

RESEARCH AND EVALUATION PLAN ABOUT THE TORCH PROJECT: *RE-IGNITING COMMUNITY*

Prepared for the Torch at the Brotherhood of St Laurence
by the Centre for Popular Education, UTS
on 25th September 2002

RESEARCH TEAM

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Centre Director:

Rick Flowers

About the Centre for Popular Education

The Centre for Popular Education at UTS undertakes research, consulting and teaching activities that are concerned with education and community capacity building. In particular, the Centre is intent on studying and supporting educational practice that serves the interests of people who are marginalised, or/and are engaged in advocacy, social action or community development activities. Centre members research and teach in a range of arenas, including schools, health promotion, youth work/education, arts and cultural development, international and community development, adult and community education, basic education, social movements and unions.

The Centre has six major research program areas. They are:

- Community leadership
- Community cultural development
- Pedagogy and politics of working with young people
- Health education and community development
- Learning and action for the environment
- Education and advocacy (current work with consumer groups, and refugee advocacy groups)

Current research and development activities being undertaken in the field of community cultural development include:

- Developing a national research and evaluation agenda with the Community Cultural Development Board of the Australia Council for the Arts
- An in-depth evaluation of *The Longest Night*, a community theatre project commissioned by the Adelaide Arts Festival and directed by Alicia Talbot of Urban Theatre Projects
- Convening the inaugural week long Australian Summer School in Popular Theatre in December 2002
- Editing a major book by leading Australian youth arts practitioners called *Playing Art with Young People and Communities*
- Convening a three day course Creative Capacity Building with a coalition of youth health centres
- A study of the arts and cultural program at North Richmond Community Health Centre
- A study of BIGhART's work in Melbourne
- A study of *The Maze*, a youth arts project in Ashfield, Sydney
- An action research project with Wauchope Arts Council and Hastings Shire Council about the role of celebrations in community building
- Consulting work for VicHealth's Bringing Communities Together funding program for festivals and celebrations
- Design of an action learning strategy for celebration practitioners with local government authorities in NSW
- Convening an on-line forum *Dance for Social Change*
- Convening a conference strand about *Art & Social Change*
- Convening a conference strand about *Celebrations for Change and Development*

For information about past research and development activities in the field of community cultural development please go to www.cpe.uts.edu.au

The Centre currently employs a Director, Manager, project assistants, six fixed-term Research Fellows and draws on six tenured academic staff members. Centre staff with particular interests in the field of community cultural development include Celina McEwen, Julieanne Hilbers, Phil Nunn, Michael McLaughlin, Celia Moon and Rick Flowers.

HYPOTHESES

The following hypotheses will be tested.

1. The Torch project helps strengthen social capital and a sense of identity and place. The research and evaluation will examine if and how the Torch project, and more generally, arts and cultural activities make direct and significant contributions to community capacity building, health promotion and environmental education efforts.
2. The Torch project, and community cultural development initiatives like it, are significant because they represent holistic efforts towards renewal of communities, especially with those that are most disadvantaged. For example, they can harness public, business and community sector resources.
3. 'Home grown' community cultural development activities are able to engage and foster participation with diverse elements of local communities.
4. Imported arts and cultural events are less likely to bring long-term community development outcomes than 'home grown' events.
5. Community cultural development activities potentially are more effective in engaging with socially excluded groups than traditional community development activities.
6. The Torch project, and community cultural development initiatives, can create economic benefit, not just through more jobs for artists, but through more tourist activities.

ACTION RESEARCH AND EMPOWERMENT EVALUATION

Rather than surveys, observations and interviews we propose to plan and co-ordinate a range of action research activities that help local people:

- learn about devising cultural development strategies for community building in the future
- examine past and present community building efforts and strategies
- analyse the distinct features of 'The Torch' as a community building strategy
- develop a comparative analysis of the role of the arts and cultural development for community building against other types of strategies.

The above activities can be seen to be as much about professional development as about research.

We plan to undertake largely retrospective research and evaluation. This is because the Torch spends relatively little time in each local community and a process of collaborative research and analysis needs a stretch of time.

In each of the two districts where the Torch is touring we plan to convene a workshop series about community building and cultural development for people who are/were

involved in planning and organising the Torch project in each respective town. One purpose of workshops is to lay the groundwork for an invitation to project stakeholders to engage in a process that makes explicit the potential of the Torch project to strengthen a local community.

Project stakeholders will be invited to co-author with UTS and Torch staff a publication that describes and discusses how the Torch project contributes to community building. Co-authorship is a central feature of the research and evaluation method. The researchers will assume the role of editors alongside that of investigators and writers. The publication will draw on transcripts from workshops and interviews. Project stakeholders and participants will be given the transcripts to start the process of collaboratively writing stories about community building and cultural development. Research staff will spend some considerable time interviewing, co-writing, doing background investigations and editing. Having said that co-authorship is a central feature, the proposed publication is not intended to simply be a collection of descriptive case studies. It is intended to be analytical and reflective.

PROGRAMMATIC VS PROJECT LEVEL EVALUATION

To foster more analysis of how effective particular strategies are in building community capacity requires not only a more critical examination of the micro-aspects of practice, but also more programmatic versus project level evaluations. Project level evaluations focus on specific outcomes, project management and delivery decisions. There is less emphasis on generalisation and the demonstration of cause-effect relationships. Programmatic level evaluations are not just concerned with outcomes. They are concerned with evidence based practice. They group similar projects and practices together and study the evidence how and whether as a collection they facilitate change.

There are few 'big picture', comparative studies across the landscape of change and learning strategies for community capacity building. In a recent meta-analysis of health promotion and evaluation Swerisson^{*} describes and discusses the dearth of this sort of 'big picture' research. For example, there is little research and literature that compares the effectiveness of seminars and meetings to social marketing, or research that compares participatory research as a change practice to individualised marketing. There is an abundance of unpublished literature in the form of project reports about local initiatives. But this project level evaluation literature mostly tells us only about outcomes. It tells us little about why and how particular practices are effective. By asking *why* and *how* we move beyond broad generalisations and become more analytical about the nitty gritty detail of practice.

RESEARCH TASKS

Initial planning and formation of research team

April – Sept. 2002

Rick has prepared several draft research plans. These have been discussed in a teleconference and a face-to-face meeting at the Brotherhood of St Laurence. Rick has recruited Celina McEwen at the Centre for Popular Education, UTS and Helen Shiels at

* Swerissen H. and Associates. Health Promotion and Evaluation: A Programmatic Approach. *Health Promotion Journal of Australia* 2001, 11 (1)

the Centre for Rural Communities, Monash University. Helen is in Spain till Oct. 8th. Details of her engagement will be negotiated on her return.

Initial consultations in the field

Sept. 30th – Oct. 3rd

The purpose of this visit by Celina McEwen is to:

1. Begin the study of the Torch team in action. This includes observations, interviews and study of relevant materials. For more detail see below under the heading 'Studying the Torch in theory and practice.'
2. Discuss the research and evaluation plan with local reference groups in Bairnsdale and Warnambool respectively. The local reference group convenors are: Jo Brian in Warnambool – jbrian@anson.com.au and tel. 0407 849 219 – and Marlene Rickus in Bairnsdale – marlener@egipps.vic.gov.au and tel. 03-5152 6895 or 0483 011 193.
3. Try and interview some of the most experienced and knowledgeable community building practitioners who may or may not be involved directly in The Torch. The purpose of the interviews is to gain an historical perspective on community building in the districts. For more detail about interviews see the relevant sub-heading below.
4. Begin identifying and gathering contact details of people across both districts who might be invited to contribute to the research publication. For detail about the research publication and the type of contributions we are seeking please see below. In other words, this is an exercise to define or scope the possible research sample.

Define the research sample

Sept. – Oct.

Categories for the sample should be identified. Rick will ask Steve Payne and Angela O'Donnell of the Torch, and Marlene Rickus in East Gippsland and Jo Brian in Warnambool to advise Celina of ways to obtain contact details. Categories might be organised in the following way:

- a) *Gender, age and culture* – views of men, women, young, old, Aboriginal, non-Aboriginal, homosexual and heterosexual, recently arrived in district, long-term residents
- b) *Torch local organisers* – youth workers, school teachers, community workers, health workers, arts workers
- c) *Torch local performers* – young people in schools, young people out of schools, What are other categories?
- d) *Torch local audience members*
- e) *Aboriginal community groups* – eg. Windmara Aboriginal Co-op.
- f) *Community building decision makers* – local government councillors; managers in local government authorities and regional offices of state government agencies, school principals, CEO's of local health services, CEO's of large non-government community service organisations
- g) *Community building practitioners not directly involved in the Torch* – those with considerable knowledge of past community building initiatives in the regions, those who are new to community building in the regions

- h) *Arts and Cultural workers* – regional arts associations, local festival organisers, amateur theatre groups, local freelance artists, who might be other categories?

Studying the Torch in theory and practice

Sept. 2002 – March 2003

We intend to write in detail about the ways the Torch team work with communities. This will include:

- Theories about why story making contributes to community building
- Project planning: The Torch process for making community stories
- Research and community engagement: Creating and inviting
- Participation and collaboration: Torch strategies
- Community leadership and performance

See the contents outline of the fourth chapter of the proposed final publication.

We will gather information for this analysis through observations and interviews with Torch team members. We will try and spend some time with Torch team members during their current performing tours. But we are mindful that their first priority is to plan, rehearse and perform. We anticipate conducting interviews after the touring season.

Research and writing workshops

Oct. 2002 to Nov. 2002 or March 2003

One purpose of the evaluation is to help local people develop their own ideas and tools to advocate for community cultural development. Other features of the evaluation include a commitment to privileging practitioner over consultant voices and supporting local people to develop their own strategies for action. A key strategy to achieve these goals is to convene research and writing workshops.

We propose to convene two full-day workshops in each region. For a draft workshop program outline please see appendix one. Comments from the Torch team and reference groups are expected.

We propose to tape the workshop proceedings and have them transcribed. These will be edited and included in the final publication. Workshop participants will be acknowledged as contributors to the publication.

The following tasks should be carried out:

| <i>Task</i> | <i>Who</i> |
|---|---|
| Finalise workshop program outline | Celina and Rick |
| Finalise workshop brochure – electronic and paper version | Celina |
| Consult and decide on workshop dates | Celina to ask reference groups, Rick and Helen |
| Organise workshop venues and any refreshments | Jo Brian and Marlene Rickus to liaise with Celina |

| | |
|--|--|
| Recruit guest panellists for final session of each workshop (see workshop outline) | Reference group to recommend. Celina to organise formal invitations. |
| Publicise workshops | Jo Brian and Marlene Rickus to liaise with Celina |
| Handle workshop enquiries | Celina |

Interviews

Oct. 2002 – March 2003

Who will conduct the interviews?

Celina McEwen, Helen Shiers, Rick Flowers and Celia Moon

When and how will the interviews be conducted? How long will each interview last?

The interviews will be conducted either face-to-face or over the phone. Interviews will generally be 15 to 45 minutes.

How will they be documented and written up?

The interviewers will be responsible for preparing stand alone reports of each interview. In cases where the interviews are likely to be short, the interviewers will rely on their note-taking. In cases where the interviews are likely to be long and contain valuable insights they can be taped and transcribed. But interviews should only be taped if they are conducted in a quiet space. Background noise makes it difficult for the typist to hear and understand. Her typing becomes slower and the transcription becomes significantly more expensive.

All interview reports should be sent to Celina.McEwen@uts.edu.au

Who will organise the transcribing?

Daniel.Ng@uts.edu.au will organise the transcripts. We have a professional typist with a foot-pedal operated cassette player. Daniel liaises with her.

Who will be interviewed and how will that be decided? How will we get contact details of people to be interviewed?

We should try and interview a representative number of people from the various categories in the research sample. Celina will co-ordinate decisions about sample and people to be interviewed. We will be seeking advice from the Torch team, the local reference groups and Helen Shiel about who to interview and getting their contact details.

Are they formal or semi-formal? What questions will guide the interviews?

The interviews will largely be semi-structured. In many cases, they will be more like conversations than interviews and will rely on the skill of the interviewer to keep the focus on insights that will be valuable for the research and evaluation.

Here is a framework that will be used to guide interviews, analysis and writing.

Clarity and transparency of goals and interests

1. Who plays a leading role in defining the Torch goals and concepts?
2. Are the goals and interests able to be negotiated and further developed? Are the different goals and interests of diverse stakeholder groups respected?

Engagement and participation

3. Is the Torch project democratic and participatory? Who plans and controls the planning and management of the project? Are there groups who are less included than others? Why?
4. What does participation mean? Or more specifically, what constitutes a desirable level of participation in the Torch project? Is participation to be measured by how many planning meetings you attend, or how much volunteer time you invest in production and organising, or the quality of creative input?
5. What would count as a desirable number of people to participate?
6. What strategies are used to foster participation in the Torch project? There is an infinite variety of ways to foster participation. How effective and appropriate are they for a particular community? There is contestation about what strategies are effective and appropriate. It is therefore useful when community building practitioners can clearly define the nature of their strategies. The following schema might help.
 - What models of engagement and participation characterise the Torch project?
 - Travelling players - hired professionals work with members of the community to create the festival.
 - The agency - a group of professionals undertake planning, production and management according to a brief.
 - The artistic hero - a group of artists work together on the artistic director's vision.
 - The masterclass - a tireless artistic director builds a group of volunteers into semi-professional celebration practitioners and performers.
 - The tapestry - a group of volunteers co-operate to plan and manage the theatre production together.
 - The cargo cult – the performance concept is imported from outside the region.
 - The studio and workshop - studios and workshops open to all in which individuals motivate themselves to produce their own performance activities, with guidance where necessary.

Community bonding and identity building

7. What role, if any, does the Torch project play in bringing the diverse elements of a local community together? Is the Torch project helping to develop a sense of identity that supersedes the various identities people currently have. For example, in a local community there might be the 'timber folk' and the 'creative arts folk' and there is mistrust between them but the Torch project helps build a new relationship and new trust between them.

Learning and Change

8. Do these new relationships in turn help create more opportunities where different 'tribes' in a local community are willing to learn and work together? What role does the Torch project play in this?
9. What sort of learning might the Torch project support and facilitate? There will be learning of various technical skills. Might the Torch project bring the diverse parts of a local community to a higher level of interaction and understanding of each others' problems and perspectives? Will the Torch project strengthen energy and further encourage people to 'ask why'; to develop their own analyses of the challenges facing the community rather than relying on outside consultants?
10. Do the participants have changed views about themselves, others, and nominated issues?

11. Do some believe that the Torch project has contributed to more than individual change, but also cultural or social change? What's the basis of their assertions?

Creating

12. Theatre and storytelling is central to the Torch project. What sort of theatre is being created? How would different stakeholders approach this question - arts workers, residents, art critics, policy managers, art academics, health academics ?
13. What sort of reflections and comments do residents and other stakeholders have about the artistic quality of the performance? Quality is, of course, a subjective notion. It is the subjective understandings that we suggest be documented.
14. What role do practitioners play in creating the art?
15. What role do the participants play in creating the art?
16. How effectively do the practitioners plan and enable a collaborative process of creation?
17. How effectively do the participants plan and enable a collaborative process of creation?
18. Who controls and owns the art?

Leadership and community initiative/control

19. Is it possible that as a result of the Torch project a stronger and larger group of community leaders will emerge? Imagine if a traditional community leadership program with workshops was run in a local community. The goals of traditional community leadership include helping people learn skills in vision setting, strategic planning, mobilising people etc. Is it possible that a group of people involved in planning and organising the Torch project could learn these sorts of skills more effectively than if they attended workshops?

Audience surveys

Oct. 2002 – March 2003

We propose to design a survey form for audiences. We will, however, rely on the Torch team to administer this survey. This will involve asking audience members to complete the survey form; collecting the forms; and then sending them to Celina McEwen at the Centre for Popular Education, PO Box 123, Broadway NSW 2007.

We are, of course, mindful that the audience is just one voice in the wider research and evaluation exercise. We are also mindful that The Torch is as much about people participating in the production of the performances as it is about watching the performances.

But most of all we are mindful that The Torch is about inspiring people to plan and take action for community building. Therefore, we are interested to trace a small sample of audience members three months after the performances. In February and March we propose to interview a small sample of people who completed the audience survey forms.

Celina McEwen will design the survey form. She will include a request that people provide their name and contact details so they may be interviewed three months down the track.

Review of literature, reports and other materials

Sept. 2002 – March 2003

We will review the following bodies of literature and resources:

- Previous evaluations and reports about The Torch
- Other studies of making theatre and stories for community building
- Previous evaluations and reports about community building in East Gippsland and Warnambool
- Strategic plans and project plans for community building in East Gippsland and Warnambool
- Social history of settlement and re-settlement of Aboriginal communities
- Demographic, social and economic trends in East Gippsland and Warnambool

Final publication

Sept. 2002 – March 2003

We propose to prepare an evaluation report that is a co-authored publication. In particular, we are interested in co-authors from the local communities and The Torch team. We can do this by including edited transcripts from workshops and interviews. We plan to acknowledge the contributors.

On the next page is the first draft outline of the content of the publication. By presenting the outline now, we hope that we supporting and encouraging stakeholders with a clear concept and structure to participate in the research and evaluation exercise.

Holding the Torch to Community Building in East Gippsland and Warnambool Districts

Edited by Rick Flowers, Celina McEwen, Helen Shiels and Celia Moon

Contributors include:

| | |
|----------------|-----------|
| Marlene Rickus | Jo Brian |
| Your name | Your name |
| Kirk | Steve |

Chapter 1: Introduction

Chapter 2: Why is community building important?

2.1 Perspectives in East Gippsland

2.2 Perspectives in Warnambool District

Chapter 3: Critique and survey of community building practices

3.1 Achievements, setbacks and challenges in East Gippsland

3.2 Achievements, setbacks and challenges in Warnambool

Chapter 4: Story and Theatre Making for Community Building

- 4.1 Theories about why story making contributes to community building
- 4.2 Project planning: The Torch process for making community stories
- 4.3 Research and community engagement: Creating and inviting
- 4.4 Participation and collaboration: Torch strategies
- 4.5 Community leadership and performance

Chapter 5: The Power of Performance and Witnessing: Audience and participant perspectives

- 5.1 Do people feel proud telling stories and being witnessed?
- 5.2 Are local people moved to see local stories performed?
Notions of identity and place
- 5.3 What's the show like, and what does it matter?
- 5.4 Home grown vs imported arts and cultural activity: Do they have different community building outcomes?
- 5.5 Reinforcing or challenging prejudice?
- 5.6 Highlighting and healing differences?

Chapter 6: Critiquing the Torch and Community Cultural Development

- 6.1 Short and long term goals: Who defined them? How worthwhile and realistic are they?
- 6.2 Who has been engaged, included and excluded?
- 6.3 How have people been engaged, included and excluded?
- 6.4 Outcomes: Community bonding and identity building
- 6.5 Outcomes: Learning and change
- 6.6 Outcomes: Leadership and community initiative
- 6.7 Outcomes: Economic Development

Chapter 7: Lessons for community building

- 7.1 What do other community building agencies say about the Torch? Would they invest money in CCD? How has the Torch helped achieve their goals?
- 7.2 What's distinct about the Torch process? How is it different to other community building projects?
- 7.3 Inspiration for community building demonstration projects

APPENDIX

Holding the Torch to Community Building in East Gippsland and Warnambool Districts

Re-Igniting Community

TWO WORKSHOPS AND A PUBLICATION

An Invitation

Warnambool:

10am to 5pm Friday 25th October 2002

10am to 5pm Friday 15th November 2002 or Friday 21st February 2003

Bairnsdale

10am to 5pm Monday 28th October 2002

10am to 5pm Monday 18th November 2002 or Monday 24th February 2003

Cost: contribution at door for refreshments

Workshop facilitators and book editors

- Helen Shiel, Centre for Rural Communities, Monash University
- Celina McEwen and Rick Flowers, Centre for Popular Education, University of Technology, Sydney

Who are the workshops for?

The workshops are for people who are, or likely to be, engaged in planning and implementing community building strategies. This might be in a paid or voluntary capacity. The workshops are for people who are interested to consider and learn more about creative approaches to community building. While the workshops do revolve around a study of *The Torch Re-Igniting Community* project, people who are not directly involved in The Torch and are interested generally in community building, are more than welcome.

Outline of Workshop One

Why is community building important?

This will be a brief session to highlight the issues and challenges facing communities in Warnambool.... or the East Gippsland shire. for example, timber re-structuring, native title claims,

Community building practices: Local achievements, setbacks and challenges

The purpose of this session is to take a 'big picture' look at a range of community building practices. What practices and initiatives have inspired and mobilised people? What practices and initiatives have seemed tired and uninspiring? What are the features of effective community building practices that might be highlighted?

Story and theatre making for community building

Are you looking for ways to devise bottom-up strategies for community building? Are you looking for strategies that go beyond organising lots of meetings? Are you seeking ways to devise strategies that are experience-based, culturally appropriate, creative and action oriented? Are you concerned that some community building strategies are not inclusive? This session will introduce you to theories and practices of community cultural development with a number of active learning exercises. We will dissect the Torch Re-igniting Community process and examine the potential it has for community building practice that responds to the questions outlined above.

We will prepare a brief presentation to a panel of guest community building planners for the final session of the day.

Lessons and actions for future community building

Each region has received a substantial state government grant to develop community building strategies and projects over three years. In this session we will examine if there are lessons or inspirations to be drawn from processes of story and theatre making for community building in Warnambool or East Gippsland.

We will invite two or three community building planners to respond to a brief presentation by some workshop participants.

Outline of Workshop Two

Community building practices: Local achievements, setbacks and challenges

The purpose of this session is to further develop a 'big picture' examination of a range of community building practices. What practices and initiatives have inspired and mobilised people? What practices and initiatives have seemed tired and uninspiring? What are the features of effective community building practices that might be highlighted?

The Power of Performance and Witnessing

In this session we will examine the potential power public performances can have for mobilising people, galvanising people behind community causes, and raising awareness and understanding of particular issues. We will examine the Torch Re-Igniting Community process guided by the following sorts of questions. Do people feel proud telling stories and being witnessed? Will local people's notions of identity and place be extended by seeing local stories performed? Does the artistic quality of the performance matter? Does it matter if the story has local themes? Does it matter if the performers are local or big stars from afar? Will differences in the community be inflamed or healed by the performance? Does it matter?

Evaluating the Torch and Community Building

We will present and critique an evaluation framework. It is guided by the following sorts of questions.

Clarity and transparency of goals and interests

Who plays a leading role in defining the Torch goals and concepts?

Are the goals and interests able to be negotiated and further developed? Are the different goals and interests of diverse stakeholder groups respected?

Engagement and participation

Is the Torch project democratic and participatory? Who plans and controls the planning and management of the project? Are there groups who are less included than others? Why?

What does participation mean? What strategies are used to foster participation in the Torch project? There is an infinite variety of ways to foster participation. How effective and appropriate are they for a particular community? There is contestation about what strategies are effective and appropriate. It is therefore useful when community building practitioners can clearly define the nature of their strategies. The following schema might help.

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Community bonding and identity building

What role, if any, does the Torch project play in bringing the diverse elements of a local community together? Is the Torch project helping to develop a sense of identity that supersedes the various identities people currently have. For example, in a local community there might be

the 'timber folk' and the 'creative arts folk' and there is mistrust between them but the Torch project helps build a new relationship and new trust between them.

Learning and Change

Do these new relationships in turn help create more opportunities where different 'tribes' in a local community are willing to learn and work together? What role does the Torch project play in this?

What sort of learning might the Torch project support and facilitate? There will be learning of various technical skills. Might the Torch project bring the diverse parts of a local community to a higher level of interaction and understanding of each others' problems and perspectives? Will the Torch project strengthen energy and further encourage people to 'ask why'; to develop their own analyses of the challenges facing the community rather than relying on outside consultants?

Do the participants have changed views about themselves, others, and nominated issues?

Do some believe that the Torch project has contributed to more than individual change, but also cultural or social change? What's the basis of their assertions?

Lessons and actions for future community building

What lessons and inspirations might be drawn from the Torch Re-Igniting Community? We will invite two or three community building planners to respond to a brief presentation by some workshop participants.

For more information please contact:

Celina McEwen
Centre for Popular Education, UTS
PO Box 123
Broadway NSW 2007

Tel. 02-9514 3847
Fax: 02-9514 3939

New publication planned

Holding the Torch to Community Building in East Gippsland and Warnambool Districts

Edited by Rick Flowers, Celina McEwen, Helen Shiels and Celia Moon

Contributors include:

| | |
|----------------|-----------|
| Marlene Rickus | Jo Brian |
| Your name | Your name |
| Your name | etc |

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Chapter 2: Why is community building important?

- 2.1 Perspectives in East Gippsland
- 2.2 Perspectives in Warnambool District

Chapter 3: Critique and survey of community building practices

- 3.1 Achievements, setbacks and challenges in East Gippsland
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- 4.4 Participation and collaboration: Torch strategies
- 4.5 Community leadership and performance

Chapter 5: The Power of Performance and Witnessing: Audience and participant perspectives

- 5.1 Do people feel proud telling stories and being witnessed?
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- 5.3 What's the show like, and what does it matter?
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- 5.6 Highlighting and healing differences?

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- 6.1 Short and long term goals: Who defined them? How worthwhile and realistic are they?
- 6.2 Who has been engaged, included and excluded?
- 6.3 How have people been engaged, included and excluded?
- 6.4 Outcomes: Community bonding and identity building
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- 6.7 Outcomes: Economic Development

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- 7.1 What do other community building agencies say about the Torch? Would they invest money in CCD? How has the Torch helped achieve their goals?
- 7.2 What's distinct about the Torch process? How is it different to other community building projects?
- 7.3 Inspiration for community building demonstration projects