

Cultural Capital

A Response from the Department of Culture and the Arts *To Focus on the Future: Opportunities for Sustainability in Western Australia*

“For too long, arts and culture have stood outside the mainstream, their potential unrecognised in government. That has to change....in the 21st century, we are going to see the world increasingly influenced by innovation and creative minds. Our future depends on our creativity”

*Tony Blair —The Creative Imperative : Investing in the Arts in the 21st Century,
New Statesman Arts Lecture 2000, June 27*

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Recommendations

The sections Creativity as a Vital Resource for Western Australia; A Cultural Industry Perspective and Cultural Diversity describe the arts and cultural life and the arts and cultural industry in Western Australia and are designed to set the context for a range of recommendations which relate to social, environmental, economic and cultural sustainability.

1. Creativity as a Vital Resource for Western Australia

2. A Cultural Industry Perspective

3. Cultural Diversity

4. The Economic Status of the Artist

- 4.1** *Consider placing tax reform and droite de suite on the agenda of the Cultural Ministers Council as an issue of cultural sustainability for artists.*

5. The Role of the Artist in Changing Values and Shaping Perceptions

- 5.1** *Encourage government agencies to use artists in strategies, which convey messages relating to sustainability and other issues.*

6. Cultural Tourism

- 6.1** *Progress the re-focusing of a cultural tourism strategy, (which is currently being addressed in a new partnership between the Department of Culture and the Arts and the Western Australian Tourism Commission) and implement this as an issue of sustainability through an investment of tourism as well as arts dollars.*
- 6.2** *Strategic investment in Western Australian Museum eco, maritime and Indigenous tourism products should be seen as a priority.*

7. Indian Ocean Rim

- 7.1** *Foster a range of creative partnerships, and cultural exchanges between Western Australian artists and companies and those of Indian Ocean Rim countries.*
- 7.2** *Capitalise on continuous twenty-four hour film work production cycles between the Atlantic and Indian Ocean zones achieved through digital transfer of information.*

8..Innovation and Technology

- 8.1** *Explore ways to stimulate and support innovation in the arts.*
- 8.2** *Broker new arts and science partnerships.*
- 8.3** *Support initiatives in film production*
- 8.4** *Give consideration to the establishment of a Premier's Innovation and Creativity Council, which taps the rich pool of talent in the arts and cultural and allied sectors*

9. Indigenous Culture and Reconciliation - A Major Issue of Sustainability

- 9.1** *Support a structured affirmative action employment program for Indigenous people within the Agencies in the Department of Culture and the Arts.*
- 9.2** *Assist local museums to be more representative of Indigenous culture.*

10. Indigenous Cultural Tourism

- 10.1** *Explore new employment opportunities in tourism connected to Indigenous culture with relevant government agencies and where possible form partnerships with the private sector.*

11. Indigenous Culture and the State Library and Information Service

- 11.1** *Ensure employment practices are inclusive of Indigenous people (See also 6.1)*
- 11.2** *Through consultation with Indigenous communities develop materials and guides to sources, which are useful to Indigenous communities.*
- 11.3** *Provide training to improve the information skills of Indigenous people in using library materials.*
- 11.4** *Work with Indigenous communities to ensure relevant material is based in these communities*
- 11.5** *Ensure libraries are inclusive places for people of all origins*

12. Health

- 12.1** *Continue to include a percent for art component in the design and refurbishment of all health facilities.*
- 12.2** *Explore a WA based research project on recovery rates and aesthetic environments with the Department for Health and the university sector.*
- 12.3** *Explore other arts and health partnerships with the Department for Health*

13. Community Well Being

- 13.1 *That a Cultural Facilities Fund be established for Western Australia*
- 13.2 *Include an arts and cultural stream in the State, regional and local sustainability strategies to be developed.*
- 13.3 *Encourage the development of cultural maps for individual communities in metropolitan and country regions.*

14. Culture and The Education Hub

- 14.1 *Develop a strategy to inject more resources into creative industries based on renewable resources.*

15. Libraries as Storehouses of Knowledge

- 15.1 *Ensure that the State's documentary heritage is preserved so that it is available for future generations.*
- 15.2 *Collect and preserve the stories of all Western Australians so that it reflects the cultural diversity of our State.*
- 15.3 *Provide access for all Western Australian, wherever they are located, to documents and publications, which provide the historical context for where the community is placed today and how we arrived at this point.*
- 15.4 *Provide a forum for the receipt and dissemination of data/information about what we have done and where we are at, and a place where misinformation can be corrected and its spread halted.*

16. Libraries as Access Points of Information

- 16.1 *Provide access to information, which reflects worst practice, better practice, best practice in a variety of situations.*
- 16.2 *Libraries are in almost every community and, in smaller communities, need to be resourced so that they can be an access point to world-wide information.*
- 16.3 *Improve the information literacy skills of the community so that they can use find and use information efficiently and fully participate in the online community*

17. Making Perth a More Vibrant City

- 17.1 *Identify a range of strategies to make the city more culturally vibrant*

18. The City as a Storyteller

- 18.1** *Identify ways for artists, historians, scientists and Indigenous cultural representatives to work with planners to assist with planning, interpretation and marking of places in the Perth Metropolitan region, including the central city.*
- 18.2** *Develop a series of Indigenous heritage and signage trails around the city, which interpret the land and its cultural significance. Develop a dual nomenclature of selected locations in the city, to express the Noongar heritage.*
- 18.3** *Explore a partnership between ScreenWest, tourism and trade.*

19. Culture and Urban Regeneration

- 19.1** *Involve artists and arts organisation's across a range of artforms in urban regeneration through partnerships between agencies and the Department of Culture and the Arts eg Housing and Works, Re-development authorities.*

20. Culture as an Integral part of Planning and Development

- 20.1** *Involve artists and cultural representatives in multi-disciplinary planning teams.*

21. Community Engagement

- 21.1** *Draw on the resources of the Community Arts Network to assist with cultural mapping and associated skills.*
- 21.2** *Use artists across a range of art forms in consultation processes and visioning exercises with the community.*
- 21.3** *Commission artists to assist with the temporary transformation of public space to assist the community to adjust to longer term permanent changes.*

22. Culture and Decision Making

- 22.1** *That the Department for Planning and Infrastructure and the Department of Culture and the Arts, through its Policy and Planning Division, work with cultural stakeholders and local government authorities to develop a cultural plan for the capital city, Perth*

23. The Built Environment

- 23.1** *Extend the percent for art scheme to government land development and green field projects.*
- 23.2** *Establish a mechanism between the Department for Planning and Infrastructure, the Department for Housing and Works and the Department of*

Culture and the Arts, which targets government and private sector green field developments at the earliest stage for artist and percent for art involvement.

24. Artists in Planning Teams-Artists as Place-makers

- 24.1** *Use artists as place makers in multi –disciplinary teams for sub division and green field development and explore incentives to encourage private sector use of artists in planning teams for land development.*

25. Studio Space, Cultural Facilities-Property Exchange

- 25.1** *Establish a Cultural Property Bank for medium term lease of government properties and land holdings for temporary use as artist studios on a peppercorn lease arrangement.*
- 25.2** *Consider including cultural provision within the ambit of the Metropolitan Improvement Tax.*

Introduction

The Department of Culture and the Arts welcomes the opportunity to respond to the government's consultation paper *Focus on the Future; Opportunities for Sustainability in Western Australia*. The Department of Culture and the Arts has consulted with the agencies in the portfolio comprised of the Art Gallery of Western Australia, The Western Australian Museum (which, has responded under separate cover), the State Library and Information Service, ScreenWest, ArtsWA, State Records and the Perth Theatre Trust.

Culture has a vital role to play in the sustainable development of Western Australia. It should be recognised that a healthy society is one which has a vibrant and rich culture, where people have access to and participate in a range of cultural actions and expressions associated with their heritage, their relationship with the natural and the constructed world, their social conditions and concerns and their contemporary lifestyle.

The Department of Culture and the Arts contends that culture informs the human response to the environmental, economic and social life of the State.

In 1995 the UNESCO Report of the World Commission on Culture and Development, *Creative Diversity* (page 24) underlined the importance of culture as an essential element of any sustainable development and observed that to ignore culture in development programs of any kind was to risk failure. It stated that:

People however are not self-contained atoms: they work together, co-operate, compete and interact in many ways. It is culture that connects them with one another and makes the development of the individual possible. Similarly, it is culture that defines how people relate to nature and their physical environment, to the earth and to the cosmos and through which we express our attitudes to and beliefs in other forms of life both plant and animal.

The *Creative Diversity Report* marked the culmination of a decade of work, which sought to come to terms with those factors which impact on development and the well being of the world community. It asserts that at the heart of all development is the human factor and that integral to this is a complex web of relationships, beliefs, values and motivations, which can best be described as culture. It stressed the importance of acknowledging the cultural dimension of development: asserting and enhancing cultural identities; broadening participation in cultural life and promoting cultural co-operation.

Culture can therefore be seen to permeate every part of human discourse whether work, recreation, food, education, politics, belief systems, family and other groupings, language and communications, justice, transport, law, governance and the relationships between people and the constructed and natural world. Culture can traverse barriers of all kinds and can contribute beyond geography, nationhood and economic circumstance. In this sense culture is intrinsic to the very notion of sustainability

In *Resetting the Compass* (Page 361), David Yencken and Debra Wilkinson examine the question of cultural sustainability and observe the changing perceptions of Australian society to difference. They chart the changes from the 1950's when difference was seen as outside the prevailing order of Australia. They compare this with contemporary Australia at the end of the twentieth century, where difference is seen and perceived as an issue not of "otherness" but of diversity, variation,

specificity and heterogeneity. In addressing the notion of cultural sustainability, they highlight the importance of respect for difference. They maintain that sustainability involves multiple goals and that it requires the achievement of ecological sustainability together with social, cultural and economic sustainability:

The journey towards ecological sustainability must also be a journey towards economic, social and cultural sustainability

1 Creativity as a Vital Resource

More than ever before society need to be inventive and lateral in it's thinking to meet the challenges of an increasingly complex world. The arts and culture encourage this creative thinking and offer new ways of seeing things. Artists and scientists alike are involved in exploration and discovery and work at the cutting edge of change.

For Western Australia to realise its full potential and to base the pursuit of this on its creativity it must recognise that it is critical to nourish the source of this creativity. In the arts and cultural sector this means a greater injection of resources in artists, writers, performers, film-makers, scientists and historians to capitalise on the comparative advantages, that can be gained from their expertise and the creation by them of original works.

2 A Cultural Industry Perspective

The cultural industry sector is a creative and innovative part of the Western Australian community. The *7 Cultural Industry Services-A Strategy for Western Australian Industry* undertaken by the Department of Commerce and Trade found that the cultural industry sector contributes in excess of \$940 million to the State's economy each year and employs more than 16,000 people, mostly in small business. (1998) The film and television and literature/publishing sectors are the industries largest contributors to State GDP providing approximately \$320 million and \$370 million respectively.

Based on the 1996 Census results¹², 575 employed people in Western Australia had their main job in the cultural industry. The increase in cultural industry employment in WA over a five-year period from 1991-1996 exceeded the average employment growth recorded for all industries combined, which was 14.5%.

According to the Australian Bureau of Statistics January 2002 News Bulletin, one in six Australians aged 15 or over (2.5 million people or 17% of those aged 15 years or over) did some paid or unpaid work in selected culture and leisure activities in the year ended April 2001. Fewer people, one in 10 Australians aged 15 years or over (1.4 million) were involved in sport.

3 Cultural Diversity

Western Australia is both biologically and culturally diverse. Difference and diversity are at the heart of creativity and cultural expression. The arts and culture is a powerful vehicle for exploring, documenting and celebrating these differences. Western Australia has a remarkably rich and diverse cultural life. It's relative isolation from other regions of Australia, its close proximity to South East Asia and its

mix of European, Indigenous and Asian peoples have encouraged a freshness and originality in its creative life.

It offers traditional and contemporary arts and cultural experiences. This fusion of peoples and cultural practices has resulted in exciting new forms of music, theatre, dance, puppetry, visual art, craft, film and literature, which can be experienced in both urban and regional contexts.

The State has a circuit of commercial and public art galleries and museums including the Art Gallery of Western Australia and its branch the Bunbury Regional Gallery and the six campus Western Australian Museum (inclusive of Beaufort St, Perth, Geraldton, Kalgoorlie/Boulder, Albany, the Fremantle History Museum, the Historic Boatshed and the Maritime Museum) which is centrally involved in the research, collection and interpretation of the states natural, social and cultural heritage. The Western Australian Museum is the major custodian of Aboriginal moveable heritage and is actively involved in the repatriation of materials to its spiritual and cultural owners. The reputations of the Western Australian Museum's scientists and historians have won broad acclaim in the international community.

Two of Australia's leading publishing houses, Magabala Books in Broome and the Fremantle Arts Centre Press make a major contribution to Australian publishing and literature.

The Library and Information Service of Western Australia preserves, maintains and provides access to Western Australia's documentary heritage via the Battye Library and provides books, services and products to Western Australian business, industry and the general community. It manages the State Reference Library and provides book stock and training services through a network of local government libraries of which there are 62 in the metropolitan area and 169 in country and remote areas.

A number of festivals occur around the state with the most noted being the Perth International Arts Festival, Awesome International Children's Festival, the Fremantle Festival, the Spring in the Valley, the Bridgetown Blues Festival and most recently the Margaret River Wine and Music Festival.

Underpinning all this are a host of talented film-makers, media specialists, writers, artists, choreographers, musicians, dancers, and other performers with a commitment to producing work that explores and reflects the special influences, histories, and experiences of Western Australian life, and the human condition. Western Australian crafts people have developed a special relationship with the State's unique materials- its woods, metals and stones.

Western Australia's artists are also contributing in less traditional ways to the economic and social well being of the state. As well as being involved in the design of buildings, parks and streetscapes to make them more regionally distinctive, they are experimenting with new technologies and are also participating in cultural exchanges both in the Indian Ocean region and beyond. They are involved in social justice programs, in local government arts programs and have from time to time assisted in trade and business delegations.

A sustainable society needs to provide ongoing support to the artists and cultural institutions which sustain them, at the same time ensuring that all communities not only have access to arts and cultural experiences as an audience, but also as active participants.

4 The Economic Status of the Artist

Artists are essential to the creation of a rich cultural life for the community. In Australia artists are highly educated but the least remunerated of the professions. Research conducted by the Australian Bureau of Statistics and the Australia Council shows that artists in Australian society continue to be economically disadvantaged experiencing significant periods of unemployment and low award rates. The study *But What Do You Do For A Living- A New Economic Study of Australian Artists* (Page1) undertaken for the Australia Council by economists David Throsby and Beverley Thompson in 1994 states

Artists are considerably better educated than the population at large: 48% of artists have a tertiary degree compared with the 13% of the workforce....significant numbers of artists are unable to work in their chosen work, largely because of the necessity to earn sufficient income. About 57% of artists spend all their time on arts related work but only 11% spend all their working time at their primary creative activity.

The lack of tax concessions for the arts in comparison to other Western countries are often cited as a major drawback in encouraging healthier sales of artists work. The Art Gallery of Western Australia has reinforced the need for improved tax incentives for the arts in Australia as critical issue of sustainability. The French *droite de suite* arrangement, which returns a capital gain to the original creator/artist as art appreciates and is resold in the marketplace, is another avenue to sustainability.

Recommendation

4.1 *Consider placing tax reform and *droite de suite* on the agenda of the Cultural Ministers Council as an issue of cultural sustainability for artists.*

5 The Role of the Artist in Changing Values and Shaping Perceptions

Central to the question of ecological sustainability is the need to change values and patterns of behaviour. This is necessary over a wide ranging series of ecological and social issues. For example, the current issue of water shortage and the need for changed perceptions in how Western Australians use water is currently receiving significant public attention from the parliament and the media. The Western Australian community has, in its gardening behaviour operated primarily within a set of European derived aesthetics in which cottage gardens, herbaceous borders and green lawns have been seen as essential dimensions in the creation of a home and garden. Not only do these European derived practices consume large amounts of water they result in the run off topsoil and the leaching of nutrients and fertilisers into our waterways. These practices are as much cultural as they are environmental

The arts can be an important tool in changing such perceptions – in this example to water and landscape. Jimmy Pike, Tim Winton, Ningali Lawford and Dorothy Hewett all see great beauty in a distinctly Western Australian landscape. The arts across a range of art forms including the visual arts, film, literature and theatre should be used by government in advancing community thinking towards more sustainable practices and values. There is significant scope for our poets, our painters, our filmmakers and other practitioners to be engaged in the implementation of sustainability strategies. As many of these practitioners are some of the communities most highly skilled but least remunerated members of the community, their very engagement assists their

own economic sustainability and the strengthening of a distinctly Western Australian culture.

Museums and libraries have an important role in this regard, in interpreting the past, charting change and providing information on potential futures.

Recommendation

- 5.1** *Encourage government agencies to use artists in strategies, which convey messages relating to sustainability and other issues.*

6 Cultural Tourism

The arts and cultural life of Western Australia has the potential to contribute much more actively to the tourism industry in adding value to existing experiences and extending visitor stays and expenditure patterns.

Recent developments have resulted in the State beginning to centre its tourism operations around the natural assets and environmental features of the State. Given the uniqueness of Western Australia's natural landscape, flora and fauna this presents an extraordinarily rich tourism opportunity. The Western Australian Museum could, with a small injection of capital play a more active role than it is already doing in providing interpretative eco and nature based tours. The maritime history and archeology of the State also has widespread appeal.

The State's eco and natural environment is both rare and fragile and therefore requires best practice tourism management. Many of the resources in this area of tourism are non-renewable. The quality of interpretation is therefore a major issue in terms of environmental sustainability. The Western Australian Museum is well placed to develop niche market products, which are low volume but high yield. Significant work has already been done on these and a number of products exist such as a Kimberley Coastal Odessa interpreting marine and bird life and some maritime experiences based around Fremantle and the Abrolhos. These need an injection of funds to be re-activated and marketed effectively; the re-establishment of private sector partners and the establishment of a potential customer data base drawn from museum and naturalist sources.

In contrast to the fragility of the State's environmental resources are its cultural resources. These are intensely renewable and at the present time significantly underdeveloped. Existing formulas for support for events tourism have not allowed for dedicated tourism dollars to be directed at any significant development of these events. Cultural events such as the Perth International Arts Festival, Awesome International Children's Festival and the Margaret River Wine and Music Festival, as examples, have the potential to become, over the longer term, draw cards in their own right.

The Art Gallery of Western Australia with its successful program of major exhibitions such as the recent Monet and Japan Exhibition attracted 175,000 visitors with an additional 130,000 people visiting the gallery during its showing. It is interesting to note that the Perth Visitor Centre reported a \$150,000 increased business turn over to other attractions during the period in which it was selling tickets to Monet. This demonstrated important flow on effects to the general tourism market. The achievement of such success requires significant investment and long term planning as with hallmark sporting events.

Cultural tourism plays an important role in the night-time economy. Theatre, dance, concerts and cinema all contribute and have important spin offs for the hospitality industry and transport providers, such as taxis.

Culture can also make an active contribution in diversifying the image of Perth and Western Australia, not only through the provision of experiences but also through public artworks and other design elements. Indigenous tourism is a vital and potentially lucrative growth area of tourism for Western Australia. (See Indigenous Culture).

Recommendation

- 6.1** *Progress the re-focusing of a cultural tourism strategy, (which is currently being addressed in a new partnership between the Department of Culture and the Arts and the Western Australian Tourism Commission) and implement this as an issue of sustainability through an investment of tourism as well as arts dollars.*
- 6.2** *Strategic investment in Western Australian Museum eco products and Indigenous tourism products should be seen as a priority.*

7 Indian Ocean Rim

Perth is the only city in Australia located on the Indian Ocean Rim and should take greater advantage of its 'gateway to Asia' potential. It shares the same time line as many of its South East Asian neighbours including China. Perth has the highest proportion of South East Asian migrants of any city in Australia and is therefore well placed to capitalise on these features in its business and trading activities.

This has helped to foster some interesting creative partnerships and cultural exchanges with artists in the region, which result in entirely new works of art. The recent sell-out Perth International Arts Festival production, the *Drummers of Gilgamesh* involving Western Australian experimental music group, *Nova Ensemble*, an Indian choreographer and dancer and the Indonesian drumming trio, *Warogus* is a potent example. Western Australia is also home to an extraordinary number of artists, performers, musicians, writers and filmmakers.

In relation to film-making, the isolation of Perth and its time difference with the United States of America and Canada enables it to offer a continuous, twenty four hour uninterrupted production cycle with work occurring in the working hours in each zone and then being transferred digitally between these. This was recently demonstrated with the production of the animation series *Quads*.

Recommendation

- 7.1** *Foster a range of creative partnerships, and cultural exchanges between Western Australian artists and companies and those of Indian Ocean Rim countries.*
- 7.2** *Capitalise on continuous twenty-four hour film work production cycles between the Atlantic and Indian Ocean zones achieved through digital transfer of information.*

8 Innovation and Technology

Artists and scientists are both involved in the processes of exploration and discovery. They are by nature innovators and are often working at the cutting edge of change. The Symbiotica A project is an ongoing artistic research and development project into the use of tissue technologies as a medium for artistic expression. The artists involved are 'in residence' in the tissue culture laboratory of the Biology Department at the University of Western Australia.

Sculptor Hans Arkeveld works in the human physiology department of the UWA medical school and much of his work reflects this association. Jo Darbyshire, another visual artist is currently producing work based on the Western Australian Museum's fauna collection.

Another example of innovation in the arts is the Geo-Derma Project involving Perth artist, David Carson, London artist Brian McClave and Colorado based musician and atmospheric physicist, George Millward. Their work combines imagery from stereoscopic photography and video, digital 3D modelling and stereophonic audio. These artists are working with technology developed in mining. Their innovations in technology have attracted international attention.

There is a clear opportunity to broker science and art partnerships for experimental activities of this kind. The Department of Culture and the Arts, through ArtsWA, funds a number of organizations, which represent individual artists who could act as a resource in such a brokering exercise.

There are also clear niche market opportunities for Perth in the areas of digital animation, as well as the provision of continuous film production services between the USA, Canada and Western Australia. (See Indian Ocean Rim). This level of coordination has recently been demonstrated in the Media World and Nelvana Co-production of the animation series Quads.

Recommendation

- 8.1** *Explore ways to stimulate and support innovation in the arts.*
- 8.2** *Broker new arts and science partnerships.*
- 8.3** *Support initiatives in film production*
- 8.4** *Give consideration to the establishment of a Premier's Innovation and Creativity Council, which taps the rich pool of talent in the arts and cultural and allied sectors*

9 Indigenous Culture and Reconciliation - A Major Issue Of Sustainability

It is estimated that in Western Australia alone, 125 Indigenous language groups have spawned a myriad of cultural practices. The voices and stories of Indigenous Western Australians told through art, literature, music and dance are contributing to new understandings and respect for Indigenous culture, history and the Western Australian landscape. In addition many Western Australian Indigenous artists have attracted international recognition and contribute to export earnings through the sale of artworks.

A vital issue for all Western Australians is the matter of reconciliation with its first people. Culture has and is playing a central role in reconciliation with Indigenous Australians. The cultural sector is already heavily engaged with Indigenous communities and artists in the creation, exhibition, collection and interpretation of Indigenous culture. In addition local museums could play a much greater role through representation of Indigenous people and their culture in management structures, collections and displays. Given appropriate and targeted resources, opportunities for Indigenous people could be greatly amplified in the cultural sector creating new jobs and culturally based enterprises in Perth and the regions.

Recommendation

- 9.1** *Support a structured affirmative action employment program for Indigenous people within the Agencies in the Department of Culture and the Arts.*
- 9.2** *Assist local museums to be more representative of Indigenous culture.*

10 Indigenous Cultural Tourism

The potential exists for Indigenous communities and individuals to gain significantly from tourism enterprise in Western Australia.

Significant research has been conducted on the interest of tourists in Indigenous culture. This is primarily concentrated on the behaviour of international tourists and has been carried out by the Australian Bureau of Tourism Research in conjunction with the Australia Council. This suggests that nearly half (48%) of all international visitors are interested in seeing or hearing about Indigenous culture. Western Australia is well placed to take greater advantage of this interest whilst at the same time safeguarding, through careful management, its diverse Indigenous cultural resources.

Indigenous communities have indicated a strong interest in seeing jobs in tourism for young Indigenous people created around the maintenance of traditional and generation and display of contemporary culture.

Recommendation

- 10.1** *Explore new employment opportunities in tourism connected to Indigenous culture with relevant government agencies and where possible form partnerships with the private sector.*

11 Indigenous Culture and the State Library and Information Service

In conjunction with the State Records Office, LISWA holds much of the documented history of Western Australia's Indigenous people. These are contained in the reports and diaries of explorers, people who worked for government agencies, missionaries, anthropologists and pastoralists, as well as the Indigenous people themselves in more recent times. These records, be they reports, diaries, photographs, oral histories, private papers or film, are important source materials for Indigenous people who are searching for their family history, documenting their tribal land, searching for their language and preserving their culture.

Recommendations

- 11.1 *Ensure employment practices are inclusive of Indigenous people (See also 6.1)*
- 11.2 *Through consultation with Indigenous communities develop materials and guides to sources, which are useful to Indigenous communities.*
- 11.3 *Provide training to improve the information skills of Indigenous people in using library materials.*
- 11.4 *Work with Indigenous communities to ensure relevant material is based in these communities.*
- 11.5 *Ensure libraries are inclusive places for people of all origins*

12 Health

In 2001, the Australian Broadcasting Commission produced a television series and publication *Stress-the Causes, the Costs and the Cures-The Science and Politics of a Global Crisis* in which it refers to the alarming 1999 prediction of Gro Brundt, the Director General of the World Health Organisation that within twenty years, depression would rank second to heart disease as the major health problem facing the world.

The recently established national Australian organization, *Beyond Blue*, spearheaded by former Victorian Premier Jeff Kennett states (confirmed by email April 2002) that

Depression is the fourth leading cause of disability in the Australian community.

Whilst the reasons for stress related diseases are complex it is generally agreed that contributory factors include a sense of powerlessness, alienation, social isolation, loss of cultural identity, connection with place and means of expression. Stress and depression are now major illnesses in Australia contributing to an escalating health bill and impacting on productivity, family and working life. This trend is a major sustainability issue for governments at all levels and for business and the community.

Australian academic, David Tacey in his book *ReEnchantment: The New Australian Spirituality* (page 39), explores the hunger of contemporary Australians for greater meaning and value in daily life and describes culture:

As our social dreaming, our way of reflecting and embodying the imaginal life of the community. Culture is also the way in which a society reflects its own meaning and direction; its sense of belonging to a specific time and geophysical place and its belonging to eternity and the sacred.

He refers to the growing number of Australians who are searching for greater meaning and talks about the people 'falling into the cracks' suggesting that the community needs greater sustenance than material wealth and economic prosperity.

Whilst it would be ludicrous to suggest that the arts and culture are a panacea for all ills, they can play a significant role in improving physical and mental well-being, health care and health care infrastructure. Art can be used in health diagnosis, repair and recovery.

There appears to be a growing recognition among the medical community that bringing the arts and culture into the health care environment can be beneficial. The United Kingdom has established a new Centre for the Arts and Humanities in Health and medicine, which is engaged in research that will underpin the case for arts in health. The French Ministry for Culture at the *Culture, Health and Arts Symposium* in 1999, attended by over 500 delegates from 26 countries, announced that their culture and health ministries have signed a joint agreement giving culture an official role in hospitals for the first time.

In a study by Roger Ulrich of Texas A&M University, patients with stimulating environments were found to recover faster and needed less painkillers than those in dull surroundings.

Recommendation

- 12.1** *Ensure that all future health facilities include a percent for art component.*
- 12.2** *Explore a WA based research project on recovery rates and aesthetic environments with the Department for Health and the university sector.*
- 12.3** *Explore other arts and health partnerships inclusive of mental health with the Department for Health*

13 Community Well Being

The arts can give people the means to expression and contribute to community well being in a range of ways. Community based arts programs do much to give people a collective voice, to establish bonds across economic and social boundaries and to provide active opportunities for personal and collective creativity through the practice of the arts. Arts and cultural activities can be the 'social glue' that binds people together and celebrates commonalities and differences. They have the potential to generate new enterprises, jobs and economic multipliers to the local night and daytime economy. Local government should continue to be encouraged to play an active role in this regard. (It is important to note that communities should not be defined purely by geographic locality but also as communities of interest such as workplace, ethnicity, age or social issue.) Re-development authorities can also play an important leadership role in this regard.

Certain preconditions allow for this form of cultural engagement. These include the development of local government arts programs and budgets, community-based museums and local arts centres. There is currently an acute imbalance between the provision and financial support at all levels of government for cultural facilities, in comparison with sporting facilities including sports centres and recreation grounds. Whilst federal and state funding programs exist for the provision of sporting facilities of all kinds there are no comparable resources for locally based arts facilities.

The development of cultural maps, plans and policies for metropolitan and regional communities, which are integrated into economic and social agendas of communities are important goals. A cultural stream should be included in all State, regional and local sustainability strategies. This approach is being seen as increasingly important in many countries and is consistent with the development agenda being promoted by UNESCO.

Recommendation

- 13.1** *That a Cultural Facilities Fund be established for Western Australia*
- 13.2** *Include an arts and cultural stream in the State, regional and local sustainability strategies to be developed.*
- 13.3** *Encourage the development of cultural maps for individual communities in metropolitan and country regions.*

14 Culture and the Education Hub

Perth offers a high level of tertiary training in the arts and cultural industries. Tertiary education and training for visual artists is provided at Curtin and Edith Cowan Universities and the University of Western Australia and many of these graduates are arts practitioners of national standing. The Western Australian Academy of Performing Arts produces graduates who have achieved widespread acclaim in the music, theatre, film and television industry and Western Australian writers, graduates of the University of Western Australia and Curtin University are excelling in both literature and journalism.

In addition opportunities in film, and television, particularly documentary making and animation are positioning Western Australia well. The Department for Planning and Infrastructure's Working Paper No 12, *Can Perth Be More Creative?* raises the issue of developing a talent pool, which capitalises, on the intellectual and cultural talents of Western Australians to offset the State's reliance on minerals and other non-renewable resources. It suggests that Perth and Western Australia could undergo a shift to industries, which are creative in nature. The arts and cultural sector has much to offer in the generation of such a talent pool

Recommendation

- 14.1** *Develop a strategy to inject more resources into creative industries based on renewable resources.*

15 Libraries as Storehouses of Knowledge

Libraries provide access to vast amounts of knowledge and act as storehouse for information about our past. As such they can play a role in contributing to the economic, environmental and social aspects of the people of Western Australia.

In creating a more sustainable future, it is important to know where we have come from and the benchmarks from which we can measure our progress (or decline). As the repository of the State's documentary heritage, LISWA has an important role in preserving our culture and past history.

LISWA also preserves the history of early European settlement in Western Australia and the waves of migrants who have come to live here since. It is clear that sustainability involves cultural change; people's values and understandings have just as significant an impact on the environment as physical processes. In preserving the cultural values and stories of the people who have lived in or migrated to this State we can create an harmonious and tolerant society.

Planning and urban development are products of environmental science and social science, but also have a spiritual aspect. This spirituality explores the 'creative ability to make public spaces into a force that shapes the better side of humanity.' The maps, plans and photographs which LISWA holds can assist in preserving and restoring heritage buildings and ensuring that towns and cities can retain their heritage. In this LISWA can provide a benchmark as to what existed at particular times in history in terms of both the built and natural environments of the state.

Recommendation

- 15.1** *Ensure that the State's documentary heritage is preserved so that it is available for future generations.*
- 15.2** *Collect and preserve the stories of all Western Australians so that it reflects the cultural diversity of our State.*
- 15.3** *Provide access for all Western Australian, wherever they are located, to documents and publications, which provide the historical context for where the community is placed today and how we arrived at this point.*
- 15.4** *Provide a forum for the receipt and dissemination of data/information about what we have done and where we are at, and a place where misinformation can be corrected and its spread halted.*

16 Libraries as Access Points of Information

LISWA is in a prime position to be an access point for information to the people of Western Australia. As well as the considerable resources held in the Alexander Library Building and the stock in public libraries, it can provide links to databases throughout the world via the Internet. These resources can bring the latest information about science, the environment, agriculture, engineering, business and culture to Western Australians no matter where they are located.

In particular, libraries provide access points to the disadvantaged in our community who do not have ready access to information due to their location, economic circumstances, or lack of information skills. Through the services provided from the Alexander Library Building and the links to the 238 public libraries throughout the State, libraries can assist in local projects to improve their economy, environment or social circumstances and play an important support and promotion role for those who are the practitioners of sustainability.

Recommendations

- 16.1** *Provide access to information, which reflects worst practice, better practice, best practice in a variety of situations.*
- 16.2** *Libraries are in almost every community and, in smaller communities, need to be resourced so that they can be an access point to world-wide information.*
- 16.3** *Improve the information literacy skills of the community so that they can find and use information efficiently and fully participate in the online community*

17 Making Perth a Vibrant City

Visitors to Western Australia often remark on Perth's friendliness and its cleanliness but tourism research tells us that beyond this, visitors are often at a loss for what to do besides shopping, particularly at night. Those involved in the cultural life of the capital city, Perth would challenge this perception but agree that this arises because the cultural life of the city is relatively invisible. The Department of Culture and the Arts urges a much more dynamic cultural environment for Perth, which highlights and displays local culture and creativity. Western Australia needs to celebrate its cultural diversity in a more high profile way.

The challenge is for Perth to connect itself more obviously with its culture. This, in itself, requires a 'cultural shift'. It is also a major access issue and as such, is central to the Government's Arts Policy *Our Creative Community: Rebuilding the Arts*. The Department of Culture and the Arts welcomes the opportunity to work with the Department of Planning and Infrastructure, the Department of Premier and Cabinet, the City of Perth and other relevant government and private sector agencies to achieve a more vibrant identity for the capital city, Perth.

Recommendation

17.1 *Identify a range of strategies to make the city more culturally vibrant.*

18 Cultural Identity - The City as a Storyteller

The recent paper commissioned by the Department for Planning and Infrastructure, *Can Perth Be More Creative?* refers to the need for cities to tell a compelling story about themselves if they wish to prosper and to have an identifiable and authentic profile. In doing so it identifies a missing quality in Perth, the expression of its culture.

The cultural and social dimensions of the state, the people, the place and how they have interrelated with each other and their natural environment are the source of many rich stories. Some of the most skilled and powerful story-tellers the state has to offer are its artists, writers, composers, filmmakers, scientists and historians. The real challenge is to determine how the skills of these story-tellers and the rich repository of stories which exist, can contribute more overtly to the shaping of Perth's identity and to its longer term planning and development. The Department of Culture and the Arts would welcome the opportunity to work with the Department for Planning and Infrastructure and other relevant partners to achieve this.

There is significant potential for Indigenous Culture to make a much more significant contribution to the identity of Perth and to imagery in the physical landscape. In addition, investment in films and television which reflect characteristics of Western Australia, its people and its unique landscape have ancillary benefits for tourism and trade.

Recommendation

18.1 *Identify ways for artists, historians, scientists and Indigenous cultural representatives to work with planners to assist with planning, interpretation and marking of places in the Perth Metropolitan region, including the central city.*

18.2 *Develop a series of Indigenous heritage and signage trails around the city, which interpret the land and its cultural significance. Develop a dual nomenclature of selected locations in the city, to express the Noongar heritage.*

18.3 Explore a partnership between ScreenWest, tourism and trade.

19 Culture and Urban Regeneration

Culture can be an important tool in the regeneration of run down and degraded areas whether these are inner suburban such as East Perth and Subiaco or outer suburban as in the case of some Department for Housing and Works housing precincts. Artists can be used in these instances to enliven and shape the built environment through the creation of artworks which are part of the fabric of buildings, their landscaped surrounds, in parks and streetscapes with elements such as street furniture and lighting. These initiatives can be achieved through the dedication of a percent for art consistent with the Government's Arts Policy-*Our Creative Community-Rebuilding the Arts*. These activities can also involve residents and can invoke a sense of community involvement, guardianship and pride. Other artforms such as theatre, creative writing and film can be used to build a greater sense of belonging. (See also Studio Space)

Recommendation

19.1 *Involve artists and arts organisation's across a range of art forms in urban regeneration through partnerships between agencies and the Department of Culture and the Arts eg Housing and Works, Re-development authorities*

20 Culture as an Integral Part of Planning and Development

In Working Paper No 12 of the Department for Planning and Infrastructure-*Can Perth be More Creative ?*, the State is urged to connect more closely with its culture. This paper cites a number of examples where cities have been able to draw on their unique qualities and characteristics to gain a market edge in national and global competitiveness and to create an enviably high quality of life. This paper raises important issues about the need to understand the very nature and culture of a place to be able to capitalise on such strategies.

Arts and cultural practitioners are centrally involved in these issues of local character, distinctiveness and definition. Internationally recognised playwright and poet Dorothy Hewett, an expatriate from Western Australia for more than forty years, has observed many times that she seems incapable of writing or crafting a single line without the powerful metaphors of the Western Australian landscape and experience permeating her work. Hewett's observations suggest that culture is both the medium and the message.

In the *Fourth Pillar of Sustainability* (page1) writer, performer, thinker and former Director of the Cultural Community Development Board of the Australia Council, Jon Hawkes, stresses the significant benefits of introducing the concept of culture into the theoretical and operational frameworks of public affairs because:

"It formally identifies the aspirations and values of communities as being at the foundation of society;

It brings together a range of concepts and issues that have so far developed in parallel: well being, cohesion, capacity, engagement, belonging, distinctiveness are all ideas being used in planning debates without any significant success in developing an intellectual or operationally functional model that integrates them. The concept of culture provides the intellectual tools with which a more effective structure can be built."

Recommendation

- 20.1** *Involve artists and cultural representatives in multi-disciplinary planning teams.*

21 Community Engagement

Consultation and engagement with the community is now a necessary factor in contemporary planning practice. As all those involved in community consultation know, this is not an easy process. Often the general community has difficulty in translating and envisioning planning developments and the transformation of space. In addition, engaging with representative groups in the community can have its own challenges and difficulties.

The arts and cultural sector have much to offer in this regard. Visual artists with their drawing and painting skills can often be effective interpreters of concepts and would actively contribute to more effective communication on planning issues. The use of artists to design temporary works, which transform or change the experience of space and place could be used to ready the community for changed usage patterns and perceptions before permanent changes are made. Filmmakers and multimedia artists could also assist in informing such processes. Art and culture are a means for the transfer of ideas and could be much more actively used in the planning process. Theatre and writing are other media, which could be productively used. The Planning and Policy Division of the Department of Culture and the Arts can assist with this form of planning. It can also be a conduit to finding artists with these capacities.

There are also a number of government funded cultural organizations, which have strong links with a wide range of communities in the Perth Metropolitan region and in country communities, such as Country Arts WA and the Community Arts Network, WA (CAN). CAN has developed a range of sophisticated cultural planning and consultation practices to engage the community on a range of 'cultural issues'. These could be tapped to assist the Department for Planning and Infrastructure in meeting its consultation responsibilities.

Recommendation

- 21.1** *Draw on the resources of the Community Arts Network to assist with cultural mapping and associated skills.*
- 21.2** *Use artists across a range of art forms in consultation processes and visioning exercises with the community.*
- 21.3** *Commission artists to assist with the temporary transformation of public space to assist the community to adjust to longer term permanent changes.*

22 Culture and Decision Making

If Perth is to move culture centre stage this needs to be reflected in the decision-making instrumentalities and processes, which are primarily concerned with planning. Consideration needs to be given to representation of members of the community with a cultural perspective on critical boards and committees. These include the Western Australian Planning Commission and its South West Regional Planning Committee and the Central Perth Planning Committee.

Currently, there is no overall Cultural Plan for Perth as a Capital City. The development of such a plan could significantly advance the status and development of the Perth as a creative city. To be most effective this would need to involve key stakeholders, the City of Perth and its near neighbours, the Towns of Vincent, Cambridge and Subiaco. Each of these authorities could contribute much to a cultural plan for the 'greater capital city'.

Local Government authorities generally are already being encouraged to develop cultural plans. ArtsWA, the arts funding arm of the Department of Culture and the Arts provides support through the Community Arts Network of WA to work with local government authorities to prepare cultural plans.

Recommendation

- 22.1** *That the Department for Planning and Infrastructure and the Department of Culture and the Arts, through its Policy and Planning Division, work with cultural stakeholders and local government authorities to develop a cultural sustainability plan for the capital city, Perth*

23 The Built Environment

Western Australian artists have an important role to play in shaping the built environment alongside planning and design professionals. They have the capacity to create works of art, which are integrated into the fabric of buildings and to their landscaped surrounds. Similarly, they can be involved in the development of parks, riverfronts, streetscapes, transport systems and other infrastructure. International city specialist, Charles Landry, in his book *Creative City-A Toolkit for Urban Innovators* makes much of the role of artists in shaping physical space. This is already occurring through the Western Australian Government's Percent for Art Scheme and through the practices and policies of a significant number of local government authorities. Advocacy of similar practices with the private sector is equally vital.

Whilst the Percent for Art Scheme, which the Government has already been expanded to encompass government infrastructure there is scope for the scheme to be extended to sub-division and land development. A commitment to percent for art should be enshrined in any new strategic plan for Perth, and in the Town Planning Act.

Recommendation

- 23.1** *Extend the percent for art scheme to government land development and green field projects.*

- 23.2** *Establish a mechanism between the Department for Planning and Infrastructure, the Department for Housing and Works and the Department of Culture and the Arts, which targets government and private sector green field developments at the earliest stage for artist and percent for art involvement.*

24 Artists in Planning Teams-Artists as Place-makers

Models

A range of models of artist involvement has been developed in conjunction with the Percent for Art Scheme and with urban re-development authorities such as East Perth and Subiaco. In these instances, a consultant manages the selection, commissioning of the artist, the development of briefs, contracts and installation. Artists are brought into the process when building projects are already defined. In other instances, the artist is self managing and contributes at the very earliest planning stages as a member of the initial planning team, prior to the design and development of any site or infrastructure development

The most successful example of this latter approach to date has occurred in the Ellenbrook (now LWP) development, the joint venture between Homeswest and Japanese partner, Sanwa. Here, the artist is seen as a member of the planning team from the outset. The artist is seen as contributing a heightened sensibility and new way of seeing and responding to planning considerations.

The developers have stated that the artist's involvement helps the planners, engineers and developers to introduce a sense of difference, a new dynamic in the way planning issues are addressed. They have also referred to the process as 'enriching place' and 'creating difference'. The artist described this as contributing a metaphoric and poetic language to the planning and place-making.

In the Ellenbrook model, the artist has also worked as a creator of artworks and objects, which include street furniture, entry statements, signage, large sculptural objects and mosaic and patterned pavement surfaces. It is also interesting to note that the artist has been an active participant in documenting the site using a range of media. The role of the artist as place maker is well illustrated in both the Ellenbrook and East Perth initiatives.

Recommendation

- 24.1** *Use artists as place makers in multi –disciplinary teams for sub division and green field development and explore incentives to encourage private sector use of artists in planning teams for land development.*

25 Studio Space, Cultural Facilities-Property Exchange

There is an opportunity to establish a 'cultural property exchange or bank' of government owned facilities, which can be offered as studio space on peppercorn rents to artists across all artforms, from properties acquired by Government for long term planning purposes. This would also implement a commitment in the Government's Art Policy *Our Creative Community-Rebuilding the Arts* to providing studio space for artists.

As most of the development of the Perth Metropolitan Region is green field in nature, consideration is needed of other ways to provide professional artist spaces in suburban contexts. This could be achieved by introducing a new definition of how developers can contribute to amenity as a proportion of development costs. Currently this is most often directed to the development of public space and parklands.

The Metropolitan Improvement Tax might also be able to be directed towards acquisition of land and property for cultural provision. This proposition needs further refinement and discussion with the Department for Planning and Infrastructure.

Recommendation

- 25.1** *Establish a Cultural Property Bank for medium term lease of government properties and land holdings for temporary use as artist studios on a peppercorn lease arrangement.*
- 25.2** *Consider including cultural provision within the ambit of the Metropolitan Improvement Tax.*