

Cultural Displays

Projection sheets for presentations on a
cultural perspective

By Jon Hawkes

author of *The Fourth Pillar of Sustainability: culture's essential role in public planning*
(2001) Melbourne, Common Ground

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Presentation aids

Here are 21 one-page charts, lists etc that I have designed as aide-memoires and/or projected displays that can be used to support presentations about:

- the value of applying a cultural perspective to policy development processes;
- the value of art in general and participatory arts in particular

Since I wrote *The Fourth Pillar of Sustainability: culture's essential role in public planning* in 2001, I have used many of these sheets in the presentations I have given. I've found them helpful, and many attendees have asked for copies. So here they are, at last.

All I ask is that you acknowledge their authorship.

1. The three manifestations of culture

Culture as content, practice and results. Here is a way of envisaging culture that assists with integrating thought and action.

2. Cultural binaries

Cultural development is dialectic; it results from the interplay between two parallel mindsets. Both need to be nurtured.

3. Making sense of the four perspectives

The four perspectives provide a way of looking at ALL policy through lenses that ensure that all the key questions are asked.

4. Evaluating cultural impact

The three key cultural issues to address: active participation, diverse authenticity and continuing engagement.

5. Benefits of a cultural perspective

Seven reasons why it's useful to apply a cultural perspective to policy making and evaluation.

6. The main foci of cultural development

The primary engines of cultural production envisaged within a single integrated structure.

(A detailed explanation of this possibility begins on page 27 of *The Fourth Pillar*)

7. Connections between creativity, art & culture

These three concepts are constantly confused, concatenated and overlapped. Here is a way of meaningfully connecting them.

8. Broken connections

All the 'new planning paradigms' implicitly recognise that we live in a fractured society. They seek to re-make essential connections.

9. Modes of engagement

A quadrant that demonstrates the different ways in which we engage in cultural production.

10. Community access needs

Communities need widespread and easy access to these nine resources.

11. The ingredients of cultural vitality

The twenty characteristics that a culturally vital society exhibits.

12. The intrinsic value of art

The two fundamental reasons why art-making needs to be universally nurtured.

13. The instrumental value of art

Five areas in which art-making can be productively applied

14. Applying the 4 perspectives to art

Looking at art through the four dimensional lens.

15. Participatory arts

Why participatory arts are so important to the health of society.

16. Cultural rights

Descriptions of cultural rights.

17. Why we need formal cultural rights

And why we need them.

18. Communications through cultural action

Areas in which cultural action can be fruitfully applied to public communications.

19. Types of advocacy

Ways that participatory arts can be introduced.

20. The social impact of the arts

'The case for supporting participatory arts projects arises principally from their contribution to social policy objectives' From **F. Matarasso** *Use or Ornament?: The Social Impact of Participation in the Arts* (1997) Comedia

A list of over 50 beneficial social outcomes discovered by FM in his research.

21. Community cultural development according to Adams & Goldbard

Don Adams and Arlene Goldbard developed these lists in their '01 & '02 publications for the Rockefeller Foundation.

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The three manifestations of culture

		Grogan & Mercer	
Our beliefs and hopes	purpose, meaning, values, aspirations	MINDSET	CONTENT
How we tell our stories: through music, song, image, writing, design, argument	development, receipt, transmission, dissemination	MEDIUM	PRACTICE
The life we lead, the way we do things, what we teach our children	tangible and intangible manifestations	ARTEFACTS	RESULTS

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Cultural binaries

Cultural development is dialectic; it results from the interplay between two parallel mindsets. Both need to be nurtured.

ART	SCIENCE
imagination	reason
inspiration	calculation
connection	classification/categorisation
intuition	conclusion
creation	re-creation/reproduction
right brain	left brain
development	envelopment
wisdom	information
insight	outcome
impulse	plan/strategy
spiritual	secular
sacred	profane
poetry	prose
lateral	logical
illumination	solution
understanding	comprehension
play	utility
curiosity/wonder	analysis
unknowable	knowable
unnameable	naming
infinite	finite
dream	technology
fantasy	fact
serendipity	management
spontaneity	de-liberation
chance	determination
chaos	organisation
what if	what is
as if	as is
is it exciting/fun/challenging?	is it useful?
the flash	the plod
the senses	the intellect
feeling	thinking
what do we see/feel/hear/taste/sense?	does it add up?
images/sounds/tastes	numbers
emotion	consideration
love/hate/joy/fear	caution/envy/greed/suspicion
un/sub/conscious	conscious
non-sense	sense
absurd	rational
madness	sanity
surreal/unreal	real
impossible	practical
rule breaking	rule making
innovation	tradition
raw	cooked
savagery	civilisation
the muse	the miser
Dionysus	Apollo
dancing	marching
what is it worth?	what does it cost?

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Making sense of the four perspectives

A framework for achieving sustainability and wellbeing

Perspective	Basic questions	Creation, distribution & maintenance of:	Concept	Key concern	Public function	Overview
Environmental Responsibility	What have we got?	<i>Resources</i>	CONTEXT	Diversity	Mapping	The ecological dynamic in which we exist. ALL resources: finite & renewable; human & physical, built & natural, tangible & intangible
Cultural Vitality	Where do we want to go?	<i>Ideas</i>	PURPOSE	Animation	Planning	The meaning, vision, aspiration, intention, values and purpose of what is done, of the future we hope for
Social Equity	Who decides?	<i>Power</i>	STRUCTURE	Connection	Governance	The ways in which things are done / achieved; the structures through which intentions are realised.
Economic Viability	Who benefits?	<i>Wealth</i>	PRODUCTION	Equity	Commonwealth	The welfare of citizens: equitable distribution is as important as efficient production

Evaluating Cultural Impact

- **ACTIVE PARTICIPATION**

Active and universal engagement in the expression of commonly held and publicly negotiated aspirations.

- **DIVERSE AUTHENTICITY**

Expressions that genuinely reflect the democratic discourse through which they were arrived at, and that reflect the inevitable diversity inherent in all communities.

- **CONTINUING ENGAGEMENT**

The development of conditions that enhance communities' capacity for ongoing action and interaction in public life.

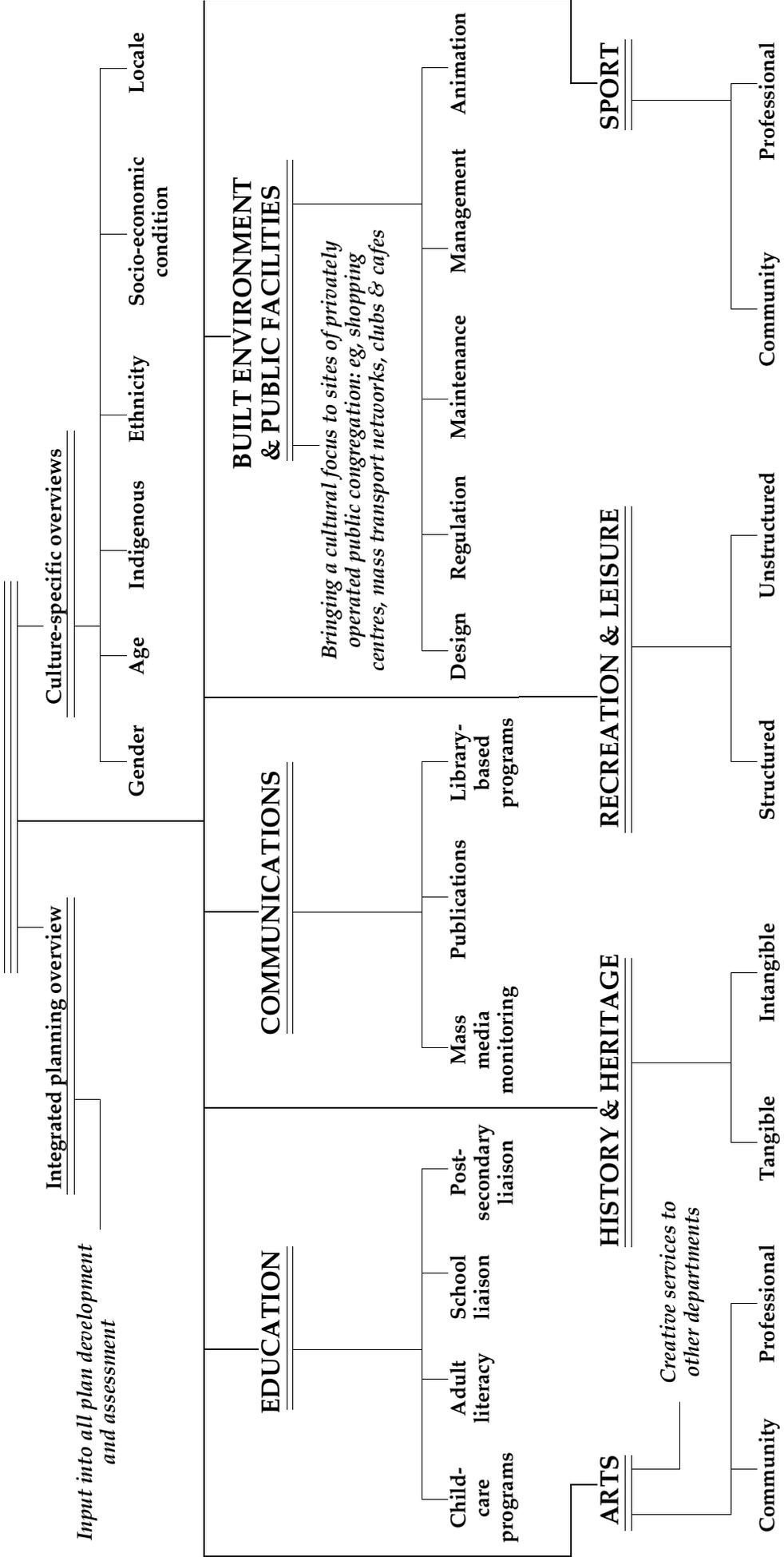
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Benefits of a Cultural Perspective

- Identifies the aspirations and values of communities as being at the foundation of society;
- Opens a pathway for the active voices of communities to be heard;
- Facilitates the processes used to discuss our futures, evaluate our pasts, and act in the present;
- Provides the intellectual tools with which contemporary planning concepts can be integrated;
- Improves the theoretical planning model;
- Improves the capacity for public expression to affect planning processes;
- Improves the integration of public program management.

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CULTURAL AFFAIRS



Notional internal structure of local government cultural activities showing all the aspects that an integrated cultural department might cover

Connections between creativity, art & culture

Creativity	Art	Culture
<p>the universal human capacity to explore the 'non-logical' areas of our existence & to make intuitive, imaginative connections</p>	<p>the processes and results of making these 'inspirations' into tangible and intangible forms – 'expression'</p>	<p>the social production of meaning; making sense together</p>
<p>making something out of nothing</p>	<p>making something out of creativity</p>	<p>making something out of art</p>
<p>CREATION</p>	<p>creation & EXPRESSION</p>	<p>Creation, expression & EXCHANGE Reason meets imagination Inspiration meets calculation</p>
<p>Light out of Darkness</p>	<p>Fire from the Light</p>	<p>Warmth from the Fire</p>

Broken Connections

All the 'new planning paradigms' implicitly recognise that we live in a fractured society. They seek to re-make essential connections:

- between nature and humans
- between language and meaning
- between bureaucracies and citizens
- between politicians and citizens
- within and between communities
- within and between bureaucracies
- between local and universal
- between rights and responsibilities
- between actions and results
- between policy development and program delivery
- between the present and future
- between past and present
- between values and planning
- between freedom and respect
- between culture and society
- between thought and behaviour
- between individual and social

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Modes of engagement

Maximum engagement

Creative participation	Creative reception
Managed participation	Managed reception

Minimum engagement

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Access

Communities need widespread and easy access to:

- Time
- Networks
- Information
- Equipment
- Sites
- Facilitation
- Skill development
- Continuity
- Money

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The ingredients of cultural vitality

Without these characteristics a society will lose its cultural vitality.

1. Open
2. Engaged
3. Robust
4. Value-rich
5. Authentic
6. Diverse
7. Inclusive
8. Respectful
9. Curious
10. Creative
11. Sceptical
12. Analytical
13. Learned
14. Risk taking
15. Synthesing
16. Nurturing
17. Tooled-up
18. Historically aware
19. Regenerative
20. Well-led

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Intrinsic Value of Art

Art-making gives humans the capacity to have rich and full lives

- **Connective:** art-making **puts us in touch** with the unknown, the unconscious, the muse, the irrational, the imaginative. **It is the link with the mystic**, with that part of ourselves, and of others, that defies reason.
- **Expressive:** art-making facilitates the outpourings of our innate creativity. It is the avenue through which we **document our dreams**.

Without the opportunity to make art, we are impoverished, unfulfilled and lost.

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Instrumental Value of Art

Art-making is a tool with infinite applications. All of these uses stem from art's intrinsic values: its capacity to make inspirational **connections** and its power to embody awesome **expressions**.

Belonging, connectedness

Memory

Communications

Education

Place making

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Applying the four perspectives to art

Environmental Responsibility	Cultural Vitality	Social Equity	Economic Viability
Resources / context / diversity / mapping	Ideas / purpose / animation / planning	Power / structure / connection / governance	Wealth / production / equity / commonwealth
The basic questions			
What have we got?	Where do we want to go?	Who decides?	Who benefits?
Issues			
Understanding and appreciation of our diverse tangible and intangible heritages	Active participation Diverse authenticity Continuing engagement	Active citizenship Universal empowerment Social inclusion / capital Participatory democracy	Humane production Equitable distribution Universal resource access
What's going on			
<i>Embodying the past</i> Conserving and transmitting heritages	<i>Imagining the future</i> Making meaning Encapsulating (holding) meaning Expressing meaning Transmitting meaning Enlivening meaning	<i>Critiquing the present</i> Community strengthening Community literacy / eloquence / discourse Communication and education enhancement Public health improver Public place making	<i>Calculating the cost</i> Commodity production Industrial/professional practice General productivity and employability improvements Tourism, entertainment, leisure
Will implementation....			
... fruitfully use resources?	... stimulate public discourse?	... stimulate democratic power distribution?	... be financially achievable?

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 a need, a desire, a responsibility and a right to be actively involved in making our own culture.

There is a public responsibility to nurture widespread engagement in these processes because:

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

Consequently, participatory arts 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.

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Cultural Rights

UNESCO rights:

- the right to cultural identity and heritage;
- the right to identify with a cultural community;
- the right to participate in cultural life;
- the right to education and training;
- the right to information; and,
- the right to participate in cultural policies.

Donald Horne's rights:

- the right to engage with human cultural heritage;
- the right to take part in new intellectual and artistic production; and,
- the right to find one's own forms of expression.

The simple right:

- the right to actively participate in the social production of the values and aspirations that inform one's society.

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Why we need formal cultural rights

- as an expression of the fundamental role that culture plays in the existence and maintenance of human society and the right of every human to contribute to and engage with that role;
- as a confirmation of culture's unique and essential function in helping us to understand and describe human behaviour, experience and aspirations;
- as an underpinning of a cultural perspective applied to all public policy;
- as the validation of cultural impact to at least an equivalent level of importance as environmental, social and economic impacts; and,
- as the basis for accepting the exercise of creativity as a basic aspect of human life above and beyond its instrumental value in achieving secondary objectives (whether they be economic prosperity or social cohesion).

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Communications through cultural action

In the context of communications between and within communities and bureaucracies, there are (at least) four areas where a cultural perspective can be useful to agencies of governance:

- facilitating community expression;
- listening to these expressions;
- communicating to communities (or citizens); and
- maximising internal dialogue.

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Types of Advocacy

Ways of demonstrating the value of participatory arts (in order of effectiveness):

- Direct and active involvement by decision-makers in an arts-based 'meaning-development' process (the proof of the pudding is in the eating).
- Close and extensive (and preferably at least partially participatory) staff observation / engagement of/with participatory arts practice in a community context.
- Face-to-face reports / story telling from artists / facilitators / participants.
- Presenting decision-makers with evidence of wide-based and influential demand.
- Face-to-face presentation from polemicist/theoretician/academic.
- Exposure to engaging documentation of relevant activities (particularly video).
- Exposure to written material presenting measurement/evaluation results.
- Exposure to written material presenting argument.

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The social impact of participation in the arts

'The case for supporting participatory arts projects arises principally from their contribution to social policy objectives' From **F. Matarasso** *Use or Ornament?: The Social Impact of Participation in the Arts* (1997) Comedia

Personal development

- Increase people's confidence & sense of self worth
- Extend involvement in social activity
- Give people influence over how they are seen by others
- Stimulate interest & confidence in the arts
- Provide a forum to explore personal rights & responsibilities
- Contribute to the educational development of children
- Encourage adults to take up education & training opportunities
- Help build new skills & work experience
- Contribute to people's employability
- Help people take up or develop careers in the arts

Social cohesion

- Reduce isolation by helping people to make friends
- Develop community networks & sociability
- Promote tolerance and contribute to conflict resolution
- Provide a forum for intercultural understanding & friendship
- Help validate the contribution of a whole community
- Promote intercultural contact & co-operation
- Develop contact between the generations
- Help offenders and victims address issues of crime
- Provide a route to rehabilitation & integration of offenders

Community empowerment & self-determination

- Build community organisational capacity
- Encourage local self-reliance & project management
- Help people extend control over their own lives
- Be a means of gaining insight into political & social ideas
- Facilitate effective public consultation & participation
- Help involve local people in the regeneration process
- Facilitate the development of partnership
- Build support for community projects
- Strengthen community co-operation & networking

Local image & identity

- Develop pride in local traditions & cultures
- Help people feel a sense of belonging & involvement
- Create community traditions in new towns or neighbourhoods
- Involve residents in environmental improvements
- Provide reasons for people to develop community activities
- Improve perceptions of marginalised groups
- Help transform the image of public bodies
- Make people feel better about where they live

Imagination & vision

- Help people develop their creativity
- Erode the distinction between consumer & creator
- Allow people to explore their values, meanings & dreams
- Enrich the practice of professionals in the public & voluntary sectors
- Transform the responsiveness of public service organisations
- Encourage people to accept risk positively
- Help community groups raise their vision beyond the immediate
- Challenge conventional service delivery
- Raise expectations about what is possible and desirable

Health & well-being

- Have a positive impact on how people feel
- Be an effective means of health education
- Contribute to a more relaxed atmosphere in health centres
- Help improve the quality of life of people with poor health
- Provide a unique & deep source of enjoyment

Community Cultural Development

according to Adams & Goldbard

The 7 'unifying principles' that they believe guide the work of 'practitioners of ccd':

- **Active participation** in cultural life is an essential goal of ccd.
- **All cultures are essentially equal**, and society should not promote one as superior to the others.
- **Diversity is a social asset**, part of the cultural commonwealth, requiring protection and nourishment.
- **Culture is an effective crucible for social transformation**, one that can be less polarising and create deeper connections than other social change arenas.
- **Cultural expression is a means of emancipation**, not the primary end in itself; the process is as important as the product.
- **Culture is a dynamic protean whole**, and there is no value in creating artificial boundaries within it.
- **Artists have roles as agents of transformation** that are more socially valuable than mainstream art-world roles – and certainly equal in legitimacy.

The 'core beliefs about the nature of the social transformation (that ccd) seeks to advance':

- Critical examination of cultural values can reveal ways in which oppressive messages have been internalised by members of marginalised communities. Comprehending this 'internalisation of the oppressor' is often the first step toward learning to speak one's own truth in one's authentic voice.
- Live, active social experience strengthens individuals' ability to participate in democratic discourse and community life, whereas an excess of passive, isolated experience disempowers.
- Society will always be improved by the expansion of dialogue and by the active participation of all communities and groups in exploring and resolving social issues.
- Self-determination is an essential requirement of the dignity and social participation of all communities. No narrow interest within society should have the power to shape social arrangements for all the others.
- A goal of ccd work is to expand liberty for all, so long as no community's definition of "liberty" impinges on the basic human rights of others.
- A goal of ccd work is to promote equality of opportunity among groups and communities, helping to redress inequalities wherever they appear.
- Ccd work helps create conditions in which the greatest number are able to discover their potentials and use their resources to advance these aims.