

WHY THIS WORK IS IMPORTANT

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This book describes a range of wonderful activities. The stories are inspirational; they are filled with images of empowerment – people working and playing together and, in the process, expressing their identities, hopes, achievements and respect for each other.

After the glow, the questions that emerged for me were:

- Why isn't the value of these processes more widely embraced? and,
- Why isn't work like this the major part of what is encouraged with public support, particularly at a local level?

I think it may be because public arts support tends to focus on the outward manifestations of professional production while not recognising the need to care for the ground that supports these emanations.

The largest items of public investment in the arts are usually for the development, upkeep and management of facilities for the storage and presentation of traditional artefacts and rituals; next is usually subsidy of the industry that makes content for these facilities; third is the training of personnel for employment in these fields; and fourth is often schemes to increase consumption of the products available from these facilities.

If it is there at all, the smallest item is always for the support of community-based, community-envisioned and community-implemented arts activities. That is, the sorts of activities described in this book.

These investment priorities may make sense if arts production is viewed through an industrial or commercial lens. But they start to look a bit threadbare when other points of view are brought to bear. If art also describes a social process, a creative process, an experience, as well as an industry that makes stuff for consumption, then some other priorities raise their heads.

To recognise that the most profound impacts of artistic endeavour come through the actual process of making, and to recognise that all people have the capacity, right, need and desire to directly experience these impacts, and to recognise that this experience has profound social benefits must surely alter, if not reverse the traditional priorities.

I don't question that witnessing the results of arts production can be profoundly moving, but that should not divert focus from the benefits communities derive from actively making their own art. Energetic local arts production is the foundation of a healthy arts ecology. It is also at the foundation of much more: our sense of ourselves, our sense of each other, our collective memories, our collective problem-solving capacities, our pleasure in living. The stories in this book beautifully document the truth of this assertion.

I simply do not understand how investment in local art-making is not a top priority for any government committed to sustainability, social justice or democracy.

Perhaps it's because we live in a world where that old saw, 'what can be counted counts, what can't doesn't', holds sway. To the point that we fear that if we can't express (I mean articulate in rational language) the significance of an activity then it can't have any. This leads to the not uncommon suspicion among many public servants that art (and even more so, community art) is really just decoration that should only be thought about after the real issues have been dealt with (or at least that their colleagues and superiors are of this opinion).

The consequence of these fears is that a great deal of government rhetoric about the arts lacks a confident and grounded demonstration of what is at stake. Instead of bold clarity we get desperate and defensive rationales, new age sentimentality, aggressively enthusiastic corporate speak, dull bureaucratese, unsupportable quality of life claims and cries for the preservation of ancient rituals. And I haven't come across any poetry. It is little wonder that local arts development remains relatively invisible¹. This publication being a notable exception.

My purpose in this essay is to offer some alternate ways of thinking about art and its function in society. The ideas that emerge from this other way of looking may make it a little easier to present a convincing case to and within local government.

Imagine convincing oneself, and then others, that Council would be mad not to go all out supporting the participatory arts activities of its constituents. My mission is to help develop the language that achieves just that.

I have structured this material around five themes:

- The importance and value of participatory and collaborative art-making
- Independent perspectives (eg, needs and rights) from which art-making can be usefully viewed
- The value of art-making to Local Government
- Approaches to engagement
- What's needed

As I've already mentioned 'community art' and 'art-making' and now that I've dropped 'participatory' and 'collaborative', I should begin with some clarity about the 'art' that I'll be attempting to express the value of.

I've read reams of material about the value of art, and the one thing all have in common is that they're talking about:

- the value of the 'work' of art (be it book, poem, pot, painting or event), and/or
- the value of the facilities that house this stuff, and/or
- the value of witnessing the work.

Very few talk about the value of **making** art.

For me, making is both the most valuable and the most undervalued aspect of 'arting'. I say 'arting' in homage to Christopher Small who invented the word 'musicking' to emphasise the fact that music is an activity not a thing, a verb, not a noun². And so it should be with all arts. The fundamental value is in the doing.

Which is to say that, while I recognise the worth of the Keeping Place, the Artefact and the Artist, in this instance I'm on about a more fundamental level – what was known for a while as community arts and now, most often, as participatory arts. This phrase denotes empowered and hands-on community involvement in collaborative art-making. Its practice embodies the principle that we are all creative and that we all have the capacity, need, right, responsibility and desire to be actively involved in making our own culture.

The 'we' in the above is not just the aggregation of individuals, but also the overlapping and shifting groups into which these individuals connect. That is, communities also have collective capacities, needs, rights, responsibilities and desires. I'm trying to emphasise the point that I'm not just talking about individual needs, etc, here but of the needs of communities as well. I'm also accepting that art-making is, at its most effective, a social, co-operative, fulfilling and engaging activity.

Now, as I've said, nearly all current evaluations of the arts focus on the value of the **product/result**:

- Its sale price
- Its popularity (bums on seats, queue length)
- The profundity and/or innovation of expression
- The skill of the techniques
- As an aesthetic contribution to civilisation
- As a symbol of a society's views, aspirations
- As a manifestation of individual (and often, national) genius
- The number of jobs it involves
- The economic activity it stimulates

Despite these impressive traits, I'm convinced that the value of the product dribbles into insignificance in comparison to the value of the **practice**. That is, the value of collaborative and participatory arts **practice** in communities – its value both to the wellbeing of each individual and to society at large.

The importance and value of participatory and collaborative art-making

If one puts aside the usual criteria outlined above, one has to come up with a different but at least as persuasive a framework. One that:

- Identifies the essential characteristics of the arts; and,
- Demonstrates why art-making is an essential aspect of becoming human and of maintaining community.

The first step is to express what art 'is' as distinct from what art is good for – its intrinsic value.

Connection: Art-making puts us in touch with the unknown, the unconscious, the muse, the irrational, the imaginative. It is our link with the mystic, with that aspect of ourselves, and of others, that is apart from reason.

Expression: Art-making facilitates the outpourings of our innate creativity. It lets us document our dreams.

One can think of art as a channel through which we breathe in (connection) and breathe out (expression). These characteristics offer every person a way of applying their imagination in their lives³.

With these foundational values expressed, it becomes possible to demonstrate that these qualities give art-making the capacity to enhance many of the fundamental conditions of human existence. It is indeed a tool with a myriad of applications. These include:

Creative and collaborative play: in order to survive, we NEED to learn, **and to learn to enjoy**, doing things co-operatively; if our life's journey is undertaken with experientially-based expectations that co-operative work can be productive and fulfilling, then it's more likely to turn out that way. Song, dance and music-making in particular, give us that opportunity, but it seems to me that most other creative activities (from image-making to story telling, from gardening to cooking, from games to rituals) offer a similar context.

Art-making is fundamental to collaboration and social cohesion.

Making sense: our insatiable quest to make sense of our surroundings is facilitated through art-making. We NEED art-making to compose patterns and 'connect the dots'. We don't **choose** to make sense of the world around us, and our place in it; we are hardwired to go at it from the moment we are conscious. Long before logic, science, philosophy and faith become tools, our creative imaginations are hard at work.

Art-making is fundamental to how we make meaning.

Different ways of seeing: making art opens us to seeing ourselves, others and the world we live in entirely new ways. The flashes of insight, lateral connections and intuitive epiphanies that come with the exercise of creativity are essential tools for discovering effective solutions to living on this planet.

Art-making is fundamental to innovation and problem-solving.

Belonging and connectedness: the process of making art together creates ties between people, and between people and place, that are enormously powerful, not least because the binding is at an emotional level. It comes as no surprise that sociological researchers have discovered, for example, that music is the primary medium through which young people develop their individual and social senses of identity.

Art-making is fundamental to wellbeing and engagement.

Memory: our sense of the past, our primary avenue to understanding and expressing our heritage, and the stimuli that activate our own memories are, more often than not, based in acts of creativity.

Art-making is fundamental to heritage and tradition.

Ceremony: marking significant occasions, be they anniversaries, assemblies, openings, closings, mournings, or celebrations, always involves applying artistic imagination.

Art-making is fundamental to ritual.

Transmission: the advertising industry understands better than any, just how powerful the arts can be in enhancing the effectiveness of a message.

Art-making is fundamental to communication.

Education: educational researchers have been telling us for decades how useful creative practices can be in facilitating learning.

Art-making is fundamental to learning.

Place making/animating: both the built environment and the activities within it can be artful. Everyone knows more than a couple of places where it is the art of the place that makes the place.

Art-making is fundamental to the design and animation of public space.

All of these 'instrumental' functions stem from art's intrinsic values: its capacity to make inspirational connections and its power to embody awesome expressions.

There's no doubt that engaging with the results of art-making can have profound effects (there's many a person whose life has been changed by a book and many for whom experiencing a concert takes them to heights that are otherwise unachievable).

What I have tried to demonstrate is that it is in the making that the most profound effects occur. And that in this age of specialization and consumer frenzy, a rediscovery of DIY art is urgently needed.

So what is at stake with this attempt to describe the value of art-making?

I don't think it's too great a claim to say our humanity, both in terms of individual fulfilment and of benign social cohesion.

So that's the first theme explored. Perhaps this exposition may be useful in demonstrating to the engineers and the accountants that art-making has a more important function than simply being the decoration that, if one has any time and money left, one might allow to be added after the really important issues have been dealt with⁴.

Independent perspectives from which art-making can be usefully viewed: Needs

It's all very well to make claims for art that arise directly from its own attributes. It would be useful if there were ways of contextualising the value of art within other independent frameworks.

One of the most obvious of these is needs theory. Humans have devoted much thought to the classification of human needs. Where might art-making fit as a fulfiller of human needs?

For a long time, needs theory was not a very friendly place for the arts. Up until quite recently, Maslow's hierarchy of needs⁵ has been the most common reference point (despite having been developed more than 50 years ago and subject to constant criticism since). With its pyramid formation, it's expressly based on the belief that, quite literally, the most basic needs must be met before the 'higher order' ones can. It clearly identifies creative needs as being the icing on the cake

(one might say, the snow on the summit). This rather antiquated notion comfortably supports the 'art-as-decoration' notions I referred to earlier.

Maslow and his colleagues were developing their theories in the context of the industrial/business psychology movement of the post-war period, a time in which creativity and imagination were not widely recognised as having much of a contribution to make to the dominant paradigms of efficiency and advantage.

More recent models rise out of conflict resolution and development theory. More often than not, these are presented as spectrums rather than hierarchies, in recognition that we have simultaneous, complementary, interactive and fluctuating needs, and that a significant part of life is the constant negotiation of competing needs (eg, freedom/protection, identity/affection, participation/leisure).

I am particularly attracted to the taxonomy of the Chilean economist, Manfred Max-Neef⁶ because of the beauty of the conceptual framework he has developed. He has refined needs into an elegant and coherent set of one-word conditions or states; he then concisely nominates the qualities, things, actions and settings required for their effective fulfilment. The result is a model that is accessible and functional.

He also characterises the range of needs 'satisfiers' as violators or destroyers, pseudosatisfiers, inhibiting satisfiers, singular satisfiers, or synergic satisfiers.

After intensely studying the matrix of qualities, etc in his chart, I can't help but conclude that art-making is a synergic satisfier. Perhaps, keeping in mind the instrumental qualities I outlined earlier, it can be shown to have a positive impact on ALL of the nine 'fundamental human needs' that Max-Neef identifies. I have been unable to imagine any other 'satisfier' that has as broad a 'synergic' influence.

To my mind, an arts policy in need of an independent rationale could do far worse than to integrate its thinking with contemporary needs theory.

Independent perspectives from which art-making can be usefully viewed: Rights

Since the Declaration of Human Rights in 1948, we have been able to claim 'the right freely to participate in the cultural life of the community'⁷. Sixty years later, the Committee on Economic, Social and Cultural Rights of the UN's Economic and Social Council received a paper⁸ in which it was opined that 'under international law, five human rights are generally understood as cultural rights:

- The right to education;
- The right to participate in cultural life;
- The right to enjoy the benefits of scientific progress and its applications;
- The right to benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which the person is the author, and
- The freedom for scientific research and creative activity.'

The Council of Europe Compendium website⁹ states that, 'in international discourse, cultural rights are seen as part of civil rights relating to:

- freedom of expression;
- right to and responsibility for cultural heritage;
- right to free practice of art and culture and to creative work;
- right to protect the intellectual and material benefits accruing from scientific, literary and artistic production;
- right to participate in cultural life and right to equally accessible and available cultural, library and information and leisure services;
- right to choose one's own culture;
- right to the development and protection of culture;
- respect for culture and its autonomy and for cultural identity.'

The primary focus of international cultural rights development has been in relation to those of indigenous peoples¹⁰ and to the peoples in and from developing countries¹¹. Nevertheless, this has not diluted the original intention to develop frameworks with universal relevance.

What this body of work offers arts policy makers is another independent basis on which to build reasonable arguments for public support of art-making. This is particularly the case if one accepts that rights aren't worth the paper they're written on unless constituents have the opportunity to exercise them. An important aspect of governance should be focused on ensuring and facilitating these opportunities.

The value of art-making to Local Government

Most of the value described above accumulates to individuals and the communities in which they mingle. Even though this provides more than enough reason for active public support, participatory arts also offer significant governance-enhancing opportunities.

As a reminder, what I wrote before bears repeating: participatory arts describes empowered and hands-on community involvement in art-making. Its practice embodies the principle that we are all creative and that we all have the capacity, need, right, responsibility and desire to be actively involved in making our own culture. And that if we don't, it is inevitable that we will become alienated, disconnected and pissed off.

But back to how this practice can improve the ways we run ourselves. There's plenty of evidence to demonstrate that participatory arts can be useful in governance because:

- The insights and experiences participants gain through art-making make it easier for them to become better and more effective citizens;
- Utilising art-making in programs such as community education, community building, health promotion, cross-cultural understanding, etc, will enhance organisational responsiveness, delivery and flexibility; and
- Embedding art-making in the everyday processes of governance has the capacity to improve community engagement, communications, decision-making, policy development, expression of goals and evaluation.

So, on the one hand I'm saying that it is a basic democratic right that every community have access to the resources that will allow them to make art, to exercise their creativity, to make and express their own meanings.

On the other hand I'm saying that participatory art-making is an invaluable instrumental tool:

- in the development of a society of fulfilled, healthy and engaged citizens;
- in the process of democratic governance;
- in the development of dynamic social communications;
- in the delivery of public services; and
- in the achievement of a wide range of social objectives, including, not least, the building of community.

The sort of long term sustainable social change that is really needed (that is, universal respect, engagement, empowerment and fulfilment) can only be achieved through the widespread application of participatory arts activities.

Why? Because collaborative creativity is at the foundation of building connectivity and purpose. And without these, everything else is ashes¹².

Approaches to engagement

If the foregoing has been sufficient to encourage the reader to at least entertain the notion that there are powerful reasons for actively encouraging participatory art-making, then we can now consider how to go about it.

This section of the essay focuses on attitudinal and behavioural approaches that can facilitate development from way before specific program is designed and implemented.

A key area of cultural development at the local level is within the agencies responsible for facilitating that development. Without change within these agencies, their capacity to productively assist communities to develop their cultures will be inhibited.

Two fundamental challenges need to be successfully dealt with:

The **first challenge** is unawareness, and the response should be learning and advocacy.

A society's health and capacity to effectively respond to change is fundamentally dependent on the energetic engagement of its people. This can be encouraged, focussed and maintained by supporting local cultural development.

This argument needs to be understood and promoted.

The **second challenge** is insensitivity, and the response should be listening and self-examination.

The values and behaviours that surround State interventions significantly affect their impact. Particularly in the area of local cultural development, the way that State agents choose to engage with the communities they serve will profoundly affect what happens.

Bureaucracies can't help themselves; history shows us that these systems inevitably exhibit a range of tendencies designed to make the world more manageable, more predictable, more secure, more measurable. Perfectly understandable, but not really conducive to discovery. For art-making to flourish these tendencies need to be recognised and reined in¹³.

Government may be the biggest threat to local cultural development, but it is also its greatest hope. State-supported creative approaches to facilitating local cultural development have the potential to take us many steps toward resolving the crisis we are in.

How can this threat be transformed into hope? How can this potential be realised? How can a creative approach to local cultural development be achieved? What might 'learning and advocacy' and 'listening and self-examination' initiatives look like? What is to be done?

I believe change is necessary at two levels - in the values and behaviour of those at the senior levels of the agencies of public support for culture, and in the ways that communities go about dealing with these agencies.

For now, I'll focus on the public agencies, where, as I have said, there is a lot of learning to be done:

- There's a range of creative skills that urgently need development among agency staff:
 - **Sympathetic ears:** The art of 'really' listening and the exploration of alternate ways of facilitating community expression.
 - **Golden tongues:** The art of saying what one means in ways that strike responsive chords with the listeners - what might be called accessible expression.
 - **Soft hands:** The art of service as opposed to control; how to 'let go', how to trust in the capacities of communities.
 - **Dancing feet:** The art of facilitating community initiative - how to lead without threat, how to recognise and honour emerging and half-formed visions.
 - **Enquiring minds:** The art of respectful curiosity - how to stay open to surprise, how to develop an appreciation, and capacity to express, the eternal synthesis between diverse cultures as they rub against each other.
- Then there's:
 - The design and application of internal procedures that enhance staff contribution to agency culture.
 - The design and application of internal procedures that enhance staff engagement in collaborative creativity.
 - The design of regular community gatherings at which communities can creatively mingle, engage in visionary discourse, celebrate their existence and be fruitfully listened to by the agencies responsible for facilitating their self-directed development.

This may appear to be a paltry contribution in the face of the problems facing the public sector, but ultimately the solutions are in the hands of the agencies - see things differently and the solutions will emerge. What I am proposing here is a different perspective¹⁴.

What's needed

If one can imagine that there might be an agency exhibiting most of the characteristics described above, what might it then actually do to:

- most effectively apply art-making's attributes;
- maximise the contribution of art-making to the fulfilment of human needs; and,
- facilitate the exercise of cultural rights?

Or, to make the task a bit more practical, how might that agency most effectively stimulate the development of independent, self-sustaining, inclusive, welcoming, regularly occurring, participatory, collaborative art-making?

To my way of thinking, the answer lies not so much in the implementation of proactive interventionary programs, or in exemplary model projects, but in recognising that for communities to achieve maximum engagement in creative participation, they need widespread and easy access to a range of resources. These include:

- **Recognition:** public recognition and promotion of the value of their activities and the importance of their status; confidence in their cultural function and the public support for carrying out that function.
- **Time:** there are many options; for example - a shorter working week, mandatory arts elements in educational programs, paid time for cultural activities as a part of workplace agreements, a recognition that time spent in creative activity is socially productive.
- **Networks:** of common interest and experience, of support and sharing - networks that facilitate discovery, exchange, dissemination and promotion; while these networks need to be independent, their development would benefit from, for example, the availability of training opportunities for community activists and the facilitation of co-operative resource sharing.
- **Information:** about examples and models, guidelines to best practice, contact details, exposure to alternatives.
- **Equipment:** the tangible materials and tools with which to make stuff.
- **Sites:** in which to work, to practice, to mingle, to play, to experiment, to make and to show.
- **Public space:** places where widespread face-to-face social interaction can be facilitated. This is a key to civic engagement and to local cultural development.
- **Facilitation:** people who are really good at liberating the creativity of others.
- **Skill development:** decentralised and local ownership of an ongoing skill-base; keeping in mind that the fundamental skill is CONFIDENCE and that development is the opposite of envelopment. The skills I'm thinking of are not just those of specific art-making techniques but also of group-work and cross-cultural facilitation.
- **Diversity:** opportunities to experience and collaborate with people with different experiences, values and modes of expression.
- **Continuity:** 'access to continuity' may sound strange, but it is meaningful; communities need to be able to experience ongoing cultural engagement - stop-start projects can be counter-productive.
- **Gentle hands:** resource and service providers whose behaviour is founded on their understanding that their function is to serve rather than control.
- **Money:** although, if all of the foregoing resources were available to communities at a minimal cost to them, then perhaps money wouldn't be an issue at all.

Most communities could not hope to achieve accessibility like this on their own: public initiative is clearly needed.

The challenge for agents of governance is to ensure that the distribution of these resources is achieved in ways that make them accessible, productively used and, as far as possible, locally owned and sustainable.

If the tools of artistic production were to become universally accessible, the results would not simply be the universal and democratic exercise of cultural rights, but also a massive outburst of creativity.¹⁵

Conclusion

Taking on board the stories in this book certainly got my emotions and my mind working. I hope others will be equally stimulated.

My excitement led me to try to present some coherent and persuasive reasons why:

- Participatory art-making is fundamental to being human, to community health and to good governance; and,
- Public support of local arts initiative is essential.

It will very soon be fifty years since the first time I earned money from art. For the ensuing half century, the question, in all sorts of different forms, about whether what I was doing was worth doing has kept coming up.

The first 'worth' to be discarded was economic. I've been unable to make a decent living from my obsession. Shortly followed by health. Injuries go with the territory. Then went fame, happiness and finally vision: the presumption that I had a 'view of the world' that I must share with my fellows.

It's only been in the last decade or so that I've begun to be able respond to the question in ways that have begun to make sense.

I watched Bruce Springsteen tell Elvis Costello why he wrote songs the other night on TV – 'I'm just trying to figure it out for myself'. We're all driven to join the dots. Since early humans imagined pictures in the night skies we've been impelled to make sense. And, when the chips are down, it may well be the most important thing we do make.

I hope that I've been able to make some sense in this essay.

Endnotes:

¹ Much of the content of this page is adapted from *Challenges for local cultural development*, my paper for the Barcelona Institute of Culture, 30/4/09, see <http://community.culturaldevelopment.net.au//Challenges.html>

² Small, Christopher (1998) *Musicking: The Meanings of Performing and Listening* Wesleyan University Press

³ For a diagrammatic view of the connections between creativity, art and culture see <http://community.culturaldevelopment.net.au//CHARTConnections.html>

⁴ Adapted from *Creative democracy*, my address at 'Interacció '06; Community Cultural Policies' hosted by the Barcelona Provincial Council, Barcelona, 24/10/06, see <http://community.culturaldevelopment.net.au//Barcelona.html>)

⁵ **Abraham Maslow: hierarchy of human needs** from *Human Needs Theory* (1954)

self-actualization	morality, creativity, spontaneity, problem solving, lack of prejudice, acceptance of facts
esteem	self-esteem, confidence, achievement, respect of others, respect by others
love and belonging	friendship, family, sexual intimacy
safety	security of: body, employment, resources, morality, the family, health, property
physiological	breathing, food, water, sex, homeostasis, excretion

See http://en.wikipedia.org/wiki/Maslow_hierarchy_of_needs

⁶ **Manfred Max-Neef: Fundamental Human Needs** from *Human Scale Development: an Option for the Future* (1987)

Need	Being (qualities)	Having (things)	Doing (actions)	Interacting (settings)
subsistence	physical & mental health	food shelter work	feed clothe rest work	living environment social setting
protection	care adaptability autonomy	social security health systems work	co-operate plan take care of help	social environment dwelling
affection	respect sense of humour generosity sensuality	friendships family relationships with nature	share take care of make love express emotions	privacy intimate spaces of togetherness
understanding	critical capacity curiosity intuition	literature teachers policies educational	analyse study meditate investigate	schools families universities communities
participation	receptiveness dedication sense of humour	responsibilities duties work rights	co-operate dissent express opinions	associations parties churches neighbourhoods
leisure	imagination tranquillity spontaneity	games parties peace of mind	day-dream remember relax have fun	landscapes intimate spaces places to be alone
creation	imagination boldness inventiveness curiosity	abilities skills work techniques	invent build design work compose interpret	spaces for expression workshops audiences

identity	sense of belonging self-esteem consistency	language religions work customs values norms	get to know oneself grow commit oneself	places one belongs to everyday settings
freedom	autonomy passion self-esteem open-mindedness	equal rights	dissent choose run risks develop awareness	anywhere

See <http://www.rainforestinfo.org.au/background/maxneef.htm>

⁷ <http://www.un.org/en/documents/udhr/index.shtml>

⁸ Background paper (E/C.12/40/9) submitted by Ms. Elissavet Stamatopoulou. See <http://www2.ohchr.org/english/bodies/cescr/docs/discussion/ElissavetStamatopoulou.pdf>

⁹ See <http://www.culturalpolicies.net/web/ethics-human-rights.php> (accessed 6/4/11)

¹⁰ 2007 UN Declaration on the Rights of Indigenous Peoples, see <http://www.un.org/esa/socdev/unpfii/en/drip.html>

¹¹ 2001 UNESCO Universal Declaration on Cultural Diversity, see http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html followed by 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, see http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html

¹² Adapted from *Delivering long term sustainable social change through the arts*, my speech to the 'Social Inclusion & the Arts' forum, Arts SA, Adelaide, 2/10/02, see <http://community.culturaldevelopment.net.au//SocialInclusion.html>

¹³ In *Challenges for local cultural development*; paper for the Barcelona Institute of Culture, 30/4/09, see <http://community.culturaldevelopment.net.au//Challenges.html>, I identify some of the negative tendencies that often infect bureaucracies.

¹⁴ Adapted from *Challenges for local cultural development*; paper for the Barcelona Institute of Culture, 30/4/09, see <http://community.culturaldevelopment.net.au//Challenges.html>

¹⁵ Adapted from *Understanding Culture*, my address to the National Local Government Community Development Conference. 'Just & Vibrant Communities' hosted by the LGCSAA, Townsville, Qld 28/7/03, see <http://community.culturaldevelopment.net.au//UnderstandingCulture.html>