langheinrich and Angela Hirst researched a community participation, planning and empowerment project conducted in the disadvantaged suburb of Eagleby, Gold Coast, from March to June 2000. The project was part of a wider program for Queensland Health, Supportive Environments for Physical Activity in Queensland, (SEPA-Q). The SEPA-Q process began operating in Eagleby in August 2000. The centrepiece of the project was a dramatic, large-scale community celebration, with community entertainment, held in a local park. A report was written entitled *Stories in a Park - A Project for Reclaiming Eagleby's Parks*

Contact: Sarkissian Associates Planners Pty. Ltd., Upstairs, 207 Boundary Street, West End, Queensland Australia 4101, E-mail: sarkissian@dingoblue.net.au, ph: 61 7 3844 9818, fx: 61 7 3846 2719

Annette Eassie, Community Development Coordinator, Learning Centre Link, is researching Festivals in WA and the eastern states. Her research will **explore the festivals perceived value in the community and their place within the field of CCD**.

Community Development & Place Making

"Community Renewal in Northern NSW Housing Estates: The role applied theatre can play in raising community consciousness". A project funded by NSW Department of Housing and Centre for Applied Theatre Research at Griffith University. Principal Researcher: Dr Philip Taylor, Director, Centre for Applied Theatre Research.

Contact: Dr Philip Taylor
 Director, Centre for Applied Theatre Research
 School of Vocational, Technology and Arts Education
 Griffith University
 Nathan QLD 4111 AUSTRALIA
 Telephone: (Office) 61 7 3875 5688; (Fax) 61 7 3875 5605
 (Mobile) 040 3311249; (email): Phil.Taylor@mailbox.gu.edu.au
 Website: <http://www.gu.edu.au/centre/atr>

Emma Grahame undertook a thesis at UTS, (1998) *"Making something for myself: women, quilts, culture and feminism"*. Sydney: University of Technology, Sydney.

Janinka Greenwood "Te Mauri Pakeaka" - case study of a project in New Zealand, directed by Arnold Wilson, using the **arts as a catalyst for cultural exploration and for community interaction**. (to be found in Greenwood: "Within a Third Space" - scheduled for RIDE Vol 6.2 October 2001; Greenwood: *Journeys into a Third Space* (1999); www.gu.edu.au/insllils/adt/; Wilson and Greenwood: *Te Mauri Pakeaka work in progress*; publication date to be advised). Also, Teachers for Panguru: **studies of a pre-service teacher education programme** in Panguru, a remote rural community in the far north of New Zealand. The programme was set up in partnership with the local community to supply teachers who are capable of fulfilling the community's cultural needs (to be found in Greenwood: "The Group, The Body, and the Real: A report of a Research Project in Teacher Education" *NZADIE Journal*, Dec 2000; Greenwood "Role and Role-taking" *NADIE Journal* vol. 25/1, 2001; Greenwood: "Marking the Unmarked" scheduled for publication in *SRBS Special Issue* 2002; Greenwood: "Within a Third Space" - scheduled for RIDE Vol 6.2 October 2001; Greenwood: *Journeys into a Third Space* (1999); www.gu.edu.au/insllils/adt/).

Contact: Dr Janinka Greenwood, Christchurch College of Education, Christchurch, New Zealand (affiliated with Griffith University, Brisbane, Australia). E-mail: janinka.greenwood@cce.ac.nz

Kate Costigan is in her final year of Ph.D. research, at James Cook University. She is investigating the **expressions and experiences of women's community and culture, in regional and rural northern Queensland**. The women in this study live below the poverty line, often dealing with multiple crises, e.g. homelessness, domestic violence and poverty. Though this would **not** be how they would identify themselves. The women explore and express through and with a range of media they choose, e.g. mask-making, sound-gardens, body percussion, vocal play, song creation, physical improvisations, movement, painting, clay work, poetry and script writing, etc. This research is asserted in terms of social justice and my ethical commitment to work with the most disadvantaged groups in society. Through a series of cross artform workshops, using feminist groupwork principles, emphasis is placed on collaboration, collectivity and non-hierarchical relationships, moving away from notions of the charismatic, directive professional expert. The women choose, define and determine the direction, content and outcomes of the workshops and have control over all aspects of the study they are involved in. The women's play and creativity is supported by me, in the role of facilitator, following and supporting their

leads. All preconceived ideas of 'empowering' the women are discarded as arrogant assumptions and the sharing of understandings and experiences is mutual, rather than one way directive teaching, within this context. The methods used in this study link in with community development processes, along with an insistence on reflexive practice.

Contact: Kate Costigan, Associate Lecturer, School of Social Work, Community Welfare and Women 5 Studies, James Cook University <Kate.Costigan@jcu.edu.au>

Katherine Moline and Teena Clerke (1998) *Brushed with care: a model for participatory design in the community context*. Kingswood, N.S.W.: University of Western Sydney, Nepean.

Marilyn Cintra, director of Identity, Environment & Art and the Arts for Health Research Centre. Identity, Environment & Art was founded in 1993 and specialises in placemaking and CCD work. We work in involving users in the design and management of places. To date we have **facilitated the cultural and public arts planning for eight major health care facilities**, worked with city council, waste management and schools. At the moment IEA employs permanently six cultural workers, but has over the years also trained 14 artists/ cultural activists in placemaking and community cultural development praxis. IEA was the Winner of the 1997 Australia Council CEAD award. Current work includes: Liverpool Health Service Arts and Cultural Program; Well-being in the Valley Project, community cultural development strategy; Bankstown Health Service Arts for Health Program; Fairfield Health Service Arts for Health Program; John Hunter Hospital Arts for Health Program (Newcastle); and Nepean Hospital Redevelopment Public Arts Program.
Contact: (02) 9755 7404, marilyn.cintra@placemaking.com.au

Mary Hutchison's doctoral thesis discusses **community writing and publishing as a radical cultural practice in relation to ideas of community and social change**. It is concerned with both the politics and poetics of textual representation and how imaginative and defiant uses of language open up spaces for diverse voices and alternative stories of who we are and who we may be both individually and collectively. It includes the historical context of community writing and publishing and CCD practice. Mary Hutchison, 'I am the amazon who dances on the backs of turtles - the politics and poetics of writing self and community' (1999) UNE.
Contact: mhutchison@optusnet.com.au

Maureen Rogers, La Trobe University's Centre for Sustainable Regional Communities, in Bendigo led, in 2002, **an action research project about the role of community cultural development for social research and planning in small towns**. This was supported by the Cultural Development Network of Victoria. See Rogers, M. (2002) Triple Bottom Line Audit: A Framework for Community Action in Rogers, M. & Collins, Y. (Eds.) *The Future of Australia's Country Towns*. La Trobe University: Bendigo
Contact: Maureen Rogers <m.rogers@bendigo.latrobe.edu.au>

Michael Sweeney's B. Arch. Graduation Project at the University of New South Wales (1983) *An aspect of a community arts practice*, University of New South Wales.

Muriel Ward's thesis at Griffith University, (1993) *Are cultural centres emerging as important contributors to the cultural life of the community? an investigation with particular reference to the Queensland Performing Arts Complex*. Faculty of Humanities, Griffith University.

Pam Johnston's M.A. thesis at the University of New South Wales, (1990) *The woman spirit journey: a celebration of women's spirituality*. Sydney: University of New South Wales.-- College of Fine

Arts.

Purcell, Terry & Thorne, Ross (1977) *Assessment of community needs for arts-cultural facilities in an urban local government area: a case study using minimal research techniques in the Shire of Warringah, Sydney*. Sydney: Dept. of Architecture, University of Sydney for the Architectural Psychology Research Unit.

Dr Susan Murphy, QE II Research Fellow, Western Sydney University, Hawkesbury, Social Ecology, 'Out Here': 'The Urban Bush' - Re-imagining Western Sydney presentation. Abstract: Community artists are great intuitive thinkers about the process of imagining community, helping to dream it up from its sometimes fragile roots in shared experience of place. In one sense, community itself is a collective work of community art. I will take a throw-away phrase found in a 1998 Western Sydney regional arts report by Christine Sammers - 'the urban bush' - as a way to establish the angle of view of my recent and ongoing research into **the art of community and the lived experience of place in Western Sydney**, focussing especially on Blacktown and Hawkesbury districts. 'The urban bush' may help begin to celebrate a new hybrid kind of urban place, and its highly specific forms of belonging. My research is itself a kind of community artwork - of gathering stories in the act of creating places, and exploring places in the act of creating memory - that may help archive memory, for the deep theme of place is time. Bionote: Susan Murphy is a writer and filmmaker, author of several books on film including *The Screening of Australia* (Vol 5. I and II) and *The Imaginary Industry*. She is presently writing on sense of place as a Queen Elizabeth II (ARC) Fellow in the school of Social Ecology and Life Long Learning, UWS-Hawkesbury. Her films as writer-director include *Breathing Under Water* (feature film, 1996), *Under Rookwood* (short film, 1996), and *Blind Love Tango* (feature film in preparation, 2001).

Jo Kijas is currently a doctoral student completing her thesis on competing interests in place in north-coast NSW. She is interested in the histories of every day and 'ordinary people' and **presenting people's stories in writing back to them and their communities for reflection**.
Contact: jkijas@chec.scu.edu.au, ph: (02) 6659 3137

Tamara Winikoff edited a book (109 pages) in 1995 titled *Places not Spaces: Placemaking in Australia*, Envirobook: Sydney. The book describes what can happen when artists, environmentalists, urban designers, architects, and communities get together to shape places which respect the environment, express our cultural identity and are the focus of civic pride.

Community Writing

Edith Cowan University, School of Nursing, has just about completed an ARC-funded study into the **effects of a Grief Journal workshop on a cohort of bereaved people**. The workshop is one of Rob Finlayson's (CANWA) and uses creative writing techniques and is based on Rob's years as a writer-in-community with two palliative care organisations.
Contact: Dr Moira O'Connor at ECU. Email: m.o_connor@ecu.edu.au.

Mary Hutchison's doctoral thesis discusses **community writing and publishing as a radical cultural practice in relation to ideas of community and social change**. It is concerned with both the politics and poetics of textual representation and how imaginative and defiant uses of language open up spaces for diverse voices and alternative stories of who we are and who we may be both individually and collectively. It includes the historical context of community

writing and publishing and CCD practice. Mary Hutchison, 'I am the amazon who dances on the backs of turtles - the politics and poetics of writing self and community' (1999) UNE.

Contact: mhutchison@optusnet.com.au

Sarah Nicholson, University of Western Sydney, is completing MA research on the hero's journey in contemporary film. She is **examining issues of the relationship between mythology, identity and the cultural power of storytelling.**

Contact: sass@linknet.com.au

Dance

Celina McEwen, Centre for Popular Education, UTS, coordinated an **online forum to explore the goals and strategies used in community dance for social change.**

Contact: The commentaries can be accessed at < http://www.ccd.net/forums/02_current.html>

Graham St John editor of "Free Energy", a book on **underground Australian dance culture.**

Helen Poyner and Jacuie Simmond's edited a book in 1997 entitled *Dancers and Communities: A collection of writings about dance as a community art*. The purpose of this collection is to celebrate the wealth of community dance in Australia.

Malcolm Pearce's dissertation at the University of Western Sydney, (1994) *The Mandala dancers: a collaborative inquiry into the experiences of participants in a program of creative meditation an investigation into a means of celebrating the wonderful in ordinary people*. University of Western Sydney.

Sarah Nicholson, University of Western Sydney, in her Honours thesis titled "Reclaiming the Streets" looks at a diverse range of issues such as **dance and carnival, identity and public space, protest and social change in the event Reclaim the Streets.** For further information refer to the Sydney Independent Media's website at

http://lsydney.indymedia.org/front.php3?article_id=2591&group=webcast

Contact: sass@linknet.com.au

Environment Advocacy & Education

Annie Bolitho, "**Water Conversation**", Doctorate of Creative Arts Research, UTS. A research project which examines the possibility of restoring a sense of connection to water on an imaginative and practical basis through creating a domain in which people of 'lay' and scientific/technical orientation can think together in public. Annie is a writer studying in the Doctorate of Creative Arts Program at UTS. She is interested in CCD's potential to cross disciplines, and to create unlikely links in a regional community.

contact: annieb@nor.com.au

Debra Mansfield, **Reviewed "On the Road" Earthdreamers** an environmental activist project.

Contact: 0402077 882,4956 188.

John Smith convenes the **Land and Literacy Forum** at the School of Contemporary Arts, Southern Cross University. Awaiting details about research.

Contact: jsmith@scu.edu.au

Evaluation

Ashley Frost has worked as an arts administrator and artist for the last 10 years. Prior to his work at the Council, he operated the Matthew Talbot Hostel Arts Program which was outreached to a number of inner city crisis centres. Ashley is currently researching *The Development of a critical framework for the examination and evaluation of Public Art*, as part of his PhD at the University of Wollongong Faculty of Creative Arts. He is approaching the research from a qualitative paradigm where through a range of comparative case studies of public art from the Illawarra, Sydney and New York, a series of artist interviews and reviewing current literature, he will develop and demonstrate an evaluative framework for the evaluation and examination of public art. The framework will include the four key areas of social, aesthetic, economic and environmental considerations. The research will look at existing public art policy and programs both here and abroad.

Contact: Cultural Development Officer, Shellharbour City and Kiama Municipal Councils

Tel: 4221 6170

E-mail: ashley.frost@shellharbour.nsw.gov.au

Clare Keating, Effective Change, is also undertaking a long-term formative evaluation of 12 community arts projects funded by VicHealth. A consortium made up of the City of Darebin, City of Whittlesea (both in the Melbourne region), Arts Victoria and VicHealth have engaged Effective Change Consulting Company to develop **an assessment tool for community arts practitioners engaged in health promotion work**. A preliminary draft of the evaluation handbook was completed in May 2000 and will be field tested over June.

Contact: Clare Keating, Effective Change tel. 03-9388 1661 and <effective@change.bigpond.com> or Mark Wilkins, Darebin LGA tel. 03-92304472 and <mwilkins@darebin.vic.gov.au>

Diedre Williams .In 1994-95 Deidre Williams undertook a research project **to identify the long term social, educational, artistic and economic benefits arising as a result of government funded community based arts projects**. Supported by the federal arts funding body, the Australia Council for the Arts, the study researched 89 projects which were funded by the Council two years earlier. The resulting publication, *Creating Social Capital* was released in February 1996. It details the findings and demonstrates the links between the arts projects and the long term benefits. This has become a seminal piece of research that practitioners and policy makers continue to draw on. Williams argues that community based arts strategies succeed in generating sustainable economic outcomes when they are supported within a broader cultural development focus incorporating related social and cultural objectives. The catch is, that there is still no evaluation framework for community cultural development which incorporates all the related outcomes to inform the real financial and economic impact of the work. Never has this task been more pressing than in the present Australian economic and political climate. Williams argues the critical link between community culture and social cohesion and demonstrates how community based arts programs are powerful catalysts for developing healthy, viable communities.

Helen Le Gresley and Anne Wilson have conducted a small scale **evaluation of community cultural development in a rural community in WA** as graduate students at Edith Cowan University, Community Psychology Section.

Jennifer Craik and Robin Trotter are researching the **Evaluation and Facilitation of Community Cultural Development in Qld**. A project designed to evaluate strategies for CCD by identifying and analysing recent examples of projects and programs funded in the 1990s.
Contact: j.craik@mailbox.gu.edu.au and r.trotter@mailbox.gu.edu.au

Jenny Wills, fellow at the Centre for Public Policy, University of Melbourne, is working on a project for the Local Government Community Services Association of Australia on arts and cultural development. They have published *Building Blocks, best practice and benchmarks - A framework for the development of community well being indicators*.

Contact: Jwills@vtown.com.au

Lindsay Farrell is co-ordinating two research projects. One is with The Mater Children's Hospital and the other with Wesley Hospital. Both hospitals are in Brisbane and have invested considerable resources for art programs. Mater Hospital has supported over 5,000 children to create art. Wesley Hospital has a full-time art curator who prepares art projects with patients and staff. In both cases, Lindsay has been commissioned by the hospital boards to study **the benefits and outcomes of the art programs in hospitals**. Farrell and his team draw on Pierre's Bourdieu's ideas on social, cultural and economic capital and art set within a socio-cultural habitus. They do not intend to simply measure health benefits by surveying and interviewing people. Instead they intend to try and identify if there is correspondence between certain types of art and certain types of cultural capital. i.e. Bourdieu's correspondence analysis. Cultural capital refers to things like social class, religious affiliation, membership of sporting and social clubs, family status, and so on.

Lindsay Farrell does not draw a distinction between public and community art in his research. He makes an assumption that people can be engaged and influenced by art without necessarily being supported to collaborate in the making of it.

Contact: Dr Lindsay Farrell Senior Lecturer Visual Arts McAuley Campus Australian Catholic University Ph 07 3855 7191 Fax 07 3855 7245 l.farrell@mcauley.acu.edu.au.

Marily Cintra, director of Identity, Environment & Art and the Arts for Health Research Centre, published in 2000 "Liverpool Hospital Redevelopment Post-Occupancy Evaluation: A review of a public art program within a health care facility" **a model for evaluation of placemaking projects involving users of the place**. Published by The Arts for Health Research Centre. Master of Design thesis, University of South Australia.

Contact: (02) 9755 7404, marily.cintra@placemaking.com.au

Michelle Evans is a postgraduate student at the Victorian College of the Arts, currently studying a Masters in Creative Arts by research. Her thesis will debate the following question: **"Do the long term outcomes of Community Cultural Development projects, of creating networks, creation of communities & continued cultural development, succeed?"**

Contact: Michellemaree@hotmail.com

Natalie Anderson, **evaluating a CCD project called Found On Nicholson St**, an initiative which aims to work towards building a stronger relationship between Melbourne Citymission staff and other agencies, the diverse groups of people accessing these services, local traders/residents and other community members on Nicholson St, Footscray in the western suburbs of Melbourne, through use of art works/activities to improve the streetscape and build community relationships. This project is jointly funded through Melbourne Citymission and the City of Maribyrnong Illicit Drug Strategy. The evaluation will be an ongoing action research process based on the framework provided by VicHealth evaluation guide.

Contact: Natalie Anderson Research Officer Melbourne Citymission 19 King St, Melbourne Phone:03 86254469

Dr Norm Kelk, Community Medicine, Health Services Management and Medical Education, School of Medicine, University of NSW and Alicia Talbot, Urban Theatre Projects, are undertaking a research project about a **CCD process used to measure young people's well being**, rather than

a measure. They are also planning a research project at Cobham Juvenile Justice Centre.
Contact: Alicia Talbot <alicia@urbantheatre.com.au> or Norm Kelk <n.kelk@unsw.edu.au>

Rob Finlayson of CANWA is collaborating with Edith Cowan University and working with the local government authority of Vincent to establish **qualitative and quantitative measures to assess our range of CCD projects.**

Contact: rob.finlayson@vincent.wa.gov.au

Rick Flowers and Celina McEwen, The Centre for Popular Education. This national project aims to help strengthen **evaluation practices and reporting in community cultural development**; to foster and support more published research and writing about the cultural, economic, health, educational and environmental outcomes of community cultural development activities in Australia; and to help define and promote CCD as a field of practice. The CCD projects evaluated include retrospective projects such as the Arts and Culture program at the North Richmond Community Health Centre in Melbourne as well as current projects such as BIGHART and The Torch / Re-igniting Community.

Contact: rick.flowers@uts.edu.au ph: 9514 3813 or celina.mcewen@uts.edu.au, ph: 9514 3847

Ruth Whittington at **Arts Access** is evaluating a project of theirs in Tallangatta.

Contact: 03 9230 4472.

Tasmin Kerr has commenced a Ph.D. with the title *Evaluation in Community Cultural Development*, at the Australian Key Centre for Cultural and Media Studies, Griffith University.

Contact: kerrt@maroochy.qld.gov.au

Viv Sercombe is seeking to coordinate an in-depth **evaluation of youth arts in education program with Footscray Community Arts Centre.** The Youth Research Centre at Melbourne University has been engaged to undertake an evaluation study of the SCRAYP program. Performance indicators have been drafted. Further work will take place only if funding is available.

Contact: Viv Sercombe <scrayp@fcarts.org.au>

General: Theories & Histories

Dr Christopher Sonn and Dr Neil Drew of the School of Psychology at Edith Cowan University (ECU), and Pilar Kasat, Community Arts Network (CAN) WA. CANWA and ECU entered into a research partnership to develop a better understanding of CCD processes by investigating the experiences of those who have been involved in these activities with CAN WA. In September 2002, as a result of this project a report entitled *Conceptualising community cultural development: The Role of Cultural Planning in Community Change* was published. This report allows for the development of a better conceptual understanding of how cultural planning activities are experienced and seen to impact individuals and communities. Our research shows that through cultural planning participants are able to see themselves as creators of culture. Other perceived benefits for participants and their communities included networking, sense of identification, and feelings of belonging.

Contact: Christopher Sonn, Ph.D., Lecturer, School of Psychology, Edith Cowan University, 100 Joondalup Drv, Joondalup 6027, Tel 08 94005105, Fax 08 94005834, csonn@yongka.ac.cowan.edu.au, pilar@canwa.com.au, n.drew@cowan.edu.au

Derek Mitchell at Tauondi College, Adelaide, is **researching this indigenous College's CCD activities**

over the last 30 years for inclusion in interactive displays. These will document Tauondi's engagements with Aboriginal and Islander communities, and with indigenous peoples worldwide, since the late 60's.

Contact: Derek Mitchell, Executive Officer. ph. (08) 82400300 fax (08) 82400786 email: <tauondi@chariot.net.au>

Gay Hawkins (1993?) *A History of the Community Arts Board of the Australia Council*, Allen & Unwin.

Contact: Gay Hawkins, School of Leisure and Tourism Studies, University of Technology, Sydney.

Jon Hawkes, research consultant, has written a new book '**The Fourth Pillar of Sustainability**' (2001) published by the Victorian Cultural Development Network. The book provides a clear definition of culture, analyses its function within the emerging new planning paradigms and proposes practical measures for then integration of a cultural perspective into the public sphere. Its key conclusion is that a whole-of-government cultural framework, operating in parallel with social, environmental and economic frameworks, is essential for the achievement of a sustainable and healthy society.

Contact: artslink@vicnet.net.au

Kathy Triffitt, Newcastle University, is interested in the ways a **participatory, creative approach to reaching policymakers and the broader society** can provide some practical benefits for sustainable community cultural development, health promotion strategies, support and education programs. She is currently working with the AIDS Council of New South Wales (Australia) on developing and implementing the community cultural development model employed by 'self-documentation, self-imaging: people living with h-i-v and aids' as part of their response to the Australian Government's National HIV/AIDS Strategy Changes and Challenges, 1999-2000 to 2003 -2004. All this also makes up much of my doctoral research at Deakin University.

Contact: ktriffit@mail.newcastle.edu.au

Dr. Lisanne Gibson, ARC Postdoctoral Research Fellow, summaries CCD theories and history in her book titled *The uses of Art: Constructing Australian Identities* 2001 University of QLD Press, looks at: Governing Art and Identity; Mechanics, Gold and the Uses of Art; Art and National Identity; A 'New Deal' for Art: War and Reconstruction; The Arts as Industry; Cultural Rights; and Cultural Development, Cultural Industries and Youth. Lisanne is also involved with 'Public Arts and Heritage- History, Policy, Practice'; a project that interrogates the ways in which the built environment is shaped through the construction and regulation of public art and heritage. It will analyse the discursive organisation of this regulation and will seek to:

- a) understand the cultural, social and political assumptions which underpin the contemporary regulation of public art and heritage; and,
- b) understand the (discursive) cultural, social and economic effects of such policies and programs.

This project has been provided with funding under the Australian Research Council's Postdoctoral Fellowship (industry) scheme. Through this scheme the ARC has provided a dollar for dollar matching grant to cash and in-kind support from the Cultural Heritage Branch and the Public Art Agency of the QLD State Government.

Contact: ph: 03 8344 3849 (w), ph: 03 96211566 (h), fax: 03 9347 7731, mobile: 0416 216 626
<http://www.gu.edu.au/centre/cmplpublicart.html> and
<http://www.gu.edu.au/centre/cmp/usesofart.html>. email: L.Gibson@mailbox.gu.edu.au

Martin Thiele and Sally Marsden are currently **developing a theoretical model of CCD practice**.

Central to this process will be an examination of the artistic and social achievements of participants from the Artful Dodgers Studio over the past five years. The Artful Dodgers Studio is predominantly a visual arts studio based in Connexions, an agency of Jesuit Social Services and was set up by CCD artist Sally Marsden in 1996 to work with young people experiencing dual diagnosis (mental illness and substance misuse). Over the next few months Martin and Sally propose to analyse and present evidence collected through the Studio, compare this evidence to other Australian and International CCD research findings, posit a theoretical model of CCD practice and consider a suitable evaluation framework for this type of work.

Contact: Martin Thiele (martin.thiele@jss.org.au), Sally Marsden (sally.marsden@jss.org.au) or telephone (03) 9415 8700. Connexions P0 Box 1141, Collingwood VIC 3066.

Neil Davis' B.Ed. thesis at Melbourne State College, (1981) *Collaborative art and social change: an Australian perspective*.

Celina McEwen is a PhD candidate at University of Sydney, undertaking research jointly between the Departments of Anthropology and Performance Studies, **exploring the kind of change CCD practice brings about and its relationship to the process used**. It is a comparative study of CCD projects across Australia, including The Longest Night, a community theatre project commissioned by the Adelaide Arts Festival and directed by Alicia Talbot of Urban Theatre Projects, Maze, a youth theatre project directed by Frank Newman, Ashfield Youth Theatre and Stand Your Ground 3, a youth arts project directed by PACT Youth Theatre.

Contact: celina.mcewen@uts.edu.au

Health

Alicia Talbot with Dr Norm Kelk from Community Medicine, Health Services Management and Medical Education, School of Medicine, UNI of NSW. Research project about a **CCD process used to measure young people's well being**, rather than a measure. They are also planning a research project at Cobham Juvenile Justice Centre.

Contact: Alicia Talbot <alicia@urbantheatre.com.au> or Norm Kelk <n.kelk@unsw.edu.au>

Chirstine Putland and John Coveney, Department of Public health Flinders University Adelaide, are undertaking a **research of the Feast festival to better understand the relationship between arts, community performance and health promotion**. There is emerging evidence in the public health literature of the importance of participation in the social political life of communities to individual and social health and wellbeing. Such evidence has major implications for health promotion and public health policy and practice. It suggests a need for greater emphasis on opportunities for people to come together to establish networks an norms of trust, and the nature and quality of interactions between people rather than individual behaviour or risk factors. Worldwide, the value of investment in arts and cultural events for promoting health and wellbeing is acknowledged. In the case of people of same-sex sexuality, the link between arts/cultural events such as gay pride marches and festivals, and health ad wellbeing, may be particularly important. However, methodological and theoretical approaches to better understanding the relationship between arts/cultural events and the impact on health are very under-developed.

Contact: John Coveney, email: john.coveney@flinders.edu.au

Department of Public Health in conjunction with Flinders Medical Centre Arts in Health team have successfully launched a new program of Arts and Health activities. The inaugural Arts and

health Workshop was held on 26-27 November and attracted over 40 participants from the health and arts fields, with contributions from many more. The workshop was designed for those interested in and/or currently working with the arts to promote health and wellbeing in South Australia. It focused on practice and aimed to provide participants with frameworks and resources for planning and implementing projects.

Contact: Christine Putland at: Department of Public Health Flinders University of SA Bedford Park SA 5042 ph 08 8204 5864

Edith Cowan University, School of Nursing, has just about completed an ARC-funded study into the effects of a **Grief Journal workshop on a cohort of bereaved people**. The workshop is one of Rob Finlayson's (CANWA) and uses creative writing techniques and is based on Rob's years as a writer-in-community with two palliative care organisations.

Contact: Dr Moira O'Connor at ECU. Email: m.o_connor@ecu.edu.au.

Helen Zigmond, funded by CCDB to write a **position paper on the current attitudes of those involved in arts health partnerships**. I am interviewing 15 people through semi-structured interviews: 6 artists, 6 from the medical profession and 3 who have a commitment to both.

Contact: sherzig@ozemail.com.au, HelenZ@chw.edu.au, Tel: 9660 5215.

James Mieczkowski's Ph.D. thesis at Griffith University, (1995) *The application of critical ethno-drama to health settings*. Griffith University.

Jo Kaspari and Sally Clifford, Co-directors, **Australian Networks of Arts and Health**, have conducted a degree of mapping in the field and in 2000 produced an Arts and Health Evaluation Kit for those working in this field.

Contact: Anah@powerup.com.au.

Jo Raphael, Lecturer in Drama Education, School of Social and Cultural Studies, Faculty of Education, Deakin University, is undertaking research in the area of drama for adults with intellectual disabilities towards a M.Ed. (major thesis) through The University of Melbourne. JO's research is a qualitative case study of one particular community based drama group for adults with I.D. The research involves looking generally at the **benefits of drama for people with intellectual disabilities**. The group brings together a range of people with varying needs, living arrangements etc. in a local area. As well as general workshops in drama, the group works collaboratively to create theatrical performances about their interests, issues of concern to them and to tell their stories to a broader audience through performance. Themes emerging include the empowering nature of the work, development of a sense of belonging, a rise in self-esteem and a sense of ambition both personal and for the group.

Contact: 03 92446829, joraph@deakin.edu.au

John C. Bailey (2000) *An Eclipse of the Heart: An exploration of the development of a theatrical performance within a mental health care setting*, School of Social, Community and Organisational Studies, University of Western Sydney: MA Hons.

Kim Dunphy is undertaking a **literature review on the application of arts in health development for young people** with the Centre for Adolescent Health in Melbourne.

Contact: kimdunphy@hotmail.com

Lindsay Farrell is co-ordinating two research projects. One is with The Mater Children's Hospital and the other with Wesley Hospital. Both hospitals are in Brisbane and have invested considerable resources for art programs. Mater Hospital has supported over 5,000 children to create art.

Wesley Hospital has a full-time art curator who prepares art projects with patients and staff. In both cases, Lindsay has been commissioned by the hospital boards to study the **benefits and outcomes of the art programs hospitals. Farrell and** his team draw on Pierre's Bourdieu's ideas on social, cultural and economic capital and art set within a socio-cultural habitus. They do not intend to simply measure health benefits by surveying and interviewing people. Instead they intend to try and identify if there is correspondence between certain types of art and certain types of cultural capital. i.e. Bourdieu's correspondence analysis. Cultural capital refers to things like social class, religious affiliation, membership of sporting and social clubs, family status, and so on.

Lindsay Farrell does not draw a distinction between public and community art in his research. He makes an assumption that people can be engaged and influenced by art without necessarily being supported to collaborate in the making of it.

Contact: Dr Lindsay Farrell Senior Lecturer Visual Arts McAuley Campus Australian Catholic University Ph 07 3855 7191 Fax 07 3855 7245 l.farrell@mcauley.acu.edu.au.

Marily Cintra, Director, the Arts for Health Research Centre, aims to investigate the convergence of health, medicine and the arts in Australia, and to support the development of a critical debate in the field. The Arts for Health Research Centre is **organising Synergy: Arts, Health and Design World Symposium in Sydney, October 2002** and exhibitions parallel to the symposium. More information and first call for papers can be downloaded from www.placemaking.com.au She is also currently mapping the work and research on Arts/ Health Design in Australia. The survey can be downloaded from the Synergy site. We are organising meetings throughout Australia to discuss the local interest in arts, health and design next two meetings: 20th July: Adelaide (at Flinders Medical Centre) and 27th July Canberra (Australian National University). Publications include: Marily Cintra (2001) Art in Health Care Facility: Is any art good art? in *Design & Health- The therapeutic Benefits of Design*, edited Alan Dilani AB Svensk Byggtjanst: Stockholm. Marily Cintra (2000) Placemaking in Health Facilities: An Australian Model in *A Powerful Force for Good: Culture, Health and the Arts Symposium - an Anthology*, edited by Francesca Turner and Peter Senior The Manchester Metropolitan University: Manchester.

Contact: (02) 9755 7404, 0414 944 991marily.cintra@placemaking.com.au

Penny Bundy (1999/2000) Blue Care Queensland - **providing interactive theatre provocations for the annual Qld and National Blue Nurses Conferences in Care-giving.**

Contact: p.bundy@mailbox.gu.edu.au

Peter O'Connor (1999-2001) **Drama workshops for Mental Health Promotion** and countering stigma in New Zealand. Peter O'Connor - Ph.D. - now Drama Curriculum Co-ordinator, Education Dept of New Zealand. Thesis at Griffith University.

Contact: atco@ihug.co.nz

Sally Clifford, Artistic Coordinator of Catalyst Youth Arts Organisation Inc., a youth arts organisation working in the Pine Rivers shire north of Brisbane. Catalyst has a partnership agreement with QUT Carseldine, where our office is located within the School of Humanities and Human Services. Throughout 2000 and into 2001, Catalyst conducted 3 projects **researching the use arts based processes to learn more about the health and well-being of young people** in that shire. That theme will continue in a very general community health way into 2002.

Sally also produced a Masters thesis at QUT in 1997 titled *Why Have You Drawn a Dog So Badly: Community Arts in Healthcare Settings*, where she looks at about 15 sites of practice across Australia using arts in healthcare settings with 4 sites used as case studies. She focuses

on the differences in terms of outcomes between art therapy and CCD practice.

Dr Wendy Sarkissian, Cheyne Morris and Graeme Dunstan from Sarkissian Associates Planners Pty. Ltd. and Paris Naday, Drew Westbrook, Karl Langheinrich and Angela Hirst researched a community participation, planning and empowerment project conducted in the disadvantaged suburb of Eagleby, Gold Coast, from March to June 2000. The project was part of a wider program for Queensland Health, Supportive Environments for Physical Activity in Queensland, (SEPA-Q). The SEPA-Q process began operating in Eagleby in August 2000. The centrepiece of the project was a dramatic, large-scale community celebration, with community entertainment, held in a local park. A report was written entitled *Stories in a Park - A Project for Reclaiming Eagleby's Parks*

Contact: Sarkissian Associates Planners Pty. Ltd., Upstairs, 207 Boundary Street, West End, Queensland Australia 4101, E-mail: sarkissian@dingoblue.net.au, ph: 61 7 3844 9818, fx: 61 7 3846 2719

Local Government

Helen Wilson and colleagues from the School of Humanities Media and Cultural Studies at Southern Cross University are undertaking a project called **Mapping the Rainbow Region**. We are interested in the range of cultures and cultural experiments that have flourished on the North coast of NSW, particularly since the Aquarius Festival of 1973.

Judy Spokes commissioned several papers on CCD debate topics last year and is instigating a range of **research projects around cultural development and local government**.

Contact: JUDSPO@melbourne.vic.gov.au

Music

Anthony Ashbolt, History-Politics, U of Wollongong, research and teaching interests are in **the politics of music in the 1960s**.

Contact: Anthony_Ashbolt@uow.edu.au

Carol Williams is surveying the status and funding of community music development. Research into community music development.

Contact: carol.williams@arts.monash.edu.au

Ian Maxwell undertook doctoral research about **Hip Hop Culture**, Department of Performance Studies, University of Sydney.

Contact: Dr Ian Maxwell, Lecturer, Centre for Performance Studies phone: +61 2 9351 6847, fax: +61 2 9351 5676 email: Ian.Maxwell@performance.usyd.edu.au

Mark Gregory has written for Overland about the **effects of the web on collecting and distributing songs during the 1998 Wharfies dispute** and has a web site called Union Songs that has become a kind of collection and distribution point for this material. Union songs on the web <http://crixa.com/muse/unionsong/>

Contact: mark.gregory@mq.edu.au

Professional Development

Celia Moon is coordinating a **national competency standards development** project with CREATE Australia for the CCD sector.

Contact: cmoon@createaust.com.au

Susan Donnelly is **researching the needs of artists and communities in Western Sydney.**

Contact: Susan@arts.nsw.gov.au

Victoria Keighery, Chief Executive Officer, Regional Arts NSW conducts some research projects through and with the network, however it is currently related to the work of Regional Arts Development Officers and **statistical analysis of CCD delivery in regional and rural NSW.** We will be putting out a report soon on our findings from the research. Also Victoria's thesis at UTS. Keighery, Victoria (1999) *Missionary positions: an examination of the work culture of arts managers in Australia.* Sydney: University of Technology, Sydney.

Contact: 9247 8577, vic@regionalartsnsw.com.au

Theatre

Basabasi's PhD research into forms of cultural resistance and performative politics in contemporary Indonesia. ***Performing resistance: An analysis and evaluation of oppositional performance practices in Post-Suharto Indonesia.*** Four cases studies documented and analysed for the ways in which they engage with consciousness raising and educative strategies amongst their target communities. The case studies include: Teater Buruh Indonesia, a factory workers Theatre company; Satu Merah Panggung, a middle class professional political theatre company directed by prominent playwright/director/actress Ratna Sarumpaet; Jaringan Kerja Budaya Rakyat (JAKER) a national peoples' art and cultural network building a radical cultural resistance program; and street demonstration and mass mobilisation as radical spectacle. The estimated PhD submission date: November 2002 - February 2003.

Contact: basabasi@hotmail.com

Ben Ross (1998) **A Study of Forum Theatre and Non-Formal Education**, School of Social, Community and Organisational Studies, University of Western Sydney: MA Hon s. Contact: rossbeale@bigpond.com

Bridget Mary Aitchison is completing a doctoral **thesis on Transformational Drama, theatre which creates change in individuals, cultures and societies** - at University of Wollongong.

Contact: Drama Department Head, Wesley Institute for Ministry & the Arts, P.O. Box 534, Drummoyn NSW 1470, Ph +61297191711, Fax +612 9719 1714, bridget.aitchison@wima.edu.au

Bruce Burton: 'Cooling Conflicts' a (so far) **six-year action research project in NSW & Queensland on a whole-school grass roots approach to conflict management in schools, using drama and peer teaching.** Currently funded by NSW Dept of Education and ARC [Spirt] - also interest being shown by drug & alcohol treatment networks. Burton, Bruce (1997) *Rehearsal for life: dramatising adolescent transitions through recreational youth theatre.* Thesis (Ph.D.)-- University of Melbourne.

Contact: Dr Bruce Burton: bruce.burton@mailbox.gu.edu.au

Christine Sinclair's M.Ed. thesis at the University of Melbourne, (1998) ***Noble stories: a study of***

community, stories and theatre. Faculty of Education, University of Melbourne.

"**Community Renewal in Northern NSW Housing Estates:** The role applied theatre can play in raising community consciousness". A project funded by NSW Department of Housing and Centre for Applied Theatre Research at Griffith University. Principal Researcher: Dr Philip Taylor, Director, Centre for Applied Theatre Research. Also Phil Taylor (1999) Drama within a riven local community to help reestablish racial harmony in New Zealand [Research consultancy].

Contact: Dr Philip Taylor

Director, Centre for Applied Theatre Research

School of Vocational, Technology and Arts Education

Griffith University

Nathan QLD 4111 AUSTRALIA

Telephone: (Office) 61 7 3875 5688; (Fax) 61 7 3875 5605

(Mobile) 040 3311249; (email): Phil.Taylor@mailbox.gu.edu.au

Website: <http://www.gu.edu.au/centre/atr>

Constance Healy's thesis at the University of Queensland, (1994) *A history of political theatre in Brisbane as part of working-class cultural tradition and heritage: the Workers' Education Society and the Student/Unity/New Theatre (1930-1962)*. [St. Lucia, Qld]: University of Queensland.

David Kelman at Footscray Community Arts Centre is undertaking **doctoral research about community theatre and education.**

David Watt at the University of Newcastle, runs the "Theatre, Community Development and Social Change" research program. He has published extensively in **community theatre in Australia**. His latest book published by Currency Press, Sydney, this year with Alan Filewod (Uni of Guelph, Canada) is titled: *Workers' Playtime: Theatre and the Labour Movement Since 1970*. It is a study of the shift from "political theatre" to performance as a strategy for community cultural development in work done with the trade union movement in Australia, Canada and the UK since the 1970s. Rather than an exhaustive survey, it is an attempt to look at the field through four case studies placed in their historical and socio-cultural contexts: Banner Theatre in the UK, Melbourne Workers Theatre, Ground Zero Productions in Canada, and the Darwin May Day celebrations (particularly of the late 1980s and early 1990s).

Contact: Dr David Watt, Department of Drama, University of Newcastle

Phone +61 24921 5003

Fax+61249216927

Email [dwatt@mail.newcastle.edu.au](mailto:d watt@mail.newcastle.edu.au)

Dean Tuttle's dissertation at the University of Queensland. Tuttle, Dean (1991) *Reds and red tape: the politics of 'the community': Street Arts Community Theatre Company, 1982-1991*, [St. Lucia, Qld]: University of Queensland.

Elizabeth Hill's thesis at the University of SA, (1984) *Theatre in the community*. University of SA

Janinka Greenwood's Ph.D. thesis at the Griffith University on theatre as a cultural third space in New Zealand, (1999) *Journeys into a third space: A study of how theatre enables us to interpret the emergent space between cultures*. Brisbane: Griffith University.

Contact: janinka.greenwood@cce.ac.nz

Janys Hayes is the Coordinator Devised Theatre, Faculty of Creative Arts, University of Wollongong. The Faculty of Creative Arts Performance Unit is involved in a range of CCD projects and research initiatives. These have primarily stemmed from the introduction of a set of subjects which fall under the loose descriptor of "**Devised Performance**". In these subjects students are often involved in working in and on behalf of community groups in the Illawarra For e.g.: undergraduates and graduates facilitating performances with the Disabilities Trust, with ACON & with various community performance groups. Janys also works closely with the Wollongong City Council's Cultural Services to support and direct performance initiatives of a CCD nature. Recently she directed Flame, a site specific spectacular that was the finale of the Wollongong arts festival and which involved 18 different community performance groups around the themes of identity and diversity.

Contact: Tel: 02 42 214429, Fax: 02 42 213301 and e-mail: janys_hayes@uow.edu.au

Jessica Veurman-Betts (2001) 'Flying Drama School' - one-day residencies in primary schools, initially mainly to help teachers to understand the **uses of drama in schools as a teaching tool**.

Contact: veurmanbetts@optusnet.com.au

Jerry Boland is working on a PhD: *Popular Theatre as Conscientized Cultural Performance: CYCLE Productions' Bathurst 1000 Festival Project 1989 - 1996*. University of Newcastle

John Bulter, Small Companies Coordinator, Arts Department, is currently head of the Community Theatre course at Swinburne University. John Butler is an advanced skills teacher with the department of Performing Arts at Swinburne's Prahran campus. His areas of expertise are theatre related and include community theatre, theatre in education and **theatre for young people**, physical theatre, circus skills, improvisation, theatre crafts and directing. John is completing a Ph.D. in theatre for young people.

Contact: Campus Prahran, Phone: 95106719; Fax: 9510 9328, jbutler@swin.edu.au

John O'Toole, Associate Professor, Co-ordinator of Drama, School of Vocational, Technology and Arts Education, Griffith University, Queensland 4111. Applied Theatre. Undertook a research consultancy (1999) **Drama within a riven local community to help re-establish racial harmony in New Zealand**.

Contact: J.Otoole@mailbox.gu.edu.au

Josephine Burden (senior lecturer, Chair of Women and Gender Commission of World Leisure, School of Leisure Studies, Mt Gravatt Campus, Griffith University) in her Ph.D. **studies used participatory action research and involved older people who engaged with community theatre**. Burden, Josephine E. (1997) *Living life to the full a qualitative study of community theatre, older people and the construction of leisure*. Griffith University. Her current research projects include volunteering and community building. She locates volunteering in the discourse of citizenship and social capital in the context of community cultural development.

Contact: Tel: (07) 3875 5646

Fax: (07) 3875 5661

j.burden@mailbox.gu.edu.au, <http://www.gu.edu.au/schoolstlserviceslccd>

Julie Dunn (1997-2000) **The hidden dramatic play of pre-adolescents** Ph.D.. Thesis at Griffith University. Contact: j.dunn@mailbox.gu.edu.au

Karina Smith has just submitted a PhD on **Sistren Theatre Collective in Jamaica**. University of Newcastle

Michael McLaughlin, Visiting Research Fellow, The Centre for Popular Education, interested in **theatre and social change** and will be co-editing a book *Youth Arts for Social Change*.
Contact: herne@hermes.net.au

Dr Paul Dwyer, Associate Lecturer, Centre for Performance Studies, University of Sydney. In 2000 Dwyer published his PhD thesis entitled *On shifting ground: challenges to the theory and practice of theatre of the oppressed*.
Contact: ph: 02 9351 6850, fx: 02 9351 5676, email: paul.dwyer@performance.usyd.edu.au

Paul Makeham's thesis at Newcastle University, (1996) *Across the long, dry stage' [manuscript]: discourses of landscape in Australian drama*. Newcastle University.

Peter Hammond's thesis at University of Sydney, (1994) *Community theatre in the 1990s: a comparative study and critical discourse of smaller theatre companies in Australia and New Zealand during 1992-93*. Sydney: University of Sydney.

Peter Wright, Arts Education, School of Curriculum Studies, University of New England, is undertaking doctoral research about the **educational implications of Playback Theatre**. It is a Ph.D. looking at Sydney Playback Theatre. This thesis project is currently entitled "Sydney Playback Theatre: Listening, Hearing and Attending". The project is broadly phenomenological (using phenomenography and grounded theory in the analyses). I am investigating particularly the audiences "lived experience" of the performances and mapping the dimensions of these. Also Peter Wright's thesis at Newcastle University. Wright, Peter R. (1996) *Creative drama and personal development [manuscript]: an inquiry into drama in education and development of self* Newcastle University.
Contact: pwright@pobox.une.edu.au
 VOICE: +61 26773 3818
 FAX: +61 2 6773 5078

Rebecca Conroy is a PhD Candidate at the University of Newcastle. Her PhD thesis is titled **Performing resistance: An analysis and evaluation of oppositional performance practices in Post-Suharto Indonesia**. She is researching forms of cultural resistance and performative politics in contemporary Indonesia. Rebecca is documenting and analysing four cases studies for the ways in which they engage with consciousness raising and educative strategies amongst their target communities. The case studies include: Teater Buruh Indonesia, a factory workers Theatre company; Satu Merah Panggung, a middle class professional political theatre company directed by prominent playwright/director/actress Ratna Sarumpaet; Jaringan Kerja Budaya Rakyat (JAKER) a national peoples' art and cultural network building a radical cultural resistance program; and street demonstration and mass mobilisation as radical spectacle. Field research conducted in 2000-2001 partially funded by an ARC Small Grant/RMC Project Grant. Estimated PhD submission date: November 2002 - February 2003.
Contact: Drama Program, School of Humanities, Faculty of the Central Coast, Newcastle University.
 Ph: 0410669498
 basabasi@hotmail.com

Richard Fotheringham edited *Community Theatre in Australia* (1987) Sydney: Methuen.
Contact: phone: (+61 7) 3365 3327, r.fotheringham@mailbox.uq.edu.au

Roberta Bonnin's thesis at Newcastle University, (1983) *Some experiments in Australian popular theatre, entertainment and education* [manuscript].

Sharon Cottrell's MA thesis at Griffith University, (1999) *An examination of a journey from ethno-drama to professional standard group devised theatre.*

Tony Redmond, School of Arts and Sciences, Australian Catholic University. Areas of research: 1. **Theatre in a social context** - theatre and sociopolitical change (including documenting theatre development in Northern Ireland, Irish Republic, Germany, Czech Republic). 2. Media documentation of Working Lives and Industry of the Maribyrnong Valley - in conjunction with Melbourne's Living Museum of the West.
Contact Anthony Redmond, Lecturer, Patrick's Campus (VIC)
 Phone (03) 9953 3204, Fax (03) 9953 3465 A.Redmond@patrick.acu.edu.au

Virtual CCD and the Internet

Bong Ramilo, researching **virtual communities and CCD**. Investigating "collaboration technologies on the Internet and dialogical artmaking".
Contact: <http://lbramilo.weblogs.com> and <http://Icida.weblogger.com> bramilo@octa4.net.au

Visual Arts

Jennifer Barret's thesis at the University of New South Wales, (1993) *A distracting footnote: community (visual) arts*. Sydney: University of New South Wales.-- College of Fine Arts.

Young People

Angela O'Brien, Assoc. Professor, Melbourne University, School of Creative Arts, and Kiersten Coulter, Melbourne University, are undertaking a three-year ARC research **project about the role of the arts in the 'rehabilitation' of young people in the juvenile and criminal justice systems**. Partners include Arts Victoria, Chief Magistrate, Juvenile Justice and VicHealth.
Contact: Angela O'Brien Ph. 8344 8362 aob@unimelb.edu.au, Kiersten Coulter kiersten@netspace.net.au

Annika Ross's dissertation at UTS. Ross, Annika Claire (2000) *Can Community Arts Be Of Value To Youth At Risk Today?* Sydney: University Technology, Sydney.

Graham Pitts is a freelance CCD writer and researcher who has been active in the field over 20 years. He jointly wrote a chapter with David Watts on community theatre as political activism in Vivienne Binns book *Community and the Arts: History, Theory and Practice* that was published in 1991. In 2001 he is **undertaking a critical analysis (evaluation) of 12 public arts projects in Victoria**. This study has been commissioned by Regional Arts Victoria and the CCDB, Australia Arts Council. The study may be the subject an ABC television production. Graham plans to commence research and development work examining the role of arts-based practices working with people with learning difficulties.
Contact: Graham Pitts gpitts@ozemail.com.au

Kiersten Coulter is a Ph.D. candidate in the Department of Criminology at the University of Melbourne. She has undertaken research into the use of the **arts, focussing on CCD practice, as a rehabilitative tool in crime prevention with offender and youth at risk populations and more recently as a rehabilitative tool in drug harm minimisation and treatment for**

incarcerated offender populations.

She was a CCD artsworker in SA focusing on multi-arts/ performing arts. The majority of this work was conducted in youth detention centres, in SA's adult women's prison and in the community with young people at risk and young offenders. These projects were funded by the Australia Council and others and heavily supported by youth organisations, Family and Community Services and local councils under crime prevention strategies.

She conducted research during this time with the University of SA, Social Work Department, on Arts strategies with school yard bullies and arts strategies aimed at changing patterns of substance use in 15-18 year old male offenders in detention. In 1996 she moved to Melbourne and returned to the academy, basing herself in the Department of Criminology at the University of Melbourne. She has continued to work as a researcher in areas of youth and community, working with Associate Professor Rob White on the evaluation report, 'Hanging Out - Young People's Use of Public Space' for the Federal Attorney General's Department, National Crime Prevention Strategy.

She has just completed both a thesis and a report titled 'Drug Harm Minimisation - Creating Change: The Role of the Arts in the 'Rehabilitation' of Young Female Serious Offenders in Detention.' This is an assessment of the strengths and weaknesses of two pilot arts programs run inside Parkville Youth Residential Centre in Victoria for all young women in detention. The programs had a performing arts focus but included visual arts, writing, music and several other components. Six key operating strengths were identified as well as outcomes related to arts-based, academic and personal skills and outcomes related to dealing with the underlying causes for drug use and offending. This population is characterised by 100% heroin use with poly-drug use common.

Her Ph.D. research will be an in depth exploration of CCD practice in rural/regional and 'hot spot' city areas with young offenders focussing on gender and cultural issues as they relate to effective practice.

Contact: ph (03) 9718 1601 kiersten@netspace.net.au

Mary Ann Hunter *Anxious Futures: Valuing Young People and Youth-Specific Performance in Australia's Cultural Field in the 1990s*. PhD. Thesis, Dept of English University of Queensland, 1999. This thesis investigates the representation, positioning, and valuing of young people and youth-specific performance in the field of cultural production in Australia in the 1990s. Using specific case-studies, this thesis argues that young people and youth-specific performance are being represented, positioned, and valued in a variety of contradictory ways as a result of a number of significant contemporary factors: namely, a prevalence of 'new generation' discourse and an attendant generationalism, a growing critical recognition of young people's 'grounded aesthetics', and existing anxieties surrounding the economic future of Australia's arts industry.

This is an unstable situation for youth-specific performance, contrasting from earlier periods in Australia's theatre history when young people were positioned principally in terms of their need for 'development' (education and training) or their potential contribution to ongoing 'progression'. This thesis considers this contemporary situation in relation to issues of access and power for young people in the changed social and cultural conditions of the 1990s.

This thesis draws from theatre and performance studies, sociology, youth studies, cultural studies, and cultural policy studies.

Peter Wynn-Moylan's doctoral research '**Cultural capital and youth participation**' does not, at first glance, seem relevant to community cultural development. This project about youth audience development, however, places the notion of cultural capital at the heart of his research. In other words, he is interested in what engages young people to be culturally active. The notion of

culturally active can be understood not only as active audience participants but also as active makers of art and culture.

Contact: Peter Wynn-Moylan wynmoym@mullum.com.au, Australian Key Centre for Cultural and Media Policy, School of Film, Media and Cultural Studies, Griffith University.

Sally Clifford, Artistic Coordinator of Catalyst Youth Arts Organisation Inc., a youth arts organisation working in the Pine Rivers shire north of Brisbane. Catalyst has a partnership agreement with QUT Carseldine, where our office is located within the School of Humanities and Human Services. Throughout 2000 and into 2001, Catalyst conducted 3 projects **researching the use arts based processes to learn more about the health and well-being of young people** in that shire. That theme will continue in a very general community health way into 2002.

Sally also produced a Masters thesis at QUT in 1997 titled *Why Have You Drawn a Dog So Badly: Community Arts in Healthcare Settings*, where she looks at about 15 sites of practice across Australia using arts in healthcare settings with 4 sites used as case studies. She focuses on the differences in terms of outcomes between art therapy and CCD practice.

Tracey Sanders is a Lecturer in Drama at the Australian Catholic University. Her Ph.D. is on **Adolescent men and drama education**. The education of adolescent boys in this country is currently under review. Contemporary gender theories on the education of young males argue that educators are failing to address the difficulties of becoming a man in this ever-changing society. In offering young men an aesthetic education there is hope that their development into manhood can be positive, creative and empowering. This research explores two years in two all male drama classrooms and the effect drama had on preparing young males for their future lives. Their stories and the wonderful praxis of their female teacher weave the narrative of the research and provide a framework for all teachers of young males to consider.

Contact: t.sanders@mcauley.acu.edu.au